

**A COGNITIVE-PRAGMATIC MODEL FOR TRANSLATING
INTERTEXTUAL METAPHORS: A STUDY OF TRANSLATING
AHLAM MOSTEGHANEMI'S HISTORICAL-POLITICAL TRILOGY
INTO ENGLISH**

By

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A thesis submitted to the University of Birmingham for the degree of

DOCTOR OF PHILOSOPHY

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May 2019

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ABSTRACT

The study focuses on the translation of intertextual metaphors in the trilogy of the Algerian novelist Ahlam Mosteghanemi (*Dhākirat al-Jasad* [1993], *Fawḍā al-Ḥawās* [1997] and *‘Ābir Sarīr* [2003]). In addition to literature, religion, history and politics, most of the intertextual metaphors in the trilogy involve references derived from the collective national memory of Algerians and Arabs in general. Mosteghanemi's selective metaphoric incorporation of intertextual references not only serves aesthetic purposes but also, expresses specific ideological and political stances. Therefore, the difficulty in translating intertextual metaphors may arise both from the indirectness of their meanings and their use of different intertextual references loaded with political and historical concepts. The model this study develops explains the various complex structures of intertextual metaphors (semantic, stylistic and thematic) using the concept of 'multiple inputs' from blending theory (Fauconnier and Turner, 1998, 2002). Moreover, the model uses the 'principle of relevance', predicted by relevance theory (Sperber and Wilson, 1995), to propose four strategies that present a means of investing contextual resources (e.g., textual clues) with meaning to ensure more communicative translation. The strategies aim to maximise the target reader's recovery of the different aspects of the source text's intertextual metaphor (e.g., its semiotic and pragmatic meanings and its intra-textual relations).

DEDICATION

This work is dedicated to my dearest parents, my lovely wife and my beloved son.

ACKNOWLEDGEMENTS

First, I would like to thank Allah, whose many blessings have made me who I am today. The following document summarises four years' worth of effort, frustration and achievement. I am indebted to several people for their contributions to the completion of this thesis. I am forever grateful to my whole family, namely my dearest father, my mother, my lovely wife, my beloved son, my brothers and sisters, to the soul of my grandfather and to all my family members and friends in Saudi Arabia and UK. I thank them for their patience, guidance and continuous support, which were essential throughout my academic trajectory.

I like to express my heartfelt thanks to my supervisor Dr. Anissa Daoudi for commenting on the different sections of this thesis. She has given me friendly guidance and unfailing encouragement. She made an invaluable contribution with her thoughtful notes, her fine eye for structure, and her wise judgment on many significant aspects of the study. In addition, I wish to extend my thanks to my co-supervisor Dr. Andrew Watts for his encouragement and support, no less than his expertise and guidance, which have made the writing of this thesis possible.

I should also like to thank my examiners, Professor Zahia Smail Salhi and Dr. Muman Alkhalidy for various suggestions and corrections which I incorporated in the final version of this thesis. I also want to thank Ahlam Mosteghanemi for the time she gave me to answer my questions about her works in the phone interview set up by Dr. Daoudi in November 2016.

I am also thankful to all of my friends at the University of Birmingham, University of Sheffield, University of Leeds and University of Liverpool whose encouraging words kept me going when coffee had lost its stimulating effect.

I also thank the University of Birmingham for creating the most effective environment for studying in its different facilities. Finally, yet importantly, I would like to thank Jeddah University and the Saudi Arabian Cultural Bureau in London for funding my scholarship at the University of Birmingham and my stay in the United Kingdom.

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LIST OF ABBREVIATIONS

This study uses the following abbreviations:

(ST) = Source Text.

(TT) = Target Text.

(SL) = Source Language.

(TL) = Target Language.

(PT1) = The first published translations of the two first parts of Mosteghanemi's trilogy (*Sreih's Memory in the Flesh* (2003) and *Chaos of Senses* (2004)).

(PT2) = The second published translations of the two first parts of Mosteghanemi's trilogy (Cohen's *The Bridges of Constantine* (2013) and Roberts's *Chaos of the Senses* (2015)).

(PT) = The only published translation of the third part of Mosteghanemi's trilogy (Roberts's *The Dust of Promises* (2016)).

(MT) = The model's proposed translation.

(TR) = The English transliteration of the Arabic example.

NOTE ON TRANSLITERATION, GLOSSING AND TRANSLATION

For the transcription of Arabic, this study follows the style used by *The International Journal of Middle East Studies (IJMES)*. The symbols used to transcribe Arabic sounds are as follows:

Letter	Transliteration	Letter	Transliteration	Letter	Transliteration
ع		س	s	ل	l
ب	b	ش	sh	م	m
ت	t	ص	ṣ	ن	n
ث	th	ض	ḍ	ه	h
ج	j	ط	ṭ	و	w
ح	ḥ	ظ	ẓ	ي	y
خ	kh	ع		ال	al-
د	d	غ	gh	ة	-a
ذ	dh	ف	f	Long ا	ā
ر	r	ق	q	Long ي	ī
ز	z	ك	k	Long و	ū
ا	a	ا	i	ا	u
ي	iyy	و	uww		

Table 1: Note on Transliteration, Glossing and Translation

All translations of Arabic materials quoted in the thesis are mine unless otherwise indicated.

CHAPTER 1: INTRODUCTION

1.1 The terms ‘intertextuality’ and ‘metaphor’ in this study

The primary concern of this thesis is studying the translation of the integration of the two broad but significant phenomena of intertextuality and metaphor. Both terms have multiple definitions and wide-ranging implications. However, the current thesis is concerned with specific understandings of the two concepts; therefore, it sets some boundaries to explain the use of the two terms throughout.

1.1.1 Intertextuality

The definition of intertextuality in this thesis conforms to Kristeva’s view that every text includes “several utterances, taken from other texts, [that] intersect and neutralise one another” (1980: 63). Therefore, intertextuality is understood here not as the unconscious use of different knowledge sources in texts; instead, it concerns intentional intertextuality that uses various intertextual references from other authors to communicate different ideological and intellectual connotations in texts. In addition to being intentional, intertextuality is defined in this thesis as any reference belonging to any source of knowledge (e.g., literary, historical, religious, mythological or any other form of knowledge). Thus, I define an intertextual reference as any form of reference (e.g., phrases, terms) that is borrowed from knowledge sources located outside the text under discussion and incorporated into the structure of metaphors. In other words, the thesis extends the concept of intertextuality to include the interaction between a text and any type of knowledge source. This extension conforms with the arguments of Bloome and Egan-Robertson, who have recognised intertextuality as

including “any written or conversational text (indeed any semiotic text, e.g., television commercials) that the reader juxtaposes” (1993: 306). I believe that recognising intertextual references as any type of knowledge source incorporated into texts helps the analysis of this study investigate the translation of more instances of intertextual metaphors in Mosteghanemi’s trilogy.

1.1.2 Metaphor

The working definition of metaphors used in this thesis is the non-literal use of expressions and phrases that involve implied comparisons between originally dissimilar concepts. Accordingly, I define intertextual metaphors as metaphorical expressions that involve implicit comparisons between two main concepts, one of which must be an intertextual reference. Furthermore, to be recognised as a metaphor, it is essential that the expression involves no prepositions such as ‘like’ or ‘as’ to highlight the comparisons. In other words, the definition of metaphors in this thesis excludes other types of tropes and formulaic phrases such as similes. This definition corresponds to numerous definitions that explain metaphors as involving comparisons or connections between two seemingly different concepts, one of which (vehicle) is used to describe another concept (tenor) (Richards, 1936). For example, Beekman and Callow (1974: 127) have defined metaphors as implicit comparisons triggered by the shared items between the specific contextual meanings of two concepts. Similarly, according to Knowles and Moon, metaphors involve “the use of language to refer to something other than what it was originally applied to, or what it ‘literally’ means, in order to suggest some resemblance or make a connection between the two things” (2006: 3).

In addition to accepting these definitions, the current thesis recognises metaphors as not usually involving all elements of a specific comparison, but instead as alluding to some of their aspects. In other words, it adopts the view on metaphor corresponding to the Arabic term 'isti'ārah' (استعارة). Similar to the English 'metaphor', the Arabic 'isti'ārah' refers to metaphoric comparisons between two concepts with no explicit comparative elements included (e.g., 'mithl' (مثل) and 'ka' (ك) which mean in English 'like' and 'as', respectively). However, unlike 'metaphor' in the English language, the Arabic term allows for the absence of one of the essential elements of the metaphoric comparison (its tenor and vehicle). This absence is compensated for by stating the aspects and attributes of the omitted concept in the metaphor. For example, Mosteghanemi (1993: 250) constructs an intertextual metaphor that describes the continued death of Palestinians as a train that stops in several stations, representing their deaths in several massacres. It reads: " (أوقطار صبرا وشاتيلا 82) " qīṭār (Beirut 82) aw qīṭār Sabra wa Shatila", which is translated to English as, "the train of Beirut 82 or the train of Sabra and Shatila" (ibid: 250). Mosteghanemi only involves some aspects of the intertextual references used; specifically, these aspects include the names of the places where a tragic massacre occurred (the neighbourhood Sabra and the refugee camp Shatila in Beirut) and the date of the invasion of the Israeli army in Beirut in 1982. Therefore, recognising metaphors as involving aspects of their comparative concepts instead of the names of the concepts can help describe intertextual metaphors in Mosteghanemi's trilogy. In section (1.6), I further demonstrate the identification process of intertextual metaphors.

1.2 Overview of the problem

Translating intertextual metaphors means that the translator must deal with both the indirectness of the metaphorical meaning and the referentiality of the incorporated intertextual concept. Typically, the translation of metaphors is challenging because of the indirectness of their meanings, which stems from their “violation of semantic rules” (Ricoeur, 1973: 106). The metaphorical meaning creates a semantic tension in the mind of the reader that results from the proposition that two seemingly incongruous domains are analogous. This means that the metaphorical expression ‘Richard is a lion’, for example, evokes astonishment that results from the unexpected juxtaposition of the two apparently different concepts ‘Richard’ and ‘lion’. While the human being ‘Richard’ differs from the animal ‘lion’ in many respects, the metaphoric meaning arises from a specific aspect shared by the two, namely their bravery. Such metaphors involve less difficulty in translation because they include direct or common knowledge (i.e., lions are brave).

The difficulty in translating metaphors increases when they involve cultural elements. In Schäffner’s words, “transferring from one language and culture to another is hampered by cultural as well as linguistic differences” (2004: 1253). The source of this difficulty is “the juxtaposition of unrelated domains which may express a subjective experience peculiar to a particular culture” (Obeidat, 1997: 209). A specific metaphor in one language and culture might have a different meaning in another language and culture. An example is the word ‘crusade’, which can be used metaphorically in English to describe “a campaign or some organized action with the goal of changing something”, as is the case in ‘a crusade against crime’ (Tendahl, 2009: 241). Therefore, in the English language, the word ‘crusade’ can be used metaphorically to

communicate positive connotations. However, the same word has a negative meaning in the Arabic language, which is associated with the historical meaning of the term. For most Muslims and Arabs, the term 'الْحُرُوبُ الصَّلَيبِيَّةُ'/'al-Ḥurūb al-Ṣalībiyyah', which in English means 'crusades', is understood only in its literal meaning (i.e., a series of religious wars sanctioned by the Latin Church against Muslims in Palestine in the middle ages). This different cultural use and representation of the same concept pose several difficulties in translating metaphors across languages and cultures.

This thesis focuses on the translation of intertextual metaphors, which, as in the example above, represent a more difficult challenge in translation than other types of metaphors. Intertextual metaphors are characterised by the ambiguity and "ambivalence" of their intertextual meanings (Kristeva, 1980: 69). The source of this uncertainty is the double meaning of intertextual references that arises from the "recontextualization" of an intertextual reference, or the change in its aspect from its original context to another (Linell, 1998: 148). In other words, authors adopt intertextual references from their original context (e.g., religious, literary or historical texts and accounts) and appropriate them in new texts (e.g., novels) in order to convey new, modified meanings. To identify and recognise the intertextual meaning of such a metaphor, readers must draw on their intertextual knowledge to make connections between the existing text and the external intertextual source. However, not all intertextual references are accessible to readers, especially those of different cultures. This issue increases the difficulty of translating intertextual metaphors between different languages and cultures.

An example that illustrates the difficulty of translating intertextual metaphors is Mosteghanemi's metaphorical use of the names of several veteran revolutionary

leaders in the Algerian war of independence, which may be unfamiliar to the English reader. For instance, in *Dhākirat al-Jasad*, Mosteghanemi (1993: 44) constructs the following intertextual metaphor: “سَي طامركان من طينة يدوش مراد”/“Si Ṭahir kāna min ṭīnat Didouche Mourad”, which is translated in English literally as, “Si Taher was from the same clay as Didouche Mourad”. By using the intertextual reference “Didouche Mourad”, Mosteghanemi aims to trigger connotations about the courage of the Algerian leaders who fought against the French coloniser in the mind of the Arabic reader. In other words, Mosteghanemi uses the intertextual connotation of the name “Didouche Mourad” to describe another concept in the novel figuratively, namely the bravery of Si Tahir (i.e., the military general of Khaled, the main character in the novel). This intertextual meaning is less likely to be recognised by the English reader who has less knowledge about Algerian political history. Translating such intertextual metaphors requires communicating not only their indirect metaphoric meaning, but also explaining their intertextual referential connotation. Thus, the indirect metaphoric meaning and its referential intertextuality are two main difficulties that restrict the translation of intertextual metaphors.

1.3 Theoretical background of the study

The need for this thesis is illustrated by the gap in the research on metaphor translation. This gap concerns the inadequate number of studies conducted on the translation of complex types of metaphors, particularly intertextual metaphors. Many studies on the field of metaphor translation have focused largely on conventional metaphors (e.g., Crofts, 1988; Mandelblit, 1995; Cristofoli et al., 1998; Schäffner, 2004; Dickins, 2005; Al-Hasnawi, 2007; Al-Harrasi, 2001). Most of the metaphorical instances discussed in these studies do not rely heavily on the creative incorporation

of intertextual references such as literary, historical or religious texts and ideas. For example, the conventional metaphor “I gave you that idea” describes ideas as objects or gifts that people can give and receive (Lakoff and Johnson, 1980: 11). Such metaphors do not depend much on the creative employment of any cultural or other knowledge references. In fact, as Lakoff and Johnson have described the situation, in such metaphors, “it is far more difficult to see that there is anything hidden by the metaphor or even to see that there is a metaphor here at all” (ibid: 11). One possible reason for the focus on conventional metaphors within the research domain of metaphor translation is the general tendency towards adopting conceptual metaphor theory. With its proposal that metaphor is a unidirectional, cross-domain mapping, conceptual metaphor theory (Lakoff and Johnson, 1980) has several limitations regarding its ability to explain more creative and complex types of metaphor, as I explain in Chapter 2. Therefore, I argue that the complex and creative nature of different types of metaphors, such as intertextual metaphors, has been largely ignored in the current literature on metaphor translation.

This thesis addresses this lacuna by studying the translation of several examples of intertextual metaphors that have different structures and functions. Unlike the previous studies on metaphor translation, the current thesis utilises different approaches to metaphor. In particular, it develops an innovative model that combines complementary insights from two main approaches to metaphor: blending theory (Fauconnier and Turner, 1998; 2002) and relevance theory (Sperber and Wilson, 1995). According to Tendahl and Gibbs, the possible connections between these two approaches of metaphor can provide “detailed hypotheses on metaphor understanding that surely are part of a comprehensive theory of metaphor” (2008: 1823). Therefore, the model of this thesis explains the complex structures of intertextual metaphors by integrating

blending theory's 'multiple inputs' and relevance theory's 'principle of relevance'. While the multiple inputs model can explain "the possible creation of many forms of metaphoric meaning", the principle of relevance can "acknowledge contextual constraints on processing ... many of the rich sets of possible metaphoric meanings" (ibid: 1860). Using these ideas, the model of this thesis develops the following three steps to translate intertextual metaphors: (1) deconstructing the ST's intertextual metaphor, (2) evaluating its un/translatability and (3) encoding the TT's intertextual metaphor. The three proposed steps help translators understand the different complex structures of intertextual metaphors and how they can be communicated in the TT effectively, as I explain in Chapter 3.

The significance of this thesis also arises from its focus on a less investigated research area concerning translating intertextual metaphors between English and Arabic in fiction. In particular, the thesis focuses on the English translation of several Arabic intertextual metaphors adopted from the trilogy of the Algerian novelist Ahlam Mosteghanemi (1993, 1997 and 2003). In studies discussing metaphor translation between Arabic and English, the translation of intertextual metaphors in novels is a particularly neglected topic. Most such studies concentrate instead on the occurrences of conceptual or conventional metaphors in non-literary discourse. For example, Al-Harrasi (2001) and Aldanani (2018) have discussed metaphor translation in Arabic political discourse, and the focus of studies such as those of Zahri (1990), El-Zeiny (2011) and Alkhalidy (2006) is the religious discourse of the Qur'an. Other studies (e.g., Menacere, 1992; Al-Zoubi et al., 2007) have reported general observations on the translation of different decontextualised examples of metaphors from different types of texts.

In addition to the gap in related literature, this thesis focuses on researching the translation of intertextual metaphor in the context of literary discourse for several reasons. Studying the translation of intertextual metaphors in literature responds to several calls in translation studies to achieve a balance in the field by studying metaphors in texts other than political texts, as Monti notes in the following statement:

“[L]iterary discourse represents a less explored field in the study of metaphor translation, which so far has focused mostly on journalistic and political discourse, with the results of dealing primarily with conventional metaphors.” (Monti, 2006: 117)

Furthermore, I believe that studying the translation of intertextual metaphors in literature in general and in novels in particular provides significant and valuable insights. These insights concern how a wide variety of types and functions of intertextual metaphors can be translated into different languages and cultures. The main reason for this rich variety is the omnipresence of intertextual metaphors in literary texts. As Biebuyck and Martens (2011: 59) have noted, metaphors in a literary context “explicitly appeal to cultural traditions (e.g., through intertextual allusions)”. Moreover, intertextual metaphors in novels represent a perfect case to study the translation of their essential literary and ideological functions in such texts. These functions are significant features of intertextual metaphors, making them essential devices to communicate different ideas to readers. I discuss a number of these functions in the following section, which illustrates the reasons for researching the translation of intertextual metaphors in Mosteghanemi’s trilogy in particular.

1.4 Data of the study

The primary sources of the data in this thesis are the three novels that constitute the trilogy of the Algerian novelist Ahlam Mosteghanemi, alongside their published English translations. Mosteghanemi's novels include *ذكرة الجسد / Dhākirat al-Jasad* (1993), *فوضى الحواس Fawḍā al-Ḥawās* (1997) and *عبر سوير / Ābir Sarīr* (2003). The English translations of these novels are, respectively, *The Bridges of Constantine* (2013), which was translated by Raphael Cohen and published by Bloomsbury, and *Chaos of the Senses* (2015) and *The Dust of Promises* (2016), both of which were translated by Nancy Roberts and published by Bloomsbury.

1.4.1 Source texts

Mosteghanemi's first novel *Dhākirat al-Jasad* (1993) (literally, 'The Memory of the Body') has received significant attention from Arab readers and critics. The success of the novel reached its peak when Mosteghanemi won the Naguib Mahfouz literary prize in 1998 for her originality in constructing the poetic structure of this novel. The novel uses several intertextual metaphors to document Algerian national memories of the significant political and historical era of the Algerian War of Independence, and it thematises the complicated feelings attached to it.

The second part of Mosteghanemi's trilogy includes *Fawḍā al-Ḥawās* (1997) (literally, 'Chaos of the Senses'). This novel describes what remained untold in the previous novel. In *Fawḍā al-Ḥawās*, Mosteghanemi attempts to depict the grievous situation that Algeria faced during the Algerian civil war. This depiction is usually achieved using "florid and highly figurative" language that is "deluged in a sea of overwrought metaphors" (Bridget Connelly, 2016).

The third part of the trilogy is entitled '*Ābir Sarīr* (2003) (literally, 'Bed Passer-by'). This novel is a lyrical, sentimental tale of the secret life of two lovers and one woman. An Algerian photographer who worked during the Algerian civil war establishes a friendship with the previous lovers of a dying painter, who turns out to be the protagonist of the first part of the trilogy. In general, the three novels aim to retell the Algerian war of independence and its emotional and social aftermath in the memories of Algerians and Arabs.

1.4.2 Target texts

The first and second parts of the trilogy (*Dhākirat al-Jasad* and *Fawḍā al-Ḥawās*) have been translated twice, whereas the third part '*Ābir Sarīr* has been translated once. In the analysis of the thesis, I include all the available translations in order to compare them with the model's translation. This comparison is useful in highlighting the correspondences and differences between the model's translation and these published translations. The results are examined in light of the model in order to demonstrate how the model's translation is more relevant to the target reader.

The two earliest English translations of *Dhākirat al-Jasad* and *Fawḍā al-Ḥawās* were made by a native Arabic speaker, Baria Ahmar Sreih, and published by the American University in Cairo. *Dhākirat al-Jasad* has been translated into English as *Memory in the Flesh* (2003) and *Fawḍā al-Ḥawās* as *Chaos of Senses* (2004). Mosteghanemi has described these earlier translations as "not satisfactory at all", as the publisher was, according to Mosteghanemi, "not serious enough" in assigning the right person for the job of translating the two novels (personal interview, Nov 22, 2016). The native Arabic translator who performed these translations is not a professional translator, but, as Mosteghanemi states, "a journalist who writes in Arabic. She was selected by the

publisher only for the reason that she knows English, she is not a professional translator” (personal interview, Nov 22, 2016). Mosteghanemi seems to base her judgment of the mistranslation of the first two parts of the trilogy on the fact that “there are expressions and other literary devices that cannot be correctly translated unless the translator is a native English speaker” (ibid).

Mosteghanemi’s concerns about Sreih’s translations led her to reassign the rights of translating and publishing her trilogy to Bloomsbury publishing house. Raphael Cohen, a native English professional translator who has translated several Arabic novels, made the most recent English translation *The Bridges of Constantine* (2013) of the first novel *Dhākirat al-Jasad*. The new English version of the novel is, according to Mosteghanemi, “better than the previous translation because this time it was translated by an experienced translator who is a native English speaker – Raphael Cohen” (Baaqeel, 2015: 147). The native English and experienced translator Nancy Roberts is the translator of the second English translation of the second part of the trilogy, *Fawḍā al-Ḥawās*, which has been translated as *Chaos of the Senses* (2015). Roberts has translated several Arabic fictional works into English, including the Nobel laureate Naguib Mahfouz’s *The Mirage* (2009). Compared to the first translation of *Fawḍā al-Ḥawās*, Roberts’ translation seems to be more oriented toward the ST, as it renders most of the source intertextual metaphors literally and explains some of their intertextual connotations in an attached glossary.

Unlike the first two parts of the trilogy, the third part *‘Ābir Sarīr* has been translated into English only once under the title *The Dust of Promises*. Nancy Roberts also performed this translation, which was published by Bloomsbury in 2016. Roberts’s translation of *‘Ābir Sarīr* was nominated for the Saif Ghobash Banipal Prize for Arabic

Literary Translation. Similar to the strategy she adopted in her translation of *Fawḍā al-Ḥawās*, Roberts attached a glossary to her translation of *‘Ābir Sarīr*. The glossary includes a number of entries that explain intertextual and cultural terms mentioned in the novel. However, the explanations of the intertextual terms are limited, leaving numerous intertextual concepts unexplained.

1.5 Rationale for choosing Mosteghanemi’s trilogy

Several reasons justify choosing Mosteghanemi’s trilogy for this study. First, the trilogy represents a significant turning point in the history of Algerian literature in particular and of Arabic literature in general because Mosteghanemi is considered one of the first Algerian women authors to publish a literary work in the Arabic language. Mosteghanemi’s choice of Arabic for her literary work can be seen as reclaiming “a cultural and linguistic heritage that French colonialism (1830-1962) tried to erase in Algeria”, which occurred through imposing the French-language educational system (Fadel, 2016: 66). Furthermore, the importance of the trilogy, *Dhākirat al-Jasad* in particular, is recognised in its tremendous success: it sold millions of copies in Arabic. As a response to this success, *Forbes* magazine named Mosteghanemi the best-selling Arabic writer in 2006. Similarly, the Arab Writers Union voted Mosteghanemi’s trilogy as one of the top 100 Arabic books of the last century. Moreover, the wide reception of Mosteghanemi’s trilogy in Arabic is clear: several extracts have been widely cited by Internet users to describe different subjects such as love and marriage. However, despite the widespread reputation of her works in the Arab world, “Mosteghanemi remains largely unknown and unread in the English-speaking world” (Baaqeel, 2015: 144). As a result, Mosteghanemi asked for the two first parts of the trilogy, *Dhākirat al-Jasad* and *Fawḍā al-Ḥawās*, to be re-translated by the English

publisher Bloomsbury with native English translators (Raphael Cohen and Nancy Roberts).

In addition to their broader literary relevance, researching the translation of intertextual metaphors in Mosteghanemi's trilogy can provide useful insights into the field of metaphor translation and several other disciplines. These insights concern the theorisation of the translation of both the linguistic structures of intertextual metaphors and their ideological functions. In other words, this thesis selects Mosteghanemi's trilogy because of its political and historical themes, which are used to construct several examples of intertextual metaphors. Such intertextual metaphors pose several difficulties for translation; they convey not only cultural meanings, but also specific ideological and intellectual functions in the trilogy. For instance, one main aim of intertextual metaphors in the trilogy is to document the political history of Algeria and the Arab world. Mosteghanemi has described the main motive for writing the trilogy as involving the communication of ideological and intellectual messages:

“The aim is to present a historical epic, in which all Arab readers can find themselves, politically and emotionally, while reading about Algeria. Through this trilogy, I have narrated the entire history of the Arabs over the past half century, with their disappointments, complexity, victories, poetic power and naivety ... The novels, though, are also intended as beautiful love stories and reflections on life.”
(Baaqeel, 2015: 148)

Mosteghanemi uses intertextual metaphors in the trilogy to re-narrate and document significant occurrences during and after the Algerian Independence War. These processes represent Mosteghanemi's own assessment of the historical and political status of that critical era in Algerian and Arab memory and their multidimensional aftermaths. For example, the first part of the trilogy, *Dhākirat al-Jasad* (1993), is

recognised as a historical and political account of the Algerian revolution represented through the personal response to and assessment of the struggle (Bamia, 1997). Mosteghanemi's individual narratives of Algerian political history are worth studying because they dismantle hegemonic narratives and contribute to the collective cultural memory of Algeria and the Arab world in general. In other words, Mosteghanemi's personal account of the political history of Algeria and the Arab world is important because of her earlier experience with imperialism and the life of the exile. Mosteghanemi was born in the exile (Tunisia) to which her family had been condemned during the Algerian War of Independence. She is the daughter of an Algerian political activist and militant (i.e., Mohamed El Chérif). Therefore, Mosteghanemi's early encounter with the aftermath of Algerian colonisation and other politically related issues (such as Pan-Arabism) is reflected in the trilogy's messages through intertextual metaphors.

The connotations and messages Mosteghanemi intends for her trilogy are more politically and historically oriented, even though the main theme of the novels is romantic (the extended love story between Khaled and Hayat, the main characters in the trilogy). The use of various intertextual metaphors results in the overlapping connotations of the trilogy's language. In an interview with Mosteghanemi (Nov 22, 2016),¹ the novelist purposely used the verb “الُرب”/“usarib”, which in literal terms means ‘I leak’, to metaphorically describe her incorporation of intertextual references into the trilogy:

¹ Throughout this thesis, I use several quotations from the English translation of the transcription of the interview that I conducted with the novelist Ahlam Mosteghanemi in November of 2016. The original full Arabic transcription of the interview is in appendix A. The English translation of the Arabic transcription of the interview is attached as appendix B.

“I used to leak history into my novels by searching for any small gaps in the text that can I use to introduce a concept, history, story, poetry or anything else in order to enrich the work. This is what makes the work an intellectual source.” (A. Mosteghanemi, personal interview, Nov 22, 2016²)

Mosteghanemi’s inclusion of intertextual references is not straightforward; instead, she tends to ‘leak’ them into the structures and meanings of the texts using metaphorical language. Therefore, intertextual metaphors represent the main literary channel that Mosteghanemi uses to slip significant intellectual material into the trilogy. Communicating these intertextual metaphors to the TT is a challenging translation task because Mosteghanemi tends to construct these metaphors using several intertextual references that carry culture-specific connotations, which cannot be transferred to the TT without explanation and the translator’s knowledge of the language’s culture. The model proposed in this thesis addresses these issues by suggesting different relevant strategies that help retain the meanings and functions of intertextual metaphors in the TT.

Another significant and related reason that justifies the choice of Mosteghanemi’s trilogy is its distinctive poetic language. The trilogy is written in a poetic style that is realised in the different creative structures of its intertextual metaphors. In general, Mosteghanemi’s creative style can be attributed to her poetic competence and experience in publishing several poems before writing her trilogy. In the trilogy, Mosteghanemi uses poetic language to draw her readers’ attention to the significance of numerous incidents, individuals and concepts related to the Algerian revolution and other political and historical concepts. Thus, researching the translation of intertextual

² All the translations included in this thesis are mine unless otherwise indicated.

metaphors in Mosteghanemi's trilogy, in particular, can help reveal not only how to translate the intertextual metaphors' intertextual and cultural load and pragmatic ideological messages, but also their creative poetic structures. For instance, Mosteghanemi uses various metaphoric structures, such as thematic intertextual metaphors (i.e., extended metaphors involving several intertextual references) and stylistic intertextual metaphors (i.e., metaphors involving intertextual quotations and wordplay). Using the advanced model in this thesis, I propose how to retain most of the relevant poetic structures of Mosteghanemi's intertextual metaphors in English, as I explain in Chapters 4, 5 and 6.

1.6 Methodology of the study

This thesis adopts a qualitative approach over a quantitative approach to analyse the data for two main reasons. First, the qualitative approach is more helpful in dealing with complex qualitative data such as intertextual metaphors. Analysing the translation of intertextual metaphors requires a research method that can help investigate them in greater depth; the qualitative approach can focus on each case of intertextual metaphor, which requires a thorough analysis that accounts for its distinctive features. In other words, an analysis based on a qualitative approach can focus more on the semiotic messages and pragmatic functions of intertextual metaphors, which vary from one intertextual metaphor to another. These features play a crucial role in theorising the translation of intertextual metaphor. Second, the qualitative approach is particularly valuable for exploring the different aspects of intertextual metaphors that affect their translation. For example, the qualitative approach proves its validity over quantitative approaches, such as corpus analysis, by allowing researchers to examine the context of the data. In the case of the present study, the qualitative method offers a more

flexible approach to examine the textual context of the intertextual metaphor and its implications for the translation's process and product.

With respect to generalising the research findings from the data analysis, the thesis's methodology adopts a mixed approach that takes advantage of both the inductive and deductive research methods. According to Samaniego Fernández (1996), most scholars of the translation of metaphor have tended to adopt these two research methods. In the deductive approach, the researcher chooses a specific theoretical idea about the topic and then applies it to the data. The inductive approach, on the other hand, starts by analysing the data and then proceeds to making generalisations about the topic. This thesis combines these methods in order to achieve a more comprehensive analysis of how to translate intertextual metaphor in different contexts. Saldanha (2004: 45) has justified this mixed methodology by rightly arguing that it is essential that the deductive approach be combined with "revising ... theory in the light of the new data and offering new hypotheses".

In this thesis, I arrive at a comprehensive view of how to translate intertextual metaphors by combining the proposed model and the results of the analysis of different cases of translating intertextual metaphors. Thus, I demonstrate the translation of each example of intertextual metaphor according to my model. I accomplish this task by comparing the model's translation with the other translations of the same instance of intertextual metaphor. In addition, I account for the creative methods adopted by the translators of Mosteghanemi's trilogy to translate some complex cases of intertextual metaphors. In this way, I ensure that both my model's deductive stages and the inductive methods based on the analysis of real data work

together to provide a more practical, comprehensive view of how to translate intertextual metaphor in different cases.

1.6.1 The three steps of the analysis

The analysis in this thesis develops over three major steps, starting with the identification of both the Arabic intertextual metaphors from Mosteghanemi's trilogy and their translated pairs in the published English translations. This step is followed by the examination of the translation of the identified cases of intertextual metaphors and their translations. This step aims to compare the model's translation of every identified source intertextual metaphor with its published translation. The third step involves drawing conclusions that include proposing methods to translate different intertextual metaphors based on both the model of the thesis and the results of the analysis.

1.6.1.1 Step (1): identifying the source and target intertextual metaphors

This step involves identifying intertextual metaphors in the three Arabic novels of Mosteghanemi's trilogy. For every identified source intertextual metaphor, the researcher locates its translated pair in the published English translations of the three novels.

Perhaps the most useful approach to identifying metaphors, in general, is the guideline suggested by the Pragglejaz Group (2007: 3), which provides detailed steps for identifying metaphors in texts. As an initial step, they propose reading the entire text to determine the potential metaphorical items. The meaning of every lexical item should be determined based on its context, and this contextual meaning should be

compared to other meanings of the lexical item, if others exist. If the lexical item's contextual meaning contradicts its other, more basic meanings, it can be identified as a metaphor.

Pragglejaz's approach can be accepted as a general guideline to identify any metaphorical use. Nevertheless, in order to identify intertextual metaphors, in particular, I believe this guideline needs to be modified for the intertextual referential nature of intertextual metaphors. In particular, the guideline needs to be more directed to identify intertextual references first and then examine their metaphorical potentiality.

Therefore, I use the following two main sub-procedures to identify intertextual metaphors in texts:

- 1- identifying the linguistic expressions that include intertextual references
- 2- determining if the identified intertextual reference is used metaphorically

The process of identifying intertextual metaphors begins by reading the texts of Mosteghanemi's trilogy to search for linguistic expressions that consist of intertextual references, which refer to intertextual sources both explicitly and implicitly. In most readers' minds, explicit and implicit intertextual references trigger associated intertextual ideas, depending on their intertextual knowledge. According to Cook (1994: 69), "the mind stimulated by key words or phrases in the text or by the context activates a knowledge schema". The process of identifying intertextual metaphors becomes less demanding when the intertextual metaphor includes an explicit intertextual reference, such as a quotation or an excerpt from a well-known speech. The similarities between the structures of intertextual references in the text and those in the intertextual knowledge make the identification of explicit intertextual references less challenging.

The process of identifying intertextual metaphors becomes, however, more demanding when the intertextual metaphor includes an implicit intertextual reference. In this case, I resort to a facilitating textual method to decide whether the text implicitly employs a theme, a gist meaning or a central concept associated with an intertextual source. In the current thesis, the identification of implicit references that are employed in intertextual metaphors depends not only on personal intertextual knowledge, but also the assistance of what Riffaterre (1980: 626) has called textual “clues”, which Stadtler et al. have referred to as “rhetorical signals” (2011: 1346. According to Riffaterre (1980: 627), “intertextual connections take place when the reader’s attention is triggered by the clues ... traces left by the absent intertext”. I believe most authors, Mosteghanemi in particular, tend to spread textual indications on the use of intertextual references throughout their texts. These clues can be used to identify the existence of an implicit intertextual reference.

In order to be identified as an intertextual metaphor, it is not enough for a linguistic expression to involve an intertextual reference. Instead, the identified intertextual reference is recognised as part of an intertextual metaphor if it is used metaphorically to describe other concepts. Principally, the metaphoricity of any linguistic expression is conditioned by whether its meaning represents a semantic deviation. According to Ricoeur (2003: 26), the semantic deviation involved in the metaphorical meaning of lexical items can be defined as “a deviation in relation to the ordinary use of words”. Consequently, an intertextual expression can be understood metaphorically if it conveys a symbolic meaning, rather than an ordinary, literal one.

Intertextual metaphors incorporate intertextual references for their semantic and symbolic values. In fact, intertextual metaphors mainly aim at the symbolic

representative meaning when they employ intertextual references. Intertextual metaphors use intertextual references not for their literal meanings, but for their connotative values, which are used to describe related concepts, elements or people. In other words, the actual intertextual referents are not the primary concern of intertextual metaphors, especially their meanings. Instead, intertextual metaphors incorporate intertextual references because of their referential semantic significance (or semiotic significance), which makes these specific intertextual references significant for the metaphorical meaning.

This thesis, therefore, identifies an intertextual reference as a part of an intertextual metaphor when its meaning refers not to its literal referent, but to its semiotic semantic significance. Consider, as an example, the intertextual reference 'أحذب نوتردام'/'aḥḍab Nūtirdām', in English means "Hunchback of Notre Dame", in the intertextual metaphor: "أنا ((أحذب نوتردام)) (أنا /"ana ((aḥḍab Nūtirdām)) al-ākhar", which is translated into English as "I am the other Hunchback of Notre Dame" (Mosteghanemi, 1993: 290). According to the model's identification approach, the intertextual reference 'Hunchback of Notre Dame' is metaphorical in this example because it does not denote the literal meaning of its referent, i.e., the actual character 'Quasimodo' in Hugo's novel *The Hunchback of Notre-Dame* (1833). In other words, the intertextual reference is identified as part of an intertextual metaphor because of its semiotic semantic significance (i.e., how a person can have a courageous heart beneath a grotesque exterior). This intertextual connotation is used metaphorically to describe another concept (i.e., how the novel's crippled protagonist foolishly loves his city Constantine, which always emotionally tortures him).

1.6.1.2 Step (2): analysing the identified intertextual metaphor's translations

The second step of the analysis involves examining the translations of the intertextual metaphors identified in the previous step. This task essentially involves comparing the model's translation of the identified intertextual metaphor with the published translations. The comparison generally focuses on whether the published translations and that of the model communicate the relevant meaning of the source intertextual metaphor to the TT. This is measured by the extent to which the essential aspects of the intertextual metaphor (semiotic, pragmatic and textual) are communicated to the target readers in a relevant way. A 'relevant way' means that the translated intertextual metaphor is consistent with the principle of optimal relevance. In other words, the translated intertextual metaphor has to communicate the source intertextual metaphor's aspects in a way that the target readers can mostly realise with less processing effort. Therefore, the second step of the analysis involves the following two main procedures:

1. Applying the model to the identified intertextual metaphor.
2. Comparing the model's translation of the source intertextual metaphor with its published translations.

First, I follow the model's three stages to translate intertextual metaphor. These steps are explained in detail in Chapter 3. Translating the source intertextual metaphor first involves deconstructing its conceptual structure into its essential elements. In addition to the inputs of intertextual reference, target concept and metaphoric construct, the conceptual structure of an intertextual metaphor involves the blended space, in which the metaphoric meaning is generated as a result of the similarities between the inputs.

The translation of intertextual metaphor also depends on identifying any pragmatic clues (e.g., textual clues) that help achieve the most relevant (intended) meaning of the source intertextual metaphor.

The identified elements of the source intertextual metaphor are analysed to evaluate their un/translatability. In particular, I examine the degree to which the source intertextual metaphor's semiotic, pragmatic and textual aspects are translated to the target language and culture. The un/translatability of the semiotic aspect of the source intertextual metaphor is evaluated by examining whether its intertextual reference can be translated across cultures. While some intertextual references are classified as universal, others are recognised as culture-specific, and these need to be explicated to the target readers.

The un/translatability of the source intertextual metaphor is also evaluated by considering how to reproduce any contextual clues regarding its pragmatic purpose in the text. As I will explain later in Chapter 3, intertextual metaphors can be used to serve a specific purpose in the text, such as being a "characterisation technique" (Kruger, 1991: 289). Such a pragmatic function can usually be realised by the help of context, such as textual clues, which usually direct the reader to the specific aspect of the intertextual reference used metaphorically. Recognising which intertextual aspect is the one the author most likely intends in the metaphoric comparison helps in detecting the purpose of the intertextual metaphor. Therefore, the un/translatability of the source intertextual metaphor's pragmatic function needs to be evaluated by examining how to reproduce its textual clues in the TT.

The analysis of the un/translatability of the source intertextual metaphor also involves its intra-textual relations. This aspect has usually been neglected by studies that focus

on translating metaphor in general and intertextual metaphor in particular. In the analysis chapters (4, 5 and 6), I examine the relations that are established between the elements of the source intertextual metaphor and the other components of the text. The importance of these relations for the translation task lies in their crucial role in upholding the coherence of the text. In other words, the un/translatability of the ST's intertextual metaphor should also be evaluated based on whether its elements play a key role in constructing the text's overall message and theme.

After evaluating the source intertextual metaphor's un/translatability, I produce the target intertextual metaphor. Drawing on the evaluation of its un/translatability, the source intertextual metaphor is translated using the most relevant strategy among those proposed by the model. These strategies include (1) the direct transferring of the source intertextual metaphor to the TT, (2) re-contextualising its source intertextual reference, (3) explicating its meaning and function and (4) adding relevant contextual information to the TT. The most relevant translation strategy is determined based on the principle of optimal relevance. Thus, the selected strategy has to communicate the source intertextual metaphor's meaning and function to the target readers in such a way that they can comprehend them with less processing effort.

The following step involves comparing the model's strategy to that of the published translations. The model's translation of the source intertextual metaphor is qualitatively compared with the existing published translation of the same intertextual metaphor. The aim of this comparison is twofold. First, its goal is to illustrate the validity of the strategies suggested by the model and their translated products. In other words, the comparison demonstrates that adopting the model's strategies can communicate the source intertextual metaphor's essential aspects (i.e., its semiotic, pragmatic and

textual aspects) to the target audience. In particular, the focus of the comparison is whether the translations communicate these aspects to the target readers in a relevant way. The achievement of this fundamental task is measured based on the principle of optimal relevance. The translation produced is relevant if it is more likely to communicate most of the aspects of the source intertextual metaphor to the target readers with less cognitive processing effort exerted.

The second aim of the comparison is to explain how the model's strategies can be applied to translate each case of intertextual metaphor. I believe that each strategy can be applied using several translation methods that can vary depending on the intertextual metaphor in question. For example, an intertextual metaphor can be translated by the model's strategy of explicating its meaning and function. However, applying this strategy can take several forms that use several relevant translation methods, such as paraphrasing, footnoting or using a glossary. The factor that determines the selection one of these methods is the extent to which it can communicate the relevant meaning and function of the specific occurrence of the intertextual metaphor in the text. Therefore, the comparison can highlight the role of the translator's creativity in adopting specific methods to apply the overall strategy proposed by the model. This is achieved by taking such creativity into consideration when drawing conclusions about how to deal with special cases of intertextual metaphors, such as intertextual metaphoric wordplay.

1.6.1.3 Step (3): arriving at conclusions concerning the translation of different cases of intertextual metaphors

In the final step, the findings of the comparisons in the previous step are examined in order to draw a number of conclusions. In particular, I answer the specific research

questions in each chapter of the analysis. The analysis in Chapter 4 aims to highlight how to translate semantic intertextual metaphors that depend on the semantic properties of intertextual references, such as proper names. In Chapter 5, the conclusions derived focus on the strategies of translating stylistic intertextual metaphors that employ different proverbs, sayings and idioms in their meanings and structures. The analysis in Chapter 6 draws conclusions about the translation of thematic intertextual metaphors that have more extended and complicated structures and meanings.

The second type of conclusion drawn from the analysis concerns the impact and contribution of this thesis to the broad domain of metaphor translation, particularly that of translating intertextual metaphor. In the final chapter of this thesis, the findings and conclusions in each chapter of the analysis are combined to highlight the main aspects of translating intertextual metaphors. Among these aspects is raising awareness among translation scholars of the validity of combining different metaphor approaches to study the translation of metaphors and intertextual metaphor, particularly in different discourses. Adopting such an integrated approach helps take into consideration several neglected factors in translating intertextual metaphors, such as their contextual clues and intra-textual relations.

1.7 Aims and objectives of the study

The main purpose of this thesis is to explore the translation of different types of intertextual metaphors in literary texts, particularly in Mosteghanemi's trilogy. This is achieved by developing a new model for understanding and translating the different structures of intertextual metaphors. The model combines complementary ideas from blending theory and relevance theory in order to help translators deconstruct the

structural elements of the intertextual metaphors and reconstruct them in the TT in a way that is both relevant and accessible to the target audience.

I achieve these aims through the following objectives:

- To propose a novel classification for intertextual metaphors (semantic, stylistic and thematic) that helps in understanding the different appearances of intertextual metaphors in texts and how they can be translated.
- To demonstrate the practicality of blending theory's idea of multiple inputs for understanding the complex structures of intertextual metaphors and their translation.
- To demonstrate the significance of relevance theory's principle of relevance (and the use of contextual aids, such as textual clues) in constraining the various meanings of intertextual metaphors and their communication to the TT's readers.
- To identify an effective approach to translating intertextual metaphors involving cultural intertextual references that are essential to the text's overall message.

1.8 Research questions

The thesis achieves the above objectives by seeking answers to the following questions:

1. What are the distinguishable features of semantic intertextual metaphors that influence their translation?

2. What are the strategies used to translate semantic intertextual metaphors involving intertextual references to national and transnational memory and to universal memory?
3. What are the structural aspects of stylistic intertextual metaphors that can pose difficulties in translating their meaning and function to the TT?
4. How can stylistic intertextual metaphors involving intertextual quotations and wordplay be translated into the TT while preserving relevant meaning and function?
5. How can thematic intertextual metaphors that involve single, several and successive metaphoric extensions be translated into the TT in a way that conveys relevant meaning and function?

Questions 1 and 2 are answered in the analysis of Chapter 4, while questions 3 and 4, which discuss the translation of stylistic intertextual metaphors, are answered in Chapter 5. Question 5 is answered in Chapter 6, which concerns the translation of the three types of thematic intertextual metaphors.

1.9 Structure of the thesis

This thesis consists of seven chapters, each of which highlights a key element of the relationship between intertextuality and metaphor and translation. The main aim of Chapter 1 (the current chapter) is to demonstrate the study's definitions of metaphor and intertextuality, aims and research questions. In addition, the first chapter is devoted to explain the methodology of the study as well as the sources of examples used in the analysis, namely the three novels of Mosteghanemi's trilogy (1993, 1997 and 2003) and their published translations in English (Sreih, 2003 and 2004; Cohen, 2013; Roberts, 2015 and 2016). Chapter 2 examines the theories of metaphor and

intertextuality and their implications for translation. In addition, it includes a review of the existing studies that focus on the translation of intertextual metaphors. The chapter concludes by demonstrating the need for a new model for translating different, complex types of intertextual metaphors. Chapter 3 clarifies the model developed in this thesis, which combines complementary insights from blending theory (Fauconnier and Turner, 1998; 2002) and relevance theory (Sperber and Wilson, 1995).

The thesis then moves into analysing the relevant data. Chapter 4 is devoted to the analysis of the first set of the collected data, specifically semantic intertextual metaphor (i.e., intertextual metaphors involving the names of figures, places and concepts). In Chapter 5, the thesis focuses on the translation of stylistic intertextual metaphors (i.e., intertextual metaphors involving intertextual quotations and wordplay). The chapter concludes with a summary of how the model deals with the different structures of such metaphors. Chapter 6 aims to demonstrate the translation of different types of thematic intertextual metaphors (i.e., metaphors based on single, several and successive extensions). The chapter concludes with a review of the main arguments and points regarding the translation of thematic intertextual metaphors.

Finally, Chapter 7 includes the conclusion of this thesis, which offers an overview of the study and summarises its main findings. It also clarifies several implications of the proposed model for translation practice and training. Moreover, the final part of the thesis points towards further potential refinements of the model and a number of recommendations for future research in the field of intertextual metaphor translation.

CHAPTER 2: INTERTEXTUALITY, METAPHOR AND TRANSLATION: RELATED PERSPECTIVES AND ASPECTS

2.1 Introduction

The aim of this chapter is to shed light on the concepts of intertextuality and metaphor and their implications for the translation of intertextual metaphors. Generally, the key source of difficulty in translating metaphors is linked to their indirect meanings (Gibbs, 1994; Pragglejazz Group, 2007). However, metaphors become more problematic in translation when they involve intertextual references to history, culture, fiction and art because the translator must address both the indirectness of the metaphoric meaning and its intertextual referentiality.

In Mosteghanemi's trilogy, the novelist adopts different types of intertextual references to construct various intertextual metaphors that vary in terms of their connotations and structures. For instance, Mosteghanemi tends to use the names of well-known figures and events; intertextual quotations; and wordplay that refers to historical, religious, literary and cultural values and universal experiences. However, these intertextual references are usually used with a re-contextualisation of their meanings and structures, which make their identification, interpretation and translation a challenging task. Therefore, intertextual metaphors pose many difficulties in the process of comprehension and translation because of their structure and meaning's heavy dependence on past knowledge and external (to the text) references. Thus, it can be said that when metaphors and intertextuality are associated with each other, they present a range of problems for translators and scholars of translation.

Several scholars have studied the concept of intertextuality and have proposed different views on its multifaceted nature and forms. In section (2.2), I explore a number of these views in order to explain intertextuality as the text's incorporation of a reference to an aspect of a source of knowledge (e.g., literary texts, political speeches, historical events, religious concepts). I demonstrate that intertextual references in a text can be constructed on the macro (intertextual themes) and micro (intertextual references) levels. To illustrate these arguments, I discuss several prominent studies that address intertextuality in the field of Western literary criticism (e.g., Bakhtin, 1986; Kristeva, 1980; de Beaugrande and Dressler, 1981; Riffaterre, 1978; Genette, 1997). In addition, I explore the traces of the concept of intertextuality in the works of early Arab scholars (Ibn Khaldūn, 1980 [1378]; al-Qazwīnī, 2002 [1888]; al-Qayrawānī, 1981 [1064]) and more recent Arab researchers and critics in the field of Arabic literary criticism (e.g., Miftāḥ, 1985; Yakṭyn, 1989; Murtāḍ, 1991 and 2010).

Next, in section (2.3), I explore how intertextual references are dealt with in translation and the difficulties involved in this task according to several studies within the discipline of translation studies (e.g., Hatim and Mason, 1990; Almazán García, 2002). I also explain the nature of the translator's intertextual knowledge and the factors that influence its construction (e.g., the translator's social identity) as well as its vital role in the interpretation and translation of intertextual references in texts.

Similar to intertextuality, metaphor has been approached in different ways by a number of scholars. Most metaphor theories focus on aspects such as the linguistic nature of metaphor and, more recently, its nature as a cognitive phenomenon, as I elucidate in section (2.4). I argue that recent advances in cognitive linguistics and pragmatics can

be combined in a model to more effectively explain the interpretation of complex types of intertextual metaphors and how they are translated. In particular, the model I develop in this thesis incorporates complementary ideas from blending theory (Fauconnier and Turner, 2002) and relevance theory (Sperber and Wilson, 1995) to theorise the translation of different types of intertextual metaphors. Therefore, in this chapter, I explore how these theories have discussed metaphors and the influence of other related theories, such as conceptual metaphor theory (Lakoff and Johnson, 1980).

Next, in section (2.5), I explain the challenges and difficulties associated with translating intertextual metaphors; I also explore the proposals of previous scholars on how to translate them. In particular, I have divided my discussion of the translation of intertextual metaphor in the existing literature into two parts. The first concerns how intertextual metaphors are translated based on non-cognitive (traditional linguistic) views from theories such as interaction, substitution and comparison metaphor theories (e.g. Dagut, 1976 and 1987; Nida, 1964; Newmark, 1981 and 1988). These studies identify the cultural content of intertextual metaphors as the main problem and propose several procedures to communicate it to the TT's audience. The second part concerns the translation of intertextual metaphors from cognitive points of views related to conceptual metaphor theory (e.g., Al-Harrasi, 2001; Al-Zoubi et al., 2007; Maalej, 2008). These studies focus more on the cognitive processes involved in the translation of intertextual metaphors. As I explain in the final section, (2.6), both groups of studies tend to oversimplify the issue of translating different structures of intertextual metaphors (e.g., thematic and stylistic structures). They ignore the advantages of integrating related approaches to metaphor from cognitive linguistics and pragmatics in order to theorise the translation of metaphor and intertextual metaphor in particular.

I make use of these approaches by developing the model of this thesis, which combines complementary ideas in order to facilitate the translation of the different complex instances of intertextual metaphors in Mosteghanemi's trilogy.

2.2 Intertextuality: related aspects and perspectives

The concept of intertextuality and its boundaries have been controversial; as Allen has pointed out, "intertextuality is one of the most commonly used and misused terms in the contemporary critical vocabulary" (2000: 2). Some scholars (e.g., Ibn Khaldūn, 1980 [1378]; Bakhtin, 1986; Kristeva, 1986) have recognised intertextuality as the normal influence of one text on another and the fact that it can affect the overall structure of a text. Other researchers (e.g., de Beaugrande and Dressler, 1981; Genette, 1997; Yağdıyn, 1989) have focused on micro-level intertextuality, which plays a key role in creating and transmitting specific meanings and functions in texts. This disagreement shows how challenging it is to delimit the concept of intertextuality. A major reason for this difficulty lies in the concept's multifaceted nature and "the vast and undefined discursive space it designates" (Culler, 2001: 109).

Nevertheless, a general agreement can be noted in most studies on the subject. In both Western and Arabic literature on intertextuality and textual relations, the notion of intertextuality generally concerns how a text includes traces of other texts and concepts. Moreover, most studies on intertextuality agree on a general classification of intertextual relations between texts that involves macro and micro relations. Intertextual relations on the micro level are realised through intertextual references and expressions that carry either cultural or universal significance, for example, proper names of historical events and persons that have special cultural significance in a given discourse community (e.g., the names of Algerian leaders who fought against

the French coloniser in Mosteghanemi's trilogy). On the other hand, the manifestations on the macro level involve conventions and constraints related to genre, register and discourse; such instances concern the total structure of a text. For example, when a text adopts the theme or the setting of another text, it is as an instance of macro intertextuality (e.g., a novel adopts the well-known theological theme of Noah and the global flood). Therefore, the different appearances of intertextuality encompass any component, either macro or micro, that enables readers to identify and deduce meaning from the text in question by relating it to other texts or concepts stored in their intertextual knowledge. Intertextual elements in a text are thus not typically used for the purpose of ornamentation; instead, they are motivated.

As stated in the introduction, I adopt a more comprehensive definition of intertextuality than previous studies do, and it allows me to study the translation of the different occurrences of intertextual metaphors in Mosteghanemi's trilogy. In particular, my working definition of intertextuality in this study is the existence of any type of reference in the text that refers to any type of intertextual source (e.g., literary texts, political and historical events and religious concepts) or aspect of it. Thus, in this study, intertextual references are not limited to references to texts, but involve any culture-specific and universal concepts, experiences, values, events, proper names, quotations, proverbs and idioms used in the text.

In the following sections, I explore several studies that discuss the nature of intertextuality and the different types of textual relations. I divide my review of these studies into two sections. The first, (2.2.1), concerns the study of intertextuality and its types as discussed by several Western scholars, and the second, (2.2.2), concerns

early discussions of the concept of textual relations as well as more recent studies on intertextuality within Arabic literary criticism.

2.2.1 Western views on intertextuality

Julia Kristeva coined the term 'intertextuality' in the late 1960s in order to explain the relations between texts (Allen, 2011: 14). Kristeva extended Bakhtin's works from the 1920s about dialogism and heteroglossia, which drew attention to the way both previous and subsequent texts play a vital role in shaping utterances and texts. This approach argued that every text is constructed from fragments of other texts. According to Bakhtin (1986), all utterances are dialogic in nature, as their meanings depend on previous utterances and on how others receive them. In particular, Bakhtin (1986: 93) argued that "any utterance ... always responds ... in one form or another to others' utterances that precede it". Thus, the core idea behind Bakhtin's dialogism is that texts are interactively related to each other, which in essence is the main principle of intertextuality. Based on Bakhtin's work, Kristeva (1980) developed her understanding of the nature and function of intertextuality. According to Kristeva (1980: 66), "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another". The concept of intertextuality, in Kristeva's view, implies, therefore, that all instances of texts are constructed from elements that belong to other texts. In other words, no text can be "free" of other texts (Hawkes, 1977: 144; Bassnett-McGuire, 1980: 79). Texts therefore refer externally to other texts alongside their constant internal reference to their own messages. Intertextuality is thus an essential textual feature and constitutes a fundamental "part of the environment for any text" (Halliday and Hasan, 1976: 47). In addition, Kristeva (1986: 36) identified different modes of intertextuality based on the textual space's three dimensions: "writing

subject, addressee and exterior texts". Drawing on these three dimensions, the intertextual status of a word in the text can be defined by two modes: horizontal and vertical relationships. According to Kristeva (1980: 66), a word in the text is "horizontally" intertextual as it "belongs to both writing subject and addressee"; thus, horizontal intertextuality is established between the text and those that precede it. For instance, an academic article can be written in a response to another article. Hoey (1991: 31-34) has described this type of intertextual relation as "academic oeuvre" and "text colony". On the other hand, for Kristeva, the "vertically" intertextual status of a word stems from its pertinence to "an anterior or synchronic literary corpus" (1980: 66). With vertical intertextual relations, Kristeva suggests how a text can include implicit traces of other texts. An example of this type of intertextual relation can be noticed when a text is associated with other texts (of the same genre) in terms of their style.

Within textual linguistics, de Beaugrande and Dressler (1981) described intertextuality as one component of the features of any text that give rise to its textuality. According to de Beaugrande and Dressler (1981: 3), a text is "a communicative occurrence which meets seven standards of textuality": (1) cohesion, (2) coherence, (3) intentionality, (4) acceptability, (5) informativity, (6) situationality and (7) intertextuality. In their discussion of intertextuality, de Beaugrande and Dressler (1981) noted that intertextual relations play a key role in the composition of texts, arguing that intertextuality "concerns the factors which make the utilisation of one text dependent upon knowledge of one or more previously encountered texts" (ibid: 10). Thus, intertextuality also involves the mental procedures by which readers recognise texts through their relations with other, similar texts. According to de Beaugrande and Dressler, readers recruit their knowledge of other texts in order to interpret texts in a

mental process called 'mediation', which they define as "the extent to which one feeds their own beliefs into a communicative situation" (ibid: 182). Therefore, readers' knowledge of different intertextual sources influences how they interpret texts. In particular, de Beaugrande and Dressler argued that the amount of mediation readers exert when referring to famous texts or old local texts (e.g. prominent poems or religious books) is much smaller than when they encounter unrecognised texts. The recognition or the interpretation phase is thus more demanding when dealing with unfamiliar texts. Accordingly, the amount of mediation, de Beaugrande and Dressler argued, increases when the reader spends more time relating the present text to a previous one. De Beaugrande and Dressler's view on how readers' cognitive processes change depending on their familiarity with the meaning of the text can be associated with relevance theory's (Sperber and Wilson, 1995) similar notion of optimal relevance, discussed below.

While the works of Bakhtin, Kristeva and de Beaugrande and Dressler focus on defining and realising the relationship between texts, Genette (1997) focuses on explaining how these relations occur in and act between texts. He proposed the term 'transtextuality' as a more comprehensive alternative to Kristeva's (1980) 'intertextuality', and he defined it as "all that sets the text in a relationship, whether obvious or concealed, with other texts" (1997: 1). According to Genette, texts interrelate with other texts through five subtypes of transtextual relationships. Genette's (1) intertextuality is more "restrictive" than Kristeva's concept, as it exclusively involves "the actual presence of one text within another" (ibid: 2). The most explicit appearances of intertextuality are plagiarism and quotations, while the most implicit example is allusions (ibid). Genette's intertextuality thus excludes the use of ideas and references from non-textual resources such as speeches and films. Similar

to intertextuality, (2) paratextuality involves the obvious textual relation between a text and its title, heading, preface and cover. However, Genette also considers more implicit types of textual relations, such as (3) architextuality, which deals with the relationship through which the text can be recognised and designated as a part of a specific genre or genres. Moreover, (4) metatextuality concerns the explicit and implicit critical comments within texts about other texts. The last transtextual relationship is (5) hypertextuality, which describes the relationship between a present text (hypertext) and a previous text (hypotext). Hypertexts could be constructed via different processes, such as transformation, modification, elaboration or extension; examples of hypertexts are parody, spoof, sequel and translation. In this thesis, I believe that Genette's different forms of transtextuality can be understood as the different functions an intertextual reference (and intertextual metaphor) can serve in a text. For instance, an intertextual metaphor can involve a quotation (intertextuality) that is modified (hypotext) in order to criticise a previous text or concept (metatextuality).

Another classification of intertextuality is suggested by Porter (1986) who has distinguished between iterability and presupposition. Iterability, for Porter (1986: 35), is intertextual in nature because it concerns "the repeatability of certain textual fragments" in texts such as citations, allusions and references. Moreover, Porter has emphasised that iterability can also include "unannounced sources and influences, clichés, phrases in the air, and traditions" (ibid). This means that references that do not belong to specific texts such as proverbs and idioms are also recognised as a part of intertextual iterability. Porter defines presupposition, meanwhile, as "assumptions a text makes about its referent, its readers and its context" (ibid). In other words, intertextual presuppositions concern expectations about the implicit content of the text, which includes what the text refers to, to whom it was written and the text-type or genre

to which it belongs. For instance, the phrase “once upon a time” in a text is an intertextual presupposition that signals “to even the youngest reader the opening of a fictional narrative” (ibid: 36).

In comparison with Genette and Porter’s classifications, Fairclough (1992) provided clearer categories of intertextual relations by distinguishing between manifest and constitutive intertextuality. Intertextual relations are of manifest type if “other texts are explicitly present in the text under analysis” (ibid: 104). In this definition, clearly marked expressions, such as quotations and citations, are manifested intertextual relations. Nevertheless, he (1992: 104) stresses the possible occurrence of less obvious cases of manifest intertextuality: “a text may incorporate another text without the latter being explicitly cued”. An example of such a case would be wordplay that involves the modified structure of a well-known intertextual expression (as is the case of stylistic intertextual metaphors; see Chapter 5). The constitutive intertextuality of a text, for Fairclough, concerns “the configuration of discourse conventions that go into its production” (ibid: 104). An example would be a text or a specific discourse including “‘mixed genres’, such as ‘chat’ in television chat shows, which is part conversation and part entertainment and performance” (ibid: 68). In comparison to manifest intertextuality, intertextual relations described as constitutive are more opaque and ambiguous, which makes their identification a demanding task for readers/translators.

A different classification of intertextuality is suggested by Hatim (1997: 32) who has distinguished between “socio-cultural objects” and “socio-textual practices”. The former operate at a micro-level and include words and phrases that have semantic significance in a specific culture. For example, they can be “nomenclature for institutions, habits and customs, modes of existence” (ibid, 1997: 32). When a reader

confronts the title “The Speaker of the House”, he/she may associate the name “with the British parliamentary system”. Similarly, the Arabic word “‘amaama (‘turban’)” is associated with “Islamico-Arab societal conventions” (ibid: 32). Socio-textual practices, on the other hand, are associated with the macro-conventions that are agreed upon to govern discourse, genre, register and text-type. According to Hatim, the role of socio-textual practices is to enable readers to recognise a specific text as a part of a wide corpus of texts. For instance, he argues that “the reference to a narrative text format ... and to the genre of popular fiction are properly signalled verbally and concretely manifested non-verbally (typeface etc.), which together successfully point to a concrete reality” (ibid: 42). Similarly, the language of poetry involves socio-textual practices such as the use of figurative language, couplets and specific structures. Readers recognise texts that involve these intertextual practices as poetry.

2.2.2 Arabic studies on intertextuality: early and recent perspectives

As it appears in Western studies, intertextuality is a relatively new concept in Arabic literary criticism studies. It is only since the late 1990s that a number of modern Arabic studies have begun paying attention to the topic of intertextuality. However, intertextuality is a very old phenomenon that goes back all the way to the Pre-Islamic period. There seem to be several traces of the concept in the early works of Arab literary and rhetorical scholars, which appeared long before the Western scholars’ introduction of the term intertextuality in Bakhtin and Kristeva’s works in the late 1960s. Among these early Arabic scholars is Ibn Khaldūn, who, in his book *‘المقدمة’/‘Muqaddimah’* (1980 [1378]), which is translated into English as (*Ibn Khaldūn’s Prolegomena*), repeatedly alluded to the essence of the concept of intertextuality. Ibn

Khaldūn (1980 [1378]: 448) emphasised the importance of memorising previous excellent examples of old poems in order to produce good poetry. According to him, “the poetry of poets who have no expert knowledge of the old poetical material is inferior and bad. Brilliance and sweetness is given to poetry only with the help of memorised knowledge of much old poetical material” (Ibn Khaldūn, 1980: 383). The term “memorised knowledge” in Ibn Khaldūn’s statement can be thought of as the poet’s intertextual knowledge of the poetic conventions and language of previous poems. Moreover, the concept of intertextuality becomes clearer in Ibn Khaldūn’s view that poets should not use literal materials from previous poems in their texts. Instead, for him, poets have “to forget the memorized material, so that its external literal forms will be wiped out of the memory since they prevent the real use of the poetical habit” (ibid: 384). Therefore, Ibn Khaldūn understood poems as being constructed from previous poems, as poets recall and implement the features of previous texts into new ones. This understanding could, to some extent, be realised in what is in modern studies understood as textual relations or intertextuality.

In comparison to Ibn Khaldūn’s general account, al-Qazwīnī (2002 [1888]), in his book *‘الفتح المختصر والمحيط’* *Falkhīs al-Miftah*, which in English means *Summary of the Key to the Sciences*, discussed in more details textual relations on their macro level, which involve techniques such as quoting, inclusion and allusion. Al-Qazwīnī explained the quoting technique by saying that Arabic “utterances usually involve quotations from the Qur’an or Hadith (the traditions of the Prophet Muhammad)” (2002: 17, my translation). This understanding can be linked to direct or explicit intertextual relations. The inclusion technique, for al-Qazwīnī, involves the use of ideas and expressions from previous poems in order to produce new ones. Al-Qazwīnī defined allusions as the most implicit technique of textual relations, as they involve creating implicit

references to a story or poem without stating their sources, leaving the reader to identify their origins. The three techniques discussed by al-Qazwīnī are largely associated with the more recent views on the forms of intertextuality, such as Genette's (1997) different types of textual relations or 'transtextuality'.

Other early Arab scholars showed an understanding of the concept of intertextuality in their discussions of plagiarism. In other words, they limited the concept of intertextuality to the idea of one author or poet stealing the ideas or themes of another. For instance, in his book *'al-Umdah'* (1981 [1064]), al-Qayrawānī considered plagiarism an obvious and inevitable feature of poetry. According to him, the act of borrowing or plagiarising is something "no poet can escape from" (ibid: 280). For al-Qayrawānī, it does not matter how great a poet is; his/her works always include conscious and unconscious references to the works of other poets. He identified several forms of the inevitable appearances of previous works in any poem. Examples of these are those created via "النقل" / "al-naql" or 'transferring' (i.e., conveying the meaning of a previous work or poem to another in a new text) and "الموازنة" / "al-mūwazanah" or 'balancing' (i.e., the borrowing of a previous poem's structure only) (ibid: 280). Despite al-Qayrawānī's understanding of intertextual relations as simply different appearances of plagiarism, his work still can be regarded as an early indication of the concept of intertextuality and its different forms (e.g., hypertextuality and intertextual structures).

More recently, several modern Arabic literary critics have adopted the views of Western scholars on intertextuality (e.g., Kristeva, 1980; Genette, 1997). The aim of this adoption has been to apply the Western concept within the field of Arabic literary criticism. In particular, most modern Arab scholars (e.g., Miftāḥ, 1985; Yakṭyn, 1989;

Murtāḍ, 1991 and 2010) have attempted to integrate Western and Arabic approaches to intertextuality to achieve a more comprehensive understanding of the phenomenon and its occurrences in Arabic literary texts. One form of this integration of the two views on intertextuality involves discussing old Arabic observations, such as seeing intertextuality as plagiarism, by utilising views that are more recent. For example, Murtāḍ (2010: 4) considered a text as “a dialogism of texts that in essence involves intertextual relations” with other texts. It is clear that Murtāḍ accepts Bakhtin’s idea of dialogism as a feature of texts. However, Murtāḍ stressed the intentional use of previous texts as part of intertextuality, which he defines as “the author’s unconscious act of quoting or inserting expressions or ideas that he/she received before” (2010: 199). For him, this idea of borrowing from other texts is not a new one; the early Arab critics studied it in depth by referring to it as “السُّرُوقُ اتِّلَاحٌ عَرَبِيٌّ” “al-sariqāt al-shi’riyyah”, which in English means “poetic plagiarism” (1991: 91). In other words, Murtāḍ sees no difference between the Arabic and Western concepts because plagiarism in early Arabic views means the interaction and interrelation of one text with previous ones, which matches the Western understanding of intertextuality.

Like Murtāḍ, Miftāḥ (1985), another Arab scholar, adopts the Arabic and Western approaches to intertextuality. He holds that the definitions of intertextuality suggested by Western theorists (e.g., Kristeva) are various and “do not provide a unified precise explanation of the phenomenon” (ibid: 121). Therefore, a comprehensive understanding of the different aspects of intertextuality should be developed by considering all the previous views on the concept. Among these are Kristeva’s view on texts as a mosaic of previous texts and Genette’s different forms of transtextuality. According to Miftāḥ (1985: 121), “intertextuality can be seen as the engagement of one text with other texts via different methods”, which include mainly “السُّرُوقُ اتِّلَاحٌ عَرَبِيٌّ” / “al-’ijaz”

(abridgement) and “التَمْطِيطُ”/“al-tamṭiṭ” (extension) of ideas and expressions from other texts. Miftāḥ has explained the abridgement method as using historical elements to summarise a similar idea in a poem. The extension method involves using previous expressions to extend and enrich the text. For instance, instead of expressing his/her ideas literally, an author can use previously known metaphors to explain a specific idea at more length (ibid: 126).

In comparison to Miftāḥ (1985), Yaḳṭiyn (1989) has proposed a clearer understanding of how intertextual relations are established between texts. In particular, Yaḳṭiyn introduced the term “التَفَاعُلُ النَّصِّيُّ”/“al-tafa‘ul al-nnaṣiyy”, which in English means (textual interaction), as a more comprehensive term than ‘intertextuality’ (ibid: 93). He justifies this decision by stating, “intertextuality is only one type of textual interaction” (ibid: 92, my translation). According to him, the concept of textual interaction is similar to what Genette (1997) has described as ‘transtextuality’ (ibid). For Yaḳṭiyn, textual interactions involve three main types: intertextuality, metatextuality and paratextuality. He focused on applying his concept of textual interaction to study the influence of the traditional Arabic narrative style on modern ones. By studying this relationship, Yaḳṭiyn has argued that a different type of textual interaction occurs between texts at the level of narrative. In particular, he has concluded that textual interactions can be personal (between the texts of the same author), internal (between the texts of the author and other contemporary authors) or external (between the text of the author and that of previous authors) (ibid: 100).

2.3 Intertextuality and translation

The aim of this section is to demonstrate the translation difficulties intertextual references pose and the different strategies for translating them. Intertextuality

represents a problem for translators by “opening the translated text to interpretive possibilities that vary with cultural constituencies in the receiving situation” (Venuti, 2009: 157). Thus, the main obstacle that restricts the translation of intertextual expressions arises from the referential nature of intertextual references, which opens the text to multiple meanings. According to Hatim and Mason (1990: 120), translators are required to realise that the ST’s intertextual expressions have “a host of associations” that emerge from previous experiences and texts. Consequently, intertextuality is a source of difficulty in translation because its identification and interpretation require extra cognitive effort from the reader. The readers of the ST must take a cognitive journey through their intertextual memory to trace the significance of the intertextual expression. Cognitively, doing this is more difficult for the TT’s readers who belong to a different language and culture than that of the ST’s readers. Hatim and Mason have described this difficulty as follows:

“Text receivers must travel the whole distance from the ‘ideologically neutral’ denotation of language (i.e. usage) to the volume of ‘signification’ which underlies use. A chain of intertextual references will have to be pieced together and a thread identified, leading back from signals encountered later in the text to earlier signals and to the whole areas of knowledge being evoked.” (1990: 121-122)

From the above statement, we understand that connotations play a key role in the ways in which an intertextual reference conveys meaning. This means that intertextual references are used in texts not for their own denotations (i.e., literal meaning), but for their connotations (i.e., semantic significance) and specific reasons. In other words, when a text uses an intertextual reference, it is allocated with “a new value or a new rhetorical function” (ibid: 128). An example from the data analysed in this thesis is Mosteghanemi’s (1997: 232) adoption of the intertextual reference ‘Cleopatra’.

Mosteghanemi does not use the name of the Egyptian queen for its denotation (the name of the last ruler of ancient Egypt). Instead, her aim is to construct an intertextual metaphor that incorporates the significance of the personal name that involves connotations associated with women's beauty and intelligence. Therefore, the difficulty in translating intertextual expressions does not stem from their denotations, but rather from their connotations and their functions in the text. Thus, an intertextual reference should be "explained in terms of its overall communicative function" (Hatim and Mason, 1990: 128). In other words, what translators should preserve in the TT is the intertextual connotation and its appointed function in the text.

The difficulty of translating intertextual expressions becomes more challenging for translators when their meanings incorporate cultural connotations. According to Almazán García (2002), the main reason behind the difficulty of translating intertextual expressions is their inherent cultural significance. Authors use intertextual expressions that refer to intertextual sources such as well-known texts that readers often recognise. However, as Almazán García (2002: 28) has noted, "what is well-known in one community is often totally foreign to a different one", as each community usually has its own set of well-known texts and cultural concepts. For instance, in comparison to Arab readers, Western readers are less likely to be familiar with the connotation of the intertextual reference 'Sabra and Shatila'. The name literally refers to a neighbourhood in Beirut, Lebanon. However, its connotation goes far beyond its literal meaning to document the place where a tragic massacre happened against Palestinian civilians in 1982. In other words, for Arab readers, 'Sabra and Shatila' evokes emotional connotations associated with the continuous occurrences of massacres against Arab Palestinians. In *Dhākirat al-Jasad*, Mosteghanemi (1993: 250) adopts this specific connotation in order to construct an intertextual metaphor that portrays how death

becomes inevitable in the life of an Arab citizen who, if not in a refugee camp, might die in an air raid. Thus, the cultural connotation of an intertextual reference adds another layer of difficulty in the way in which a translator deals with intertextual expressions in texts.

Similarly, the problem of translating intertextual expressions is exaggerated when the target readers' intertextual knowledge does not help them recognise the intertextual reference. Ennis (n.d) has raised the concern that the amount of translation difficulty intertextual expressions pose is affected by the extent of the target readers' access to intertextual references. Evidently, the ability of the TT's reader to identify the ST's intertextuality is subject to the intertextual expression's cultural specificity and the degree of difference between the source and target cultures. For example, Ennis cites a newspaper headline that involves the intertextual reference "The Blame in Spain", which is wordplay based on the English song title "The Rain in Spain" (ibid: 6). An Arab reader is less likely to recognise the intertextual reference because it involves a cultural reference. According to Ennis (n.d: 8), the distance between cultures can be "mediated by the type of equivalence required in the translation concerned, which in turn depends on the purpose of the translation". This means that the translator must identify intertextual references in the text and determine the extent to which the target readers may "recognise them and cue in to the intended inferences" (ibid: 8). In summary, the amount of translation difficulty intertextual expressions pose is directly proportional to the extent of the target readers' access to them.

Intertextual references also carry ideological viewpoints in their meanings that the author communicates to his/her readers. These intertextual viewpoints represent another aspect of intertextuality that translators must be aware of when addressing

intertextual expressions. For example, in her trilogy, Mosteghanemi uses several names of historical/political figures (e.g., the Algerian leader Didouche Mourad) in order to communicate her own perspective on the Algerian revolution. For translators, the ideological meaning is of similar importance as the intertextual expression itself. In fact, as Almazán García (2002: 49) has explained, “somehow distorting an ideological meaning is perceived as a more serious translation blunder than failing to preserve an allusion”. The translator is thus required to preserve the ideological message embedded in the intertextual reference, even if this preservation is at the expense of retaining the intertextual expression provided that its omission does not affect the text’s overall message. Therefore, the ideological aspect of intertextual expressions is another issue that requires translators’ attention.

In addition, the translator’s own ideological viewpoints can be a further source of problems. When the text involves culture-specific intertextual references, the translator can resort to mediation, which involves “keeping a balance, bringing the two sides involved together, making the one who stands at a distance understand the other” (Neubert, 1981: 141). However, a problem arises if the translator tries to “interpose his or her own receiver experience as the only possible one for the text” (de Beaugrande, 1980: 291). In other words, mediating texts becomes problematic if translators attempt to “intervene in the transfer process by feeding their own ideology into processing of a text” (Hatim and Mason, 1997: 151). Simply stated, the mediation of the ST’s intertextuality is an unsatisfactory translation solution if the translator adopts his/her own interpretation of the ST’s intertextuality as the only meaning that should be communicated to the target reader. This act is an issue in translation because what the translator must communicate to the target readers is the “translator-based” reading of the TT and not his/her own “receiver-based” version of the ST’s

interpretation (de Beaugrande, 1980: 292). This view is justified because the translator-based reading of the ST is the one that can achieve the “communicative equivalence” of its intertextual meaning and function in the translated text (ibid: 292). As Hatim and Mason (1990: 128) have noted, intertextuality is not a “mere inclusion of the occasional reference to another text”; instead, the meaning and function of the intertextual expressions have a “motivated act” that needs to be restored in the TT’s “communicative purpose” (ibid).

In addition to the translators, the text itself can also create difficulties. Contra-textual relationships are one of the main forms of intertextuality that might cause problems in translation. Hatim and Mason (1990: 240) have defined them as “an aspect of intertextual reference, which instead of evoking an image, seems to preclude it”. In other words, a contra-textual reference is an intertextual expression that is used in a text for purposes other than those of its original source (e.g., irony and sarcasm). The use of contra-textual references can be understood as a form of intertextual wordplay, which can be found in many occurrences in Mosteghanemi’s trilogy. Mosteghanemi resorts to contra-textuality or intertextual wordplay when she adopts modified versions of well-known sayings in order to coin new expressions that convey an opposite meaning. For example, Mosteghanemi (1993, 368) constructs the following intertextual metaphoric wordplay by adopting the contra-textual version of the well-known Arabic saying “كاد المعلم أن يكون رسولا”/“kāda al-mu‘alim ‘an yakuna rasūlā”, which literally means “the teacher is almost a prophet”.

ST	<p>لقد تغير الزمن الذي (كافيه المعلم أن يكون رسولا).. اليوم حسبت عير زيللي (كاد المعلم أن يكون (ترينون)) وخرقة لفتل قد أصبحنا مسحل لحي ع. (Mosteghanemi, 1993: 368)</p>
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TR	Laqad taghayyara al-zaman al-ladhī ((kāda al-mu‘alim ‘an yakuna rasūlā)).. al-yawm ḥasb ta‘bīr zamīl lī ((kāda al-mu‘alim ‘an yakuna shayfūnna’)) wa khirqah lā akthar. Laqad ‘aṣbaḥnna mimsaḥh li-al-jamī‘.
TT	The times of “the teacher almost being a prophet” have changed. Today, as one of my colleagues puts it, “the teacher’s no more than a rag”. We’ve become everyone’s rag. (Cohen, 2013: 277)

Table 1. A metaphoric intertextual wordplay

Mosteghanemi, however, does not quote the intertextual saying without modification. Instead, she replaces the word ‘prophet’ in the original saying with the word ‘rag’, which carries an opposite and negative connotation. The contra-textual expression by Mosteghanemi reads, “كاد المعلم أن يكون شهيداً”/“kāda al-mu‘alim ‘an yakuna shayfūnna”, which literally translates to “the teacher is almost a rag” (ibid). The Arabic word “rasūl” in the original context, which in English means “prophet”, is used to praise the key role of teachers in societies and their prestigious status. However, the replaced word is the colloquial word “shayfūnna”, which in English means “rag”, and Mosteghanemi uses it to depict how the role and status of teachers has recently become less respected. Thus, the contra-textual expression quotes the original intertextual reference’s overall structure and meaning, but only to contradict them. This sort of intertextual modification could represent a real problem for translation because translators must address not only the altered meaning and structure of the original expression but also the authorial purpose of this modification. According to Hatim and Mason (1990: 131), “translators and interpreters must always be aware of the motivation behind this kind of device”. Authors may construct contra-textual expressions for different purposes, such as for humour, political or ideological reasons or to criticise meanings.

Similarly, the creative use of stereotyped or dead intertextual references might create problems in translation. Dead Intertextual references or allusions refer to particular

intertextual contexts; however, their frequent repetition causes them to gradually “lose much of their allusive power and fade into stereotyped expressions or idioms, in the end losing practically all of their contact with the original context” (Leppihalme, 1997: 50). The problem arises when dead allusions are used in the form of more creative structures. Leppihalme has remarked that the same allusion can be used “in a stereotyped way (as a dead allusion) in one text but reanimated in another” (1994: 184-5). This is clear in intertextual metaphors that incorporate frequently used allusions in novel metaphorical comparisons. Consider, for example, the dead allusion “بيعن حرامي”/“al-’arba’īn ḥarāmī”, as in the title of the tale ‘Ali bābā wa al-’arba’īn ḥarāmī’, which is known in English as ‘Ali Baba and the forty thieves’, affords a clear case of a lexicalised allusion reanimated more creatively. With time and repeated use, the intertextual allusion ‘Ali Baba and the forty thieves’ lost its reference to its original context (the tale) and has become a common reference to any group of people described as thieves or fraudulent. Mosteghanemi (1993: 273) revives the dead allusion by incorporating it in the following intertextual metaphor:

ST	لؤلؤي زوجك من (بي)....) اللقنت من نصريب (بي)....) آخر من لاس ادةال جددفم اذاي مفبي الن هية، أي أسم من أس ماء ابرع ين لصلت حطين! (Mosteghanemi, 1993: 273)
TR	Law lam yuzawijuki min (Si ...) lakuntī min naṣīb (Si ...) ākhar min al-sāddah al-judud. famādha yahum fi al-nihāyah, ’ayyu ’ism min asmā’ al-’arba’īn liṣan sataḥmilīn!
TT	If he didn’t marry you off to Si - -, you would be the lot of another Si among the new masters. In the end, what did it matter which of the forty thieves’ names you would carry? (Cohen, 2013: 201-202)

Table 2. A novel metaphoric use of a lexicalised intertextual allusion

The protagonist of *Dhākirat al-Jasad* narrates the intertextual metaphor to his beloved, who will marry (carry the name of) one of the powerful, corrupt military leaders in

Algeria. The dead allusion “al-’arba’īn ḥarāmī” or “forty thieves” is reanimated in the intertextual metaphor by envisaging that the names of the forty thieves are not only real (in contrast to their fictional origin), but also one of which will be the surname of the protagonist’s lover (her married name). For translators, the use of dead intertextual allusions in metaphors makes the translation task a thorny one because they must identify whether the allusion is used for its lexicalised meaning or to convey a meaning that is more novel. In other words, the identification of the purpose of the allusion is key for translators who deal with intertextual allusions employed in metaphors.

The above discussion shows that one significant factor in interpreting and translating intertextual references is intertextual knowledge or competence. Thus, the following section is devoted to the demonstration of the nature of intertextual knowledge and its essential role in the translators’ work.

2.3.1 The reader/translator’s intertextual knowledge

Although intertextual knowledge is known by several names, scholars in different fields agree on the centrality of the knowledge of previous texts and concepts in producing, understanding and translating texts. The translator’s intertextual knowledge constitutes a crucial part of his/her “multicomponential competence” (Pym, 2003: 485). The importance of the intertextual part of the translator’s competence lies in the nature of the translator’s work, which “is characterized as a specific kind of transcultural interaction” (Schäffner, 2003: 89). This thesis defines intertextual knowledge as the different types of information a translator needs both to interpret the semantic significance of different types of intertextual references and translate them effectively to the TT’s reader. Intertextual knowledge in this sense includes information about linguistic (e.g., texts) and non-linguistic (e.g., concepts and values) intertextual

sources. In other words, I believe the interpretation and translation of intertextual references (and intertextual metaphors) requires an intertextual knowledge that involves not only the previous texts translators have encountered, but also their “knowledge of systems of significance operating in the world around” them (Turski, 2001: 315).

This thesis’s definition of intertextual knowledge conforms with Riffaterre’s (1978: 5) literary competence, which he defines as “the reader’s familiarity with the descriptive systems, with themes, with his society’s mythologies and above all with other texts”. According to Riffaterre, this type of knowledge is essential for readers because it enables them “to respond properly and to complete ... gaps or compressions in the text” caused by intertextual references (1987: 5). In other words, the total amount of information stored in the mind of the reader/translator all comes from his/her intertextual knowledge or competence. In comparison with Riffaterre’s (1978) understanding of intertextual knowledge, other scholars have provided less comprehensive understanding of the concept. For instance, Barthes (1975: 39) suggested the concept of “circular memory”, which excludes types of knowledge sources other than literary texts. Barthes describes readers’ circular memories as the way in which readers can recall previous texts, without considering other knowledge sources. However, such narrow view of intertextual knowledge does not explain the amount of information readers/translators actually need to understand texts. In other words, it is important for any reader/translator to have non-linguistic intertextual sources in his/her own intertextual knowledge because intertextual concepts such as social and cultural experiences, beliefs and habits all can be part of the intertextual knowledge that he/she needs to decode texts.

Umberto Eco agrees with the more comprehensive view of intertextual knowledge, which holds that it includes different knowledge sources in addition to texts. Initially, Eco (1979: 21) suggested the term “intertextual competence” or “intertextual knowledge”, which is limited to the previous experiences of texts. Nevertheless, it seems that, in his more recent publications, Eco (1992 and 1994) has tended to broaden his view on the scope of the concept of intertextual knowledge, explaining that readers resort to a cognitive “encyclopaedia” in interpreting texts. For Eco (1992: 68), an encyclopaedia is inherent in the language of the text and involves, among other entries, “the cultural conventions that that language has produced and the very history of the previous interpretations of many texts”. In a more recent publication, Eco (1994) reconsiders the size of the reader’s encyclopaedic knowledge and declares, “the actual scope of such an encyclopaedia varies from one reader to the next and it is consequently hard to predict what and how much s/he should know to crack the code of the text at hand” (cited in Turski, 2001: 316). Eco’s reconsideration of the considerable size of a person’s intertextual knowledge or encyclopaedia indicates that readers need to have knowledge about more than previous texts to decode and encode intertextuality.

Overall, it can be argued that the type of knowledge readers bring to texts is more inclusive than information about (or from) previous texts. Various other intertextual sources (e.g., memories of historical events, religious concepts and social beliefs) all represent the reader’s intertextual competence or knowledge.

2.3.1.1 The role of intertextual knowledge in interpreting and translating texts

The translator's double tasks as a receiver (reader) of the ST and producer (author) of the TT depend heavily on his/her intertextual knowledge. The translator is, "first of all, a curious reader engaging with an unexplored text which he unveils line after line" (Federici, 2007: 152). As a reader, the translator needs to discover the numerous, subtle intertextual networks authors leave in texts. When translators encounter an intertextual reference in a text, they activate their stored intertextual knowledge associated with this intertextual reference. This means that the translator/reader interprets texts based on the type of information available in his/her own intertextual knowledge reservoir. The consequence of the individuality of intertextual knowledge is that readers vary in how they receive intertextual references in texts. In particular, the interpretation of texts is influenced by the number of intertextual details a translator has about a specific intertextual reference or concept.

The nature of the information stored in the translator's intertextual knowledge affects his/her interpretation of intertextual references. Riffaterre (1990) has distinguished between two types of intertextual awareness that characterise readers' intertextual competence. The first type concerns the kind of knowledge the reader has about "the form and content of that intertext" (ibid: 56). A reader who has this type of intertextual knowledge, therefore, stores rich and detailed information about the intertextual source used in the text. The second type concerns the reader's "mere awareness that such an intertext exists and can eventually be found somewhere" (ibid, 56). According to Riffaterre, the realisation of the existence of an intertextual reference in a text is sufficient reason for the reader to "experience the text's literariness" (ibid: 56).

Riffaterre justifies this on the grounds that, when readers encounter intertextual references in the text, they can realise that they are “gaps that need to be filled”. In other words, readers perceive intertextual references as “references whose successive occurrences map out the outline of the intertext still to be discovered” (ibid: 56). However, for translators, the second type of intertextual knowledge, as discussed by Riffaterre, is more likely to be inadequate, especially in translating intertextual metaphors because the translator must address the micro intertextual elements of the STs. In other words, identifying the micro intertextual references, such as quotations and allusions in texts, is an essential task for translators’ production of the translated text, which depends heavily on their intertextual knowledge.

A number of scholars have elaborated on the influence of one’s society on intertextual knowledge and how he/she interprets texts and reproduces them. For example, Fish has proposed (1980: 14) the term “interpretive communities” to describe how groups of readers follow particular perceptions and interpretation strategies. Interpretive communities are, for Fish, “responsible both for the shape of the reader’s activities and for the texts those activities produce” (ibid: 322). The reader’s intertextual knowledge is thus a product of his/her exposure to different types of information and interpretations within his/her community. Similarly, Bizzel (1982: 218) has introduced the term “discourse community” to highlight the role of society in shaping an individual’s intertextual knowledge. According to this term, the author/translator is only “a member of a team, and a participant in a community of discourse that creates its own collective meaning” (Porter, 1986: 35). The translator could belong to different discourse communities, either large societies, such as religious and national communities, or smaller ones, such as professional communities. All these different discourse communities affect the type of information in his/her intertextual knowledge.

In the same vein, the translator's ideological background influences his/her intertextual knowledge, which is crucial for his/her production of the translated text. Like authors, translators are required to be intertextually competent in order to communicate the meaning and function of the intertextual references embedded in the STs to the target readers. According to Federici (2007: 147), the translator "unveils the many linguistic, social, historical and cultural traces" of the original author's cultural world. The aim of this revealing is to transmit the discovered intertextual traces to "new readers embedded in different linguistic and cultural webs" (ibid). However, transmitting the ST's intertextual traces to the target reader does not usually occur independently of the influence of the translator's ideological background. As Bakhtin (1981) has noted, people adopt a variety of discourses that they have appropriated in order to communicate their intentions. According to Bakhtin, two factors affect any communication: "the word's pre-existing meanings and the alien intentions of a real interlocutor" (cited in Worton and Still, 1990: 15). This means that the author's and the translator's own beliefs influence the way they produce texts. In other words, the ideological background of the author/translator plays a key role in the way he/she perceives an intertextual concept, and hence receives a text and then reproduces it.

Similarly, the translation of texts can be influenced by the translator's location and identity. According to Federici (2007: 147), the translator's intertextual knowledge is fundamentally formed according to "his/her location and identity politics". In other words, the precise time and location where the translator obtains a piece of intertextual information could affect his/her perception and reproduction of that intertextual concept. For instance, a translator learns about the status of Andalucía for Muslims and Arabs from Western texts is less likely to have the same perception as that of a translator who lives in a Muslim country or experiences the concept from a Muslim

point of view. While some Western opinions view the existence of Muslims in Andalucía as a type of colonisation, the Muslim perception of the same concept is more associated with the Muslims' civilisation and their golden age. Therefore, the translator's intention and his/her ideological background play a key role in the construction of his/her intertextual knowledge, which is reflected in his/her interpretation and production of the ST. This effect is normally the result of the translator's "own intertextual literary, linguistic and cultural" knowledge (Federici, 2007: 147). However, the translator is required to minimise the influence of his/her own views on the translation of texts as much as possible. In other words, the translator's task is to communicate the message of the ST's intertextual reference to the TT's readers as objectively as possible.

In the following section, I explain the nature of metaphors and the comprehension of the metaphoric meanings as discussed by a number of metaphor theories.

2.4 Major theories of metaphor

Most of the research on metaphor belongs to several fields, such as linguistics, cognitive linguistics, literary criticism, philosophy and rhetoric. In other words, the richness of metaphor research can be attributed to the continued reliance of metaphor scholars on the developments of different knowledge areas, especially language and cognition. For example, traditional metaphor theories such as substitution theory (i.e., a metaphor is an internal contradiction) and comparison theory (i.e., a metaphor is an abbreviated simile) adopt a philosophical view on metaphor. In particular, these theories rely on Aristotle's view, in which a metaphor is "the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion" (Aristotle, 1951: 77). In addition,

other developments that have influenced metaphor theories come from Romanticism, which assigns metaphor a creative role that aims to help us “re-form our perceptions of the world” (Kittay, 1987: 6). For example, Richards (1936) and Black (1962, 1993) developed interaction theory, which sees metaphor as “two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction” (Richards, 1936: 93).

The traditional theories of metaphor (e.g., substitution and interaction theories) tend to base their assumptions of the nature of metaphor on individual expressions. In other words, they ignore the essential cognitive mechanisms that govern the construction of different types of metaphorical expressions. Realising how metaphors are constructed in the mind can be helpful for translators dealing with different types of complex metaphors, such as intertextual metaphor. As I explained in the introduction, I define intertextual metaphors as metaphorical expressions that involve implicit comparisons between two main concepts, one of which must be an intertextual reference. Various complex cases of intertextual metaphors in Mosteghanemi’s trilogy are thus studied in this thesis. To achieve this aim, I adopt three prominent metaphor theories that offer valuable insights into the structure of complex types of metaphors, such as intertextual metaphors and how they can be translated. These theories are conceptual metaphor theory (Lakoff and Johnson, 1980), blending theory (Fauconnier and Turner, 1998, 2002) and relevance theory (Sperber and Wilson, 1995).

Within cognitive linguistics (i.e., conceptual metaphor theory and blending theory) metaphor is considered not only a linguistic phenomenon, but also essentially a conceptual one, which challenges the traditional view that metaphor is merely a decorative aspect of language. The cognitive linguistic approaches to metaphor mainly

theorise metaphor as cross-domain correlations in our mind. The realisation of these correlations is the metaphoric expressions we read and hear. In addition, relevance theory (Sperber and Wilson, 1995) provides insights into the way in which metaphors are effectively communicated between interlocutors. The theory explains the role of context in determining metaphors' most relevant meaning. Overall, the three theories share complementary ideas that, together, can provide a more effective understanding of how intertextual metaphors are constructed and translated. The model of this thesis uses these theories to explain the interpretation and translation of different cases of intertextual metaphors in Mosteghanemi's trilogy, as I explain in the following chapter.

In the following sections, I discuss Lakoff and Johnson's (1980) conceptual theory of metaphor and the more developed version of this theory, i.e., Fauconnier and Turner's (1998; 2002) blending theory. In addition, I explore the metaphor approach as discussed by Sperber and Wilson (1995) in their relevance theory. Beyond their wide application within metaphor studies, these three theories are discussed, in particular, because of their importance in understanding the model of this thesis and its contribution to the paradigm of translating intertextual metaphor.

2.4.1 Conceptual theory of metaphor

The theory of conceptual or cognitive metaphor by Lakoff and Johnson (1980) interprets metaphors as not merely literal linguistic items or rhetorical devices. Instead, the theory proposes that metaphorical expressions reflect underlying processes in the mind. These processes are described as conceptual mappings that construct different conceptual metaphors. In other words, metaphoric expressions are heavily connected with thought as they rely on conceptual metaphors that include "a cross-domain mapping in the conceptual system" (Lakoff, 1993: 203).

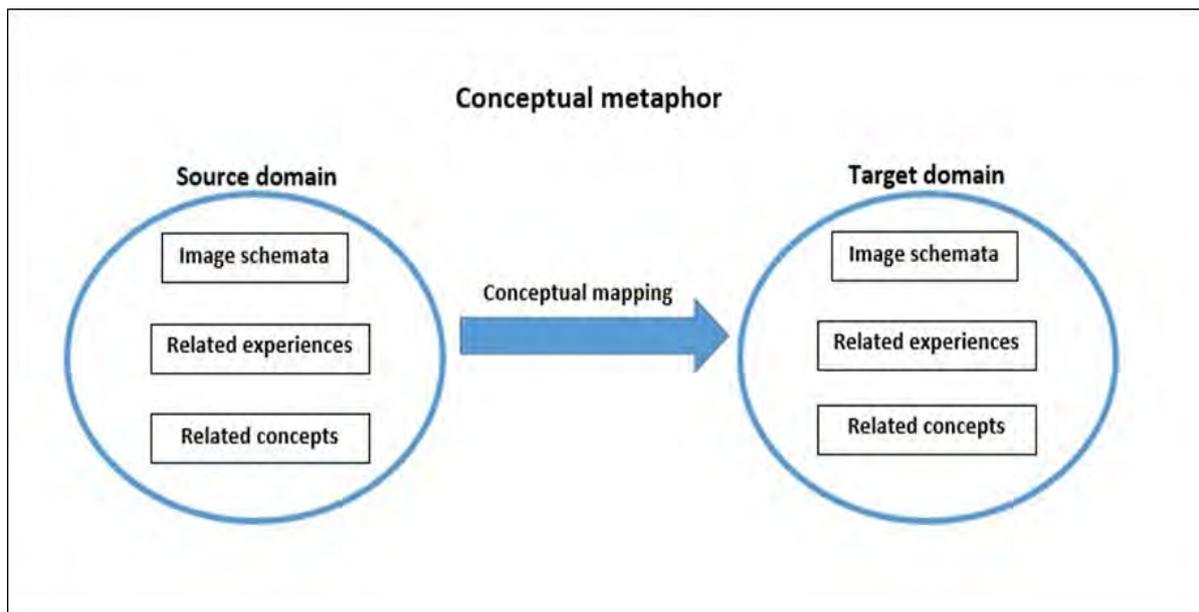


Figure 1. The structure of conceptual metaphor

As Figure 1 illustrates, conceptual mappings occur between concepts and mental images belonging to two domains of experiences called ‘source and target conceptual domains’. The source domain includes well-established concepts (e.g., ‘MONEY’ and ‘JOURNEY’) or physical image schemata (e.g., ‘CONTAINER’ and ‘MOVEMENT’) that are used to understand more abstract concepts belonging to the target domain (e.g., ‘LOVE’ and ‘IDEAS’). For example, according to conceptual metaphor theory, when we read or hear the metaphoric expressions “he’s rich in ideas” and “that book is a treasure trove of ideas”, we understand them using the conceptual metaphor “IDEAS ARE MONEY” (Lakoff and Johnson, 1980: 48). In other words, we conceptualise ‘ideas’ in terms of the more abstract concept of ‘money’ in order to understand the metaphorical expressions associated with them.

An essential concept in conceptual metaphor theory is the ‘invariance hypothesis’, which states that “metaphorical mappings preserve the cognitive topology (this is, the image-schema structure) of the source domain” (Lakoff, 1990: 54). This means that metaphors do not map a single element between the domains, but rather relational

structures and inferences. Consider the following metaphorical expressions: 'look how far we've come' and 'we're at a crossroads', which belong to the conceptual metaphor 'LOVE IS A JOURNEY'. In this metaphor, the mapping does not occur between single elements in the two domains. Rather, the mapping operates between several entities of the domain of LOVE (e.g., the lovers, the love relationship, the relationship's future, etc.) and their corresponding entities in the domain of JOURNEY (e.g., the traveller, the vehicle, destination, etc.).

Novel metaphors, such as intertextual metaphors, are defined within conceptual metaphor theory simply as a "metaphor not used to structure part of our normal conceptual system but as a new way of thinking about something" (Lakoff and Johnson, 1980: 53). Generally, conceptual metaphor theory classifies novel metaphors into two types. First, novel metaphors can be "extensions" or elaborations of more conventional conceptual metaphors (ibid: 53). For instance, the metaphoric expression 'his theory is without foundation' is a typical use of the conceptual metaphor 'THEORIES ARE BUILDINGS'. However, a novel metaphoric extension can be created as the following: "His theory has thousands of little rooms and long, winding corridors" (ibid: 53). Using 'room' and 'corridors' to describe the target domain 'THEORIES' is not a usual metaphoric use of the conceptual metaphor 'THEORIES ARE BUILDINGS', and hence it is a novel metaphoric extension. In addition to metaphoric extensions, novel metaphors can be "image metaphors", according to Lakoff (1987: 219). In image metaphors, what is mapped between one domain and another is not concepts, but mental images. As an example, Lakoff and Turner (1989: 93) explain that understanding the poetic line, "My wife, whose hair is brush fire" requires constructing a conceptual mapping between the source domain, the mental image 'a brush fire', and the target domain of the wife's hair. The metaphoric meaning

uses the mental image to describe several aspects of the wife's hair, such as the colour, texture and shape.

Overall, conceptual metaphor theory provides a useful understanding of the conceptual structure of metaphors in general. In translation studies, a large body of scholarship depends solely on conceptual metaphor theory to explain how metaphors are translated (e.g., Al-Harrasi, 2001; Al-Zoubi et al., 2007). However, such a model for translating intertextual metaphors would suffer from major deficiencies. Although conceptual metaphors can be part of the overall structure of intertextual metaphors and the context needed to interpret their meanings, by itself, the theory is inadequate to explain the translation of intertextual metaphors because it does not address two main issues that directly affect their translation.

The first issue concerns the theory's deficiency in explaining which elements of the source domain are mapped onto the target domain and in what ways. Lakoff and Johnson (1980: 52) believe in the invariance hypothesis, which postulates that not all elements of source domains are mapped onto target domains. In other words, conceptual metaphor theory assumes that "only a very restricted set of elements from a source domain really gets mapped onto the target domain" (Tendahl, 2009: 118). For intertextual metaphors, the problem is therefore that conceptual metaphor theory does not provide a clear explanation of which aspects of the intertextual references are used to describe the target domain, and what controls the selection process of these aspects. As a result, a translation model based solely on conceptual metaphor theory apparently cannot provide a convincing answer as to how the translator can identify and convey the specific intertextual aspect used in the metaphoric meaning. In Chapter 3, I explain how the model of this thesis overcomes this issue by proposing

that translators can use several contextual elements such as textual clues to determine the specific meaning of intertextual metaphors.

The second issue, which is closely related to the first, concerns how conceptual metaphor theory ignores complex instances of metaphorical expressions in which abstract concepts belonging to target domains are explained by more than one conceptual metaphor (Douthwaite, 2011). Indeed, conceptual metaphor theory does not provide much help in explaining how several intertextual references can be compared to the target domain. The overall structure of intertextual metaphors does not usually depend only on one source domain mapped onto one target domain, as the theory claims. Instead, intertextual metaphors tend to involve more than one intertextual reference and aspect, which are used to describe the target domain, especially in extended thematic intertextual metaphors (see Chapter 6). Thus, theorising the translation of intertextual metaphors requires a more comprehensive understanding of the complex structure of intertextual metaphors than the one-to-one domain model conceptual metaphor theory proposes. Therefore, in the model this thesis proposes to translate intertextual metaphor, I adopt the multi-input approach provided by blending theory (Fauconnier and Turner, 1998; 2002), which clarifies how several source domains/inputs are mapped onto the target domain. The following section is devoted to the discussion of this theory, and I demonstrate how the concept of multi-inputs can provide a more comprehensive conceptual view of the complex structure of intertextual metaphors.

2.4.2 Conceptual blending theory (conceptual integration)

Most of the criticisms of conceptual metaphor theory helped pave the way for Fauconnier and Turner's (1998, 2002) theory of conceptual blending or conceptual

integration. Blending theory was developed with the goal of providing a better explanation of systematic issues related to conceptual metaphor theory. As explained earlier, in comparison to conceptual metaphor theory, blending theory accepts more mental spaces or representations (relatively similar to conceptual domains) being linked together in the construction of metaphors. These mental spaces have a distinctive representational structure characterised by their partial and temporary nature. In other words, mental spaces are much smaller than conceptual domains and include specific knowledge because they are constructed at the moment of understanding (Fauconnier and Turner, 2002: 40).

In this theory, conceptual blending refers to the mental operation that gives rise to new meaning (Fauconnier, 2001). The essence of this operation is that a partial match between at least two inputs is constructed via a selective projection from the inputs into a novel, blended space that comprises an emergent structure. Fauconnier and Turner (2002: 46) have explained the structural feature of the conceptual blending process using the diagram in Figure 2 below:

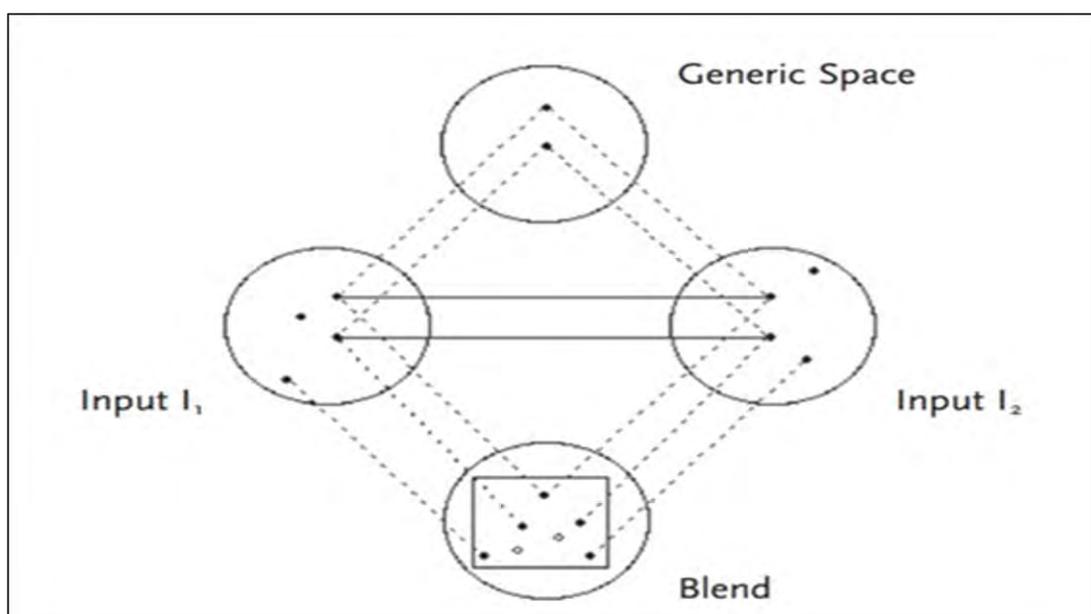


Figure 2. Conceptual blending

According to Fauconnier and Turner, when readers process a metaphor, they instantly build four mental spaces in order to establish the conceptual blending (ibid: 40–42). As Figure 2 shows, the first two mental spaces are called ‘input 1’ and ‘input 2’, which include the pertinent features of the source and target mental spaces of the metaphor under consideration. The third mental space is the generic space, which contains what the two inputs have in common. In the ‘generic space’, the generally related features of the two inputs come together to construct the mutual world knowledge or the shared conceptual structure of these two inputs. The identical features of the inputs are filtered and blended in the ‘blended space’ or the ‘blend’ in order to construct one novel concept that provides the interpretation of the metaphoric expression being processed.

While conceptual metaphor theory’s prime focus is regular conventional patterns of metaphors and their extensions, blending theory is more concerned with “novel and unique” metaphors which “do not rise from entrenched cross-domain relationships” (Grady, Oakley and Coulson, 1999: 106). In other words, blending theory is better equipped to explain complex novel metaphors, such as intertextual metaphors. This is because, in blending theory, the metaphoric meaning is developed in the blended space as an “emergent structure that is not in the inputs” (Fauconnier and Turner, 2002: 42). Thus, in addition to deriving partial structures from each input, the metaphoric meaning in the blended space has its own emergent content that arises from associating elements with the inputs. Therefore, blending theory rightly acknowledges the pragmatic nature of the novel metaphoric meaning and how it is constructed at the time of understanding. This is obvious in the theory’s assumption that the metaphoric meaning “emerges from blended spaces and not from the input spaces alone, nor from some additive space of what two or more domains have in common” (Tendahl and Gibbs, 2008: 1829). Thus, in blending theory, the metaphoric

meaning is constructed at the moment of understanding as an emergent structure with a novel meaning.

Consider, for example, the metaphor “this surgeon is a butcher” (Grady, Oakley and Coulson, 1999: 103). At first glance, this metaphor seems explainable in terms of conceptual metaphor theory’s conceptual mapping from the source domain ‘butchers’ onto the target domain ‘surgeons’. However, such simple mapping alone cannot elucidate the main interpretation of this metaphor, i.e., the surgeon is incompetent. According to blending theory, the meaning of this metaphor can be captured by a blended space that involves elements from both the inputs ‘surgeons’ and ‘butchers’. The inherited elements from the two inputs can include information such as the nature of their jobs, the tools needed in their jobs and who they deal with when they do their jobs. In the blended space, these common features are filtered to give rise to a new structure. This emergent metaphoric structure compares the surgeon’s incompetent work on patients to the way in which butchers kill animals and sever their flesh. This novel metaphoric meaning does not belong to the information of the source input, nor the target input alone; rather, it is an emergent metaphoric entity that results from the association between the two inputs.

Blended spaces are constructed according to three basic processes: composition, completion and elaboration (Fauconnier and Turner, 2002: 42-43). ‘Composition’ is the most straightforward process, and it refers to the partial selection of elements from the inputs to construct the blended space. For instance, the metaphoric meaning of ‘my surgeon is a butcher’ is constructed by the composition of the image of one metaphoric individual whose traits come from the fusion of elements from both the inputs ‘surgeons’ and ‘butchers’. The second process in developing blended spaces

is called 'completion', and it is a pragmatic process that refers to the construction of blended spaces by incorporating background knowledge into the metaphoric meaning. For example, understanding the metaphoric mapping of butchers onto surgeons and specifically the operating room in hospitals requires us to introduce the notion of incompetence into the metaphoric scene. In other words, the idea of destructiveness associated with a butcher being in an operating room triggers the idea of an incompetent person. In this way, the blended space is constructed by the completion of the common features of the two inputs. The third blending process is called 'elaboration', and it concerns the mental simulation of the metaphoric scenario depicted by the blended space. Blending theory assumes that the metaphoric meaning might be constructed in the blend by elaborating indefinite related scenarios. For instance, the image of a butcher carving a patient can be elaborated by a further mental image, such as a butcher making slices of processed meats from the patient's flesh. Therefore, elaboration can construct creative metaphors because it is not governed by the linguistic form of the metaphor. Overall, the emergence of a new metaphoric structure that is not available in the inputs is likely to occur at each stage of constructing blended spaces.

Fauconnier and Turner (1998: 162-163) have advanced six "optimality principles" that constrain the construction of blended spaces and govern the search for the satisfactory blends for a given utterance. The proposed principles ensure that the metaphoric meaning is the right structure projected from the inputs onto the blend. The first principle is 'integration', and it states that the metaphoric meaning in the blend should be well integrated; that is, every aspect of the blend should have integration, and every element must be involved in the construction of the metaphoric meaning. The second principle is 'web', which insists that the elements in the inputs must be

counterparts to the elements in the blend. The metaphoric meaning should thus involve the same elements in the inputs. The third principle is 'unpacking', which proposes that the inputs and the network of connections should be easily reconstructed, given the metaphoric meaning in the blend. This means that the metaphoric meaning needs to be logically drawn from the inputs and the connections between them in such a way that one can easily deconstruct the meaning into its original elements. 'Topology', the fourth principle, states that the elements of the inputs projected onto the blend to construct the metaphoric meaning should participate in the same sort of relations as their counterparts in the inputs. Thus, when two inputs have common topological features, their elements correspond to each other. These topological correspondences should be similarly present in the blend and the metaphoric meaning in order to be optimal. The fifth principle of optimality is 'good reason', which states that any element that appears in the blend to construct the metaphoric meaning should have 'significance' or meaning. The significance of an element includes its relevant links to other inputs and its relevant functions in the metaphoric meaning.

The last principle is 'metonymic tightening', which states that relationships between elements belonging to the same input should be maintained in the blend as closely as possible. This is clear in extended metaphors, such as thematic intertextual metaphors, that borrow the relationships between several aspects of the same intertextual reference (e.g., the related aspects of Islamic Andalusia) in order to describe another concept metaphorically (see Chapter 6). Overall, there is a tension between these principles; not all blends and metaphoric meanings satisfy them to the same degree. A metaphoric meaning can satisfy one principle but be less consistent with another. Among the interpretations of the metaphoric meaning, therefore, the

interpretation that best meets most of these principles is the one that is most likely to be selected as the intended meaning.

To summarise, in comparison to conceptual metaphor theory's (Lakoff and Johnson, 1980) two-domain model, blending theory's multiple-inputs model can address complex cases of metaphors more comprehensively and effectively. In particular, blending theory provides more valuable insights into the understanding of "the possible creation of many forms of metaphoric meaning" (Tendahl and Gibbs, 2008: 1860). One main type of these metaphoric forms is the complex and creative construction of intertextual metaphors. The multiple-inputs model provides more chances for elements from both inputs 1 (source) and 2 (target) to be incorporated and to enter the blended space, i.e., the overall meaning of the intertextual metaphor. Such understanding is helpful in the translation of intertextual metaphors as it gives translators a conceptual view of how the different, complex types of intertextual metaphors are conceptually constructed. Recognising these structures helps in both decoding/deconstructing the structure of different types of intertextual metaphors and encoding/reconstructing their structures in the TT.

Although it overcomes multiple drawbacks of conceptual metaphor theory, blending theory still has some minor disadvantages that can be complemented by a pragmatic theory of metaphors, such as relevance theory. For instance, blending theory assumes that metaphoric meaning is constructed from the projection of several mental inputs onto the blend, but it does not provide a clear explanation of how these inputs are determined. In other words, no clarification is given as to which intertextual references (aspect), conceptual metaphors and mental images are recruited in the ad hoc formation of the mental spaces. Likewise, the mechanisms involved in the selection of

the related aspects of the intertextual references and other types of mental inputs remain inadequately explained in blending theory. In addition, Fauconnier and Turner (1998, 2002) do not clearly explicate the constraints on the construction of blends and metaphoric meanings via the processes of composition, completion and elaboration. The 'optimality principles' provide some partial answers to determine the right blend or the intended metaphoric meaning; however, it is not clear whether one of these principles has "processing priority over the others" (Tendahl and Gibbs, 2008: 1845).

In general, the main problem with cognitive approaches to metaphor is that "they do not have a semantic-pragmatic distinction and they do not explain how metaphorical utterances are interpreted on-line" or at the time of interpretation (Pilkington, 2000: 110). In other words, most cognitive metaphor approaches suffer from a "confused division of labour ... between conceptual structure and communication" (Papafragou, 1996: 181). Thus, cognitive metaphor approaches "largely ignore problems of interpretation by pushing them off onto the conceptual structure itself" (Papafragou, 1996: 181). This has a major effect on understanding "one-off creative cases" of metaphors, such as intertextual metaphors (ibid: 181). For these reasons, my model adopts conceptual metaphor theory and blending theory to explain the structure of intertextual metaphors, and in order to explain the translation process, the model adopts relevance theory.

2.4.3 The relevance-theory approach to metaphor

Sperber and Wilson's (1995) relevance theory presents an approach to interpreting utterances, both literal and metaphorical, from a cognitive pragmatic point of view. The aim of this approach, as in pragmatics in general, is to explain how the intended meaning of utterances is recognised in context. Unlike the cognitive view of metaphor,

relevance theory does not recognise metaphors as a matter of cross-domain mapping (Lakoff and Johnson, 1980) or multiple-inputs blending (Fauconnier and Turner, 1998; 2002). Instead, relevance theory assumes that metaphors are understood via pragmatic inferential processes that are guided by a principle called “optimal relevance” (Sperber and Wilson, 1995: 158). According to relevance theory, metaphors are not a special case of language, as there is no difference between “literal talk, loose talk and metaphorical talk”, only in the “degree of looseness” (Sperber and Wilson, 1985: 153). In other words, metaphors, in relevance theory, are seen as a case of loose language-use that involves using the non-literal meanings of words.

In relevance theory, metaphors are represented in the form of explicatures and implicatures. According to the theory, metaphors do not communicate explicatures, only a set of implicatures of varying strengths intended by the author. Sperber and Wilson (1995: 194) have defined an implicature as “a contextual assumption or implication which a speaker ... manifestly intended to make manifest to the hearer”. While conventional metaphors communicate at least one strong implicature without which the interpretation would not be accepted as relevant, more creative metaphors, like intertextual metaphors, communicate “a wide array of weak implicatures” that create what is called “poetic effect” (ibid: 222). As Pilkington (2000: 102) has noted, “it is the range and the indeterminacy of the implicatures which gives the metaphor its poetic force”. Therefore, relevance theory accepts the idea that creative metaphors, such as intertextual metaphors, convey multiple meanings. In light of this understanding, intertextual metaphors convey several possible implicatures/interpretations, which give rise to their poetic effect on their readers. However, evidently, not all the implicatures/interpretations of an intertextual metaphor represent the author’s intended meaning. To solve this issue, relevance theory

proposes that “expectations of relevance” guide the interpretation of metaphors and the recovery of their intended implicatures (Sperber and Wilson, 1995: 156).

Relevance theory provides a convincing answer to the difficult question of when the reader stops processing an intertextual metaphor and decides an interpretation is relevant. In other words, relevance theory provides valuable insights into which meaning the translator should communicate to his/her readers that is accepted as the author’s intended meaning. In particular, the idea of ‘expectations of relevance’ offers a reasonable criterion for evaluating the possible interpretation of intertextual metaphors. According to relevance theory, drawing on the expectation of relevance, the reader spontaneously follows a specific comprehension procedure in his/her interpretation of utterances. The reader has to “follow a path of least effort in computing cognitive effects” (Wilson and Sperber, 2004: 613). This cognitive process involves testing “interpretive hypotheses (disambiguations, reference solutions, implicatures, etc.) in order for accessibility” (ibid). The reader can stop processing the metaphoric expression when his/her “expectations of relevance are satisfied” (ibid).

According to relevance theory, for any implicature to be worth processing, it must first have a cognitive effect. Cognitive effects are achieved when the implicature strengthens, revises or contradicts an existing assumption in the mind of the reader or “by combining an existing assumption with new information to yield some new cognitive implications” (Tendahl and Gibbs, 2008: 1831). For example, an intertextual metaphor by Mosteghanemi (2003: 26) combines and compares the existing known intertextual information about Nero’s violent attitude to the idea of death’s cruel despotism in keeping someone alive and taking his/her family and friends. This

combination yields a new cognitive effect exemplified in the intertextual metaphor's novel metaphoric meaning.

For relevance theory, conveying cognitive effect is, however, only adequate for utterances to be relevant and not 'optimally relevant' (Sperber and Wilson, 1995: 158). In other words, the relevant implicatures of an intertextual metaphor, which convey cognitive effects, are all possible interpretations of the metaphoric meaning. However, only one implicature/interpretation is communicated by the author as the intended meaning; that is, the intended meaning of an intertextual metaphor includes only the implicature that is optimally relevant. In relevance theory, an utterance is optimally relevant if its cognitive effects on the reader cost him/her a similar amount of cognitive effort to reach that effect. In other words, when an intertextual metaphor is interpreted, its intended meaning must have "a trade-off between cognitive effort and cognitive effects" (Gibbs and Tendahl, 2006: 381). Therefore, the relevance of an interpretation/implicature of an intertextual metaphor is optimal when the reader can reach the most cognitive effect with the least cognitive effort.

However, the idea that the hearer/reader needs to exert extra cognitive effort in order to comprehend metaphors has received some criticism. Gibbs (1994: 232), for instance, has claimed that language users "do not ordinarily devote extra processing resources to understanding metaphors compared with more literal utterances". However, in response to Gibbs's (1994) judgement, Blakemore (1995: 434) has rightly noted that Sperber and Wilson's "claim is simply that the hearer is encouraged to entertain those weak implicatures made manifest by the metaphor for which he is willing to take responsibility". As Sperber and Wilson (1995: 158) have asserted, 'optimal relevance' is essential for the author to successfully communicate utterances

to his/her readers. Consequently, the intertextual metaphor needs to be translated so that the reader can receive the highest amount of its cognitive effects possible with a minimised amount of cognitive effort.

A further valuable insight relevance theory provides into the translation of intertextual metaphors is realised in its account of the essential role of the different types of context in interpreting metaphors. Sperber and Wilson (1982: 76) have claimed, “the search for the interpretation on which an utterance will be most relevant involves a search for the context which will make this interpretation possible”. According to relevance theory, implicatures are thus context-dependent, and their interpretation depends on all the information accessible to a person. In other words, relevance theory assumes that context is essential to determine whether the meaning of an expression is intended as an explicature (literal meaning) or to convey several implicatures (metaphorical meaning and poetic effect).

More importantly, in relevance theory, the context of metaphorical and literal utterances is not restricted to “information about the immediate physical environment or the immediately preceding utterances” (Sperber and Wilson, 1995: 15). According to Sperber and Wilson (ibid), context also essentially encompasses “expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions [or] beliefs about the mental state of the speaker”. Moreover, Sperber and Wilson rightly accept that the context (both the intertextual knowledge and co-texts) readers use to interpret metaphors is wide, and hence specific aspects need to be selected. They (1995: 141) have clearly pointed out that “the selection of a particular context is determined by the search of relevance”. This means that the determined context is the set of information that allows the intertextual

metaphor to be “optimally processed” by the reader in order to reach its intended meaning (ibid: 141). The optimal process of an intertextual metaphor is the one that leads the reader to a satisfied cognitive effect with the less possible exerted cognitive effort.

In conclusion, relevance theory’s account of the role of context in interpreting metaphors can be employed to theorise the translation of intertextual metaphors by defining translation as a process that involves not only reproducing the metaphoric expression but also essentially preserving its necessary context. Ensuring the target reader’s access to the relevant context that is necessary to interpret the intertextual metaphor is a crucial task for translators. As Gutt (2000: 77) has noted, the “use of the wrong context can lead to the derivation of implicatures not intended – or it can cause intended implicatures to be missed” because the reader of intertextual metaphors uses every available source of information that can lead him/her to the intended meaning. These sources of information fundamentally include the reader’s intertextual knowledge and the co-text (textual clues), which together constitute a key part of the overall context that the author presupposes the reader will use to recover the intertextual metaphor’s implicatures, i.e., its metaphorical meaning and function. Therefore, the task of the translator is to ensure the target reader’s access to the necessary contexts of the intertextual metaphor.

2.5 Intertextual metaphors in translation

In recent years, the topic of metaphor translation has received increasing attention in the field of translation studies. Various attempts have been made to address the reasons for the difficulties posed by metaphors in translation, and general procedures have been proposed to overcome these obstacles (e.g., Newmark, 1981; Toury, 1995;

Schäffner, 2004; Dickins, 2005). In the following sections, I elucidate how intertextual metaphors have been studied in the research domain of metaphor translation. This review aims to explore the different challenges involved in translating intertextual metaphors and the possible strategies previous studies on metaphor translation have proposed to overcome them. I also demonstrate the current lacuna in the research on metaphor translation, which concerns the lack of a comprehensive model to address the translation of different complex structures of intertextual metaphors. To fill this gap, the present thesis contributes to existing knowledge by developing an integrated model that combines complementary thoughts from blending theory (Fauconnier and Turner, 1998; 2002) and relevance theory (Sperber and Wilson, 1995). The aim of this model is to translate the multifaceted meaning and structure of intertextual metaphors in Mosteghanemi's trilogy, as I explain in the following chapter.

Intertextual metaphors—or, more generally, the relationship between metaphor and intertextuality—have hitherto received little attention in most studies that address metaphor translation. The research on the translation of intertextual metaphors is still scant and lacks a comprehensive model to address the informative richness of intertextual metaphors and their different, complex structures. As Al-Harrasi (2001: 224) has noted, in translation studies, “there are few references to the relationship between intertextuality and metaphor and the effect of this relationship on translation”. In fact, this lack of literature becomes more obvious when it comes to the translation of intertextual metaphors in particular. A range of studies very briefly touches upon the implication of the relationship between metaphor and intertextuality on translation.

Therefore, in the following sections, I explore two groups of studies that can be categorised into two research paradigms according to the perspectives and theories

adopted to investigate the translation of intertextual metaphors. In section (2.5.1), I discuss the first paradigm, which involves a number of studies that draw on traditional metaphor theories (e.g., interaction theory and comparison theory) to discuss the un/translatability of intertextual metaphors and propose different basic strategies to translate them (e.g., Nida, 1964; Dagut, 1976; Newmark, 1980; Dobrzyńska, 1995). They focus primarily on straightforward examples of metaphors and pay less attention to the more complex structures of intertextual metaphors (e.g., extended and stylistic).

In section (2.5.2), I explore the other research paradigm, which represents a recent trend in the research domain of metaphor translation. This paradigm involves a large number of studies that take a cognitive perspective on the problem of translating intertextual metaphor (e.g., Stienstra, 1993; Al-Harrasi, 2001; Al-Zoubi et al., 2007; Maalej, 2008). They focus on the cognitive processes necessary to interpret and translate the complex structures of intertextual metaphor. Most of these studies draw on Lakoff and Johnson's (1980) conceptual metaphor theory in order to suggest relevant translation procedures. However, they tend to oversimplify the impact of intertextual metaphors' referential nature (the different types of intertextual references) on translation. Moreover, they discuss fewer examples and types of intertextual metaphors and make overgeneralised assumptions on how to translate more complex occurrences of intertextual metaphors.

2.5.1 Intertextual/cultural metaphors: traditional views

The first shared research paradigm draws on several traditional metaphor theories to discuss problems involved in the translation of metaphors. As explained earlier, traditional metaphor theories involve interaction theory (i.e., two different thoughts interact together to generate one meaning), substitution theory (i.e., metaphor is an

internal contradiction) and comparison theory (i.e., metaphor is an abbreviated simile). Studies in this paradigm (e.g., Dagut, 1976 and 1987; Nida, 1964; Newmark, 1981 and 1988; Van den Broeck, 1981; Dobrzyńska, 1995) focus on the translation of intertextual metaphors by locating the informational, mainly the cultural, content of intertextual metaphors at the heart of the problems they pose in translation. While these studies rightly acknowledge the important aspect of cultural content and its impact on the translation of different metaphors, they give less attention to the cognitive processes that are at the heart of the meaning construction and translation of intertextual metaphor.

2.5.1.1 Dagut's view on the un/translatability of metaphors

Dagut (1976 and 1987) draws on interaction theory to investigate the translatability of Hebrew metaphors that involve religious (biblical) references. According to Dagut (1976: 29), “cultural and associative roots” of intertextual references are the main problem that restricts any translation of Hebrew intertextual metaphors into English. He argues that religious intertextual content poses a very serious problem in translation because it is usually specific to the culture of the ST's metaphor. Therefore, it is challenging to find “any parallel” for these intertextual metaphors in the target language (ibid: 29). However, Dagut concludes that two conditions mainly determine the translatability of intertextual metaphors. One of these conditional factors is the availability of “the accumulated cultural experience” of the receivers of the target metaphor, and the other is the degree to which “the institutionalised semantic associations” of the employed intertextual reference in metaphors are accessible in the “lexicon” of the readers of the target metaphor (ibid: 32). Therefore, Dagut seems aware of the different cognitive processes readers perform in order to search their

intertextual knowledge for the metaphor's cultural content. He recognises the significance of these cognitive processes in both interpreting and translating intertextual metaphors. However, he still gives no account of this important aspect of intertextual metaphors, nor does he explain how it affects their translation across languages and cultures.

2.5.1.2 Nida's approach to metaphor translation

Nida and Taber (1969/1928: 78) see metaphorical meaning as an additional meaning assigned to a word that fundamentally differs from its primary meaning. They identify the difficulty in distinguishing between the literal and figurative senses of a word as the main problem involved in translating metaphors. Nida has referred to metaphor as "semantically exocentric expression", which includes "idioms and figures of speech" (1964: 219). Nida's observation that metaphor is equal to simile indicates his acceptance of the nature of metaphor as a hidden simile. This view is based on a traditional view of metaphor, namely, comparison theory. For Nida, expressions of this type (i.e., semantically exocentric expression) are not shared among different languages.

To translate metaphors, Nida has proposed different procedures, which he described as necessary "adaptations" (ibid: 212). The first type of adaptation involves translating metaphor to metaphor, which is necessary if the ST's metaphor needs a lexical adjustment. The second type involves replacing the ST's metaphor with a simile. According to Nida, "a simile is the most effective way of rendering metaphor" as similes can clarify the comparisons originally implied in metaphors (1964: 219). For instance, the metaphor "being hungry and thirsty for righteousness" is translated into Navajo (i.e., the language of Native Americans) as "like hungering and thirsting, they desire

righteousness” (ibid: 220). Nida argues that Navajo speakers would not completely recognise the metaphorical sense of the original expression because of cultural differences, which proves that a simile is “the real equivalent of the metaphor” (ibid).

In addition, Nida has proposed translating metaphors to non-metaphors when the extended meaning of the ST’s metaphor is absent in the TT’s language. This type of adaptation is necessary when the TT’s language lacks the aspect that represents the referent used in the original metaphor. For instance, speakers of Zoque (the indigenous people of Mexico) are less likely to recognise the word ‘pillars’. Therefore, the metaphor “they were reputed to be the pillars” is preferably translated into its sense as “they were said to be the big ones” (ibid: 220). The last type of adaptation Nida proposes involves translating non-metaphor to metaphor. According to Nida, adding a metaphor to the text is recommended if it helps improve the communication of the ST to the target audience (ibid). For example, in the Ekari language, one can use the idiom “carried on the end of the nose” to refer to important things. According to Nida, this non-metaphor or idiom can be translated literally in order to add a new metaphor to the TT, which represents “a gain in information” for the TT audience (ibid).

2.5.1.3 Newmark’s classification and translation of metaphor

Drawing on traditional substitution theory and comparison theory, Newmark (1981 and 1988) provides a broad definition of metaphor that allows various figurative language forms (e.g., idioms and proverbs) to be described as metaphors. According to him, metaphor is “the application of a word or collocation to what it does not literally denote i.e. to describe one thing in terms of another” (1988: 104). He classifies metaphors into several types: (1) dead, (2) cliché, (3) stock, (4) recent and (5) original.

Among these types of metaphors, Newmark gives special attention only to stock metaphors, as he proposes several procedures to translate them. He defines a stock metaphor as “an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically” (1988: 108). Stock metaphors differ from other conventional metaphors (e.g., dead and cliché metaphors) in that they are not “deadened by overuse” (ibid). To translate stock metaphors, Newmark proposes that the translator first “reproduce the same image in the TL” (ibid). This procedure is recommended if the image used in the ST’s metaphor has similar, frequent use in the TL. The second procedure involves replacing the SL image with one from the TL. This means the translator is required to use a corresponding image from the TL that resembles the image in the SL. For example, the English metaphor “other fish to fry” is translated into French as “d'autres chats à fouetter” (Newmark, 1980: 96).

Moreover, Newmark suggests changing the metaphor into a simile, which represents a solution if the translator cannot either retain the same SL image in the TT or find an equivalent image in the TL. In other cases, Newmark argues that the translator needs to adopt “a compromise” procedure that involves translating metaphor by simile plus sense (or occasionally a metaphor plus sense) (ibid). According to Newmark, the translator can use this procedure to provide both semantic and communicative translation. In other words, this procedure “keeps some of the metaphor's emotive (and cultural) effect for the 'expert', whilst other readers who would not understand the metaphor are given an explanation” (Newmark 1988: 110). Newmark describes the fifth procedure as changing metaphor into sense, which is required when the TL image “too wide of the sense or the register”. However, using this procedure might result in sacrificing the emotive aspects of the ST’s metaphor. The final procedure is to delete

the ST's metaphor. Newmark argues that the translator can adopt this procedure if he/she believes the metaphor is "redundant" and that the function of the metaphor is retained elsewhere in the text (ibid).

2.5.1.4 Van den Broeck's account of the translatability of metaphor

Influenced by the works of Newmark (1980 and 1981), Van den Broeck (1981) identifies metaphorical content as the main problem in the translation of metaphors. According to him (1981: 80), among the problems involved in translating poetic metaphors, the "cultural context in which they originate" represents the most significant challenge. This obstacle becomes evident when translators have to transfer the cultural content of poetic metaphors across cultures. This translational task is highly dependent, van den Broeck argues, on the availability in the target culture of "a range of associations similar to those evoked by" the source metaphor's incorporated references (ibid: 81). For Van den Broeck, what makes poetic metaphors even more problematic in translation is that their informative content can represent "large differences in aesthetic and moral codes" across cultures (ibid: 81). How translators respond to these degrees of complexity determines, Van den Broeck concludes, whether poetic metaphors are a "case of distorted, flattened or purified" metaphor translation (ibid: 81).

Generally, Van den Broeck gives a detailed account of the problem caused by the rich content of intertextual metaphors and its role in problematizing their translation. However, Van den Broeck agrees with Leech (1974) that the power of poetic intertextual metaphors resides in the ability of their informative content to "[realign] conceptual boundaries", which makes their meaning construction an act that goes "beyond language" (Leech, 1974: 45, cited in ibid: 80). Despite his acknowledgement

of the fundamental interaction of the metaphor's content with the cognitive associations involved in the interpretation of intertextual metaphors, Van den Broeck seems to be less successful in addressing the implications of this relationship for intertextual metaphor translation.

2.5.1.5 Dobrzyńska's view on metaphor translation

In the same vein, Dobrzyńska (1995: 598) argues that the translation of metaphors becomes more challenging "when the metaphorical meaning is built from stereotyped associations of the lexical connotation". For Dobrzyńska (1995: 599), the main problem in translating metaphors lies in "the dissimilarity of lexical connotations and stereotyped associations" of cultural references. In other words, an intertextual metaphor is considered problematic in translation because of its inherent intertextual reference, which conveys implicit polysemous meaning that "prevents direct metaphorical rendering" (ibid: 599). As a solution, Dobrzyńska suggests the literal translation "when a metaphor's vehicle has an exact, literal equivalent in the language of translation" and to "resort to adaptation" when the intertextual content of the metaphor is "incomprehensible" for the target audience (ibid: 602). For more complex cases, Dobrzyńska recommends substituting the intertextual content of the original metaphorical meaning by "a literal paraphrase" in the translated version (ibid: 603).

Dobrzyńska's study provides acceptable explanations of the multifaceted nature of the informative content of intertextual metaphors and how such complexity restricts their translation. The translational solutions Dobrzyńska (1995) suggests to address the intertextual content of metaphors are, however, oversimplified. This oversimplifying approach to the translation of intertextual metaphor is especially apparent in comparison to the complex nature of the meaning of intertextual metaphors, whose

interpretation, in addition to their multifaceted nature, requires a series of cognitive processes that largely affect how intertextual metaphors are translated.

Overall, the studies discussed above tend to focus on the translatability of intertextual metaphors by focusing on their intertextual content as the source of difficulty in their translation. I argue that the intertextual content of intertextual metaphor conveys specific referential and representational connotations that greatly affect the metaphorical meaning and disturb its translation to other languages and cultures. However, most of these studies seem to disregard another essential aspect of intertextual metaphors, which is no less important than their content in restricting their translation across languages and cultures. The intertextual content of intertextual metaphors is one obstacle that constrains translation, but the cognitive processes involved in interpreting this content are highly significant, as well. The primary concern of the following section is studies on the translation of intertextual metaphors that focus more on the role of the cognitive processes involved by adopting cognitive approaches to metaphor.

2.5.2 Translation of intertextual metaphors: cognitive perspectives

The second research paradigm of intertextual metaphor translation involves studies that adopt cognitive approaches to discuss how intertextual metaphors can be translated. The main approaches of these studies propose that a metaphor is a mode of thought rather than a mere rhetorical figure of speech. Apart from the few classic research attempts to discuss intertextual metaphor translation as a problem of cultural content only (e.g., Dagut, 1976 and 1987; Nida, 1964; Newmark, 1981 and 1988), the majority of recent studies on intertextual metaphor translation seem to favour cognitive explanations of the problem. In other words, the formerly predominant focus on the

issue of the translatability of intertextual metaphors and its relation to the content of metaphor has changed notably and dramatically. A new trend appeared towards hypothesising translation producers of intertextual metaphors based on a number of cognitive approaches to metaphor. In particular, most studies on intertextual metaphor translation adopt cognitive approaches to metaphors that were largely initiated by the emergence of Lakoff and Johnson's (1980) conceptual metaphor theory. As explained earlier, Lakoff and Johnson's theory recognises metaphors as involving conceptual mapping processes whose operation moves from one domain of experience into another.

Cognitive approaches to metaphor interpretation are generally highly relevant to the study of metaphor in translation because they provide valuable insights into the essential aspects of metaphors, such as their complex structures, which depend on previous knowledge. In the words of Lakoff and Johnson (1980: 142) themselves, "the meaning a metaphor will have for me will be partly culturally determined and partly tied to my past experiences". These aspects represent the main source of difficulty that restricts the translation of intertextual metaphors across languages and cultures. The general cognitive approaches to metaphors propose that the cultural aspects of metaphors and the previous encounters that readers use to understand different metaphors are highly relevant to their interpretation and hence their translation. Consequently, in the cognitive approaches to intertextual metaphor translation, translating the meaning of intertextual metaphors across the borders of different cultural communities is strongly culturally conditioned (Snell-Hornby, 1988: 62). Indeed, translators are required to equip themselves with the necessary cultural and intertextual knowledge to unpack (interpret) the intertextual content of metaphors and then repack (translate) it into the TT and culture. Thus, what is crucial for the

translation of intertextual metaphors is not only whether the translator obtains a wide range of intertextual information (i.e., is intertextually competent), but also “whether or not s/he decide to apply [it] and how” (Samaniego Fernández, 2001: 268).

In the following sections, I demonstrate how most recent studies have neglected the important factors that affect the translator’s decisions regarding the translation of intertextual metaphors, such as the type of the informative intertextual content an intertextual metaphor can carry. In addition, I explain how studies on metaphor translation tend to adopt general methodological approaches (e.g., conceptual metaphor theory) to deal with the unique complex cognitive nature of intertextual metaphors. In particular, I elucidate how these studies mainly draw on several concepts from Lakoff and Johnson’s (1980) conceptual metaphor theory in order to overgeneralise on how (intertextual) metaphors are translated.

2.5.2.1 Al-Harrasi’s approach to translating conceptual intertextual metaphors

Al-Harrasi’s (2001) PhD thesis is among the few studies that directly address the topic of the translation of intertextual metaphor, although in less detail. Despite its focus on political translation, Al-Harrasi’s (2001) study in particular is significant for my thesis because part of it directly addresses the translation of Arabic intertextual metaphors into English by adopting a cognitive approach that is somewhat similar to the approach adopted in the current thesis. Therefore, the following paragraphs are devoted to a critical review of Al-Harrasi’s (2001) study, which is then discussed further in relation to other studies. According to Al-Harrasi (2001: 223), what distinguishes intertextual conceptual metaphors from other types of conceptual metaphors is only their reliance on conceptual domains that “include historical events and other experiences that took

place or are believed to have taken place, in the past". In light of this conceptual understanding of metaphors, Al-Harrasi (2001: 225) proposes a basic definition for intertextual metaphors as a conceptual mapping from a source domain that includes "well-structured past experience" about "a particular text" onto a "less structured" target domain. Although he identifies intertextual metaphors as a special case of metaphors with their own definition and special requirements from the translator, Al-Harrasi (2001: 289) still seems to see no need for special producers to translate them. This is evident in the way Al-Harrasi proposes several all-purpose translational procedures to address all types of conceptual metaphors, namely metaphors based on physical domains, human-life domains and intertextual domains. Al-Harrasi (2001: 274-290) proposes these procedures as follows: (1) transferring the same conceptual metaphor or its related components, (2) adding a new instantiation in the TT and (3) deleting the metaphorical expression. In some cases, another step is added: (4) inserting footnotes to describe the intertextual part that is adopted in the metaphor.

Al-Harrasi's proposed definition of conceptual intertextual metaphor and its translation producers, which are built on conceptual metaphor theory, unduly restrict the cognitive nature of intertextual metaphors and their translation to a general, oversimplified, single cognitive process. In other words, the assumption of conceptual metaphor theory that the interpretation of metaphor involves a single conceptual mapping does not provide an accurate explanation of what occurs in the interpretation of intertextual metaphor nor in its translation. As explained earlier, conceptual metaphor theory (Lakoff and Johnson, 1980) suffers from several drawbacks, including its inability to explain complex metaphoric structures, such as those of intertextual metaphors, whose metaphoric relations can take different forms by drawing on different types of blending networks. Moreover, conceptual metaphor theory does not provide answers

to the fundamental question of which aspects of the source and target domains are involved in the metaphoric meaning. In this thesis, I argue that the hypothesis of conceptual metaphor theory is inaccurate in explaining the meaning of intertextual metaphors because intertextual metaphors are constructed from the integration of multiple inputs rather than a simple, unidirectional mapping from a source domain to a target domain. In Chapter 3 of this thesis, I demonstrate the different types of intertextual metaphors (semantic, stylistic and thematic), which involve different methods of integrating intertextual references, such as intertextual quotations and wordplay.

A major criticism of Al-Harrasi's study is that it claims that intertextual references in intertextual metaphors are merely another type of conceptual domain (ibid: 223). However, no clear explanation is given to clarify which aspects of the intertextual domains are mapped onto the target domain and the metaphoric meaning in general. A case in point is Al-Harrasi's analysis of the Arabic intertextual metaphorical expression that involves the intertextual reference "Al-Qadisiyyah" (ibid: 231). As Al-Harrasi notes, this intertextual metaphor incorporates an intertextual reference that alludes to the name of the battle through which the army of Islam "ended up with the expansion of Islam in Persia" (ibid: 231). Consequently, this intertextual reference carries rich religious and historical connotations that could represent different meanings. However, Al-Harrasi does not clarify which aspect of the intertextual domain 'Al-Qadisiyyah' is involved in the metaphorical mapping of the meaning of the intertextual metaphor discussed above, let alone its translation. Among the essential connotations of the intertextual reference 'Al-Qadisiyyah' is the idea that Iraq should not be under the control of non-Muslim leaders. In Islamic history, the Al-Qadisiyyah battle and the invasion of the Iraqi lands, in general, aimed at expelling the non-Muslim

military presence from Iraq and imposing Islam instead. This intertextual aspect could be part of the metaphorical meaning of the intertextual metaphor Al-Harrasi discusses. However, Al-Harrasi does not explain whether such a significant aspect is taken into account in the translation or if it is disregarded in the process of comprehension and translation.

In addition to its dependence on some of the more problematic aspects of conceptual metaphor theory, Al-Harrasi's (2001) study largely neglects the difficulties posed by intertextual connotations for both the translator and the translation process. This is apparent in Al-Harrasi's claim that "intertextual associations are fundamentally different from the phenomenon of intertextual metaphors" (ibid: 225). As an example, Al-Harrasi uses the word 'white' from the Qur'anic verse that describes the appearance of the prophet Moses's hands when he showed his miracle. For Al-Harrasi, the word 'white' does not have any significant intertextual connotation when it is used in intertextual metaphors because, he argues, "the positive entailments associated with the colour white suffuse in comprehending the expression", and hence its translation requires using its literal rendition only (ibid: 125). However, the problem is that Al-Harrasi disregards the possibility of using the intellectual connotations of such intertextual associations in metaphors in a way that affects both their interpretation and translation. The connotation of the word 'white' has a stronger effect on the source reader who knows its association with the description of the hands of the prophet Moses as a symbolism of enlightenment. On the contrary, another reader from a different culture is less likely to find such a significant effect in the word 'white' because of his/her unfamiliarity with the original intertextual context of the word 'white' in the Qur'an. Therefore, in contrast to Al-Harrasi's claim, such intertextual associations

should be seen as constituting a key part of intertextual metaphors that might result in many obstacles in comprehension and translation.

In general, Al-Harrasi's (2001) definition of intertextual metaphors and the procedures he developed based on conceptual metaphor theory provide an overgeneralised and incomplete view of the complex case of translating intertextual metaphors. Studying the translation of intertextual metaphors requires more than such a straightforward approach to address the layers of meaning in such metaphors and the integrated nature of their structures. Thus, as I explain in the following chapter, the model of the present thesis provides a more comprehensive understanding of intertextual metaphors from cognitive and pragmatic aspects. While the cognitive aspect concerns understanding the different structures of intertextual metaphors, the pragmatic aspect of the model demonstrates how the translator can identify and translate the specific intertextual aspects incorporated in their meaning.

2.5.2.2 Al-Zoubi *et al.*'s conceptual approach to metaphor translation

Similar to Al-Harrasi (2001), Al-Zoubi *et al.* (2007) have insufficiently adopted notions from conceptual metaphor theory in order to study the translation of intertextual metaphors. According to Al-Zoubi *et al.* (2007: 230), translators "suffer twice" in translating metaphors: they must pass through two cognitive stages that require high cognitive effort. In the first stage, translators have to interpret the metaphorical meaning "intralingually", or according to what they represent in the language and culture of the ST. In the second stage, the translators' task is to find "equivalent meanings and similar functions" in the target language and culture (*ibid*: 230).

The study conducted by Al-Zoubi et al. does address the complications that translators encounter when they deal with the cognitive nature of metaphors. However, their account of the cognitive processes involved in metaphor translation is simplistic compared to the complexity involved in translating different metaphorical concepts across languages and cultures. Al-Zoubi et al. do not pay adequate attention to cases where the ST's metaphor involves double metaphorical and intertextual concepts, as is the case in intertextual metaphors. In addition, their study does not methodologically address how translators cognitively identify the conceptual content of the ST's linguistic metaphors, nor does it explain how translators transfer this content to a corresponding metaphor in the target language and culture.

2.5.2.3 Maalej's conceptual approach to metaphor translation

Unlike Al-Zoubi et al. (2007), Maalej's (2008) study is more convincing in the way it addresses the complexity of how translators cognitively handle metaphors with cultural and intertextual references. The study envisages the cognitive pathway that translators follow in the translation of cultural metaphors, which involves a process of "three cognitive steps" (ibid: 65). The first and third steps basically concern "unpacking" the source linguistic metaphor from its cognitive content and then "repacking" the target linguistic metaphor with the relevant conceptual content. The second step involves noticing the dissimilarities and correspondences between the linguistic metaphors in texts and their related conceptual counterparts across cultures. Translators perform this task of comparison in order to determine whether the cultural metaphors in question involve "similar mapping" between their source domains and target domains or not (ibid: 65).

Although Maalej's study provides cognitively appropriate explanations of the translation of cultural metaphors (the three suggested steps), it still only addresses this complex translation process at a macro level. The study does not give much attention to the other important micro procedures that translators perform in each process of the translation of cultural metaphors such as intertextual metaphors. For example, in translating intertextual metaphors, translators perform an additional micro-cognitive sub-procedure that involves identifying the intertextual (cultural) reference employed in the metaphor and recognising the appropriate connotation that is incorporated in the overall meaning of the intertextual metaphor. Various factors that are ignored in Maalej's study also influence such sub-procedures. For instance, Maalej disregards that translators' intertextual competence plays an influential role in the interpretation of the meaning of cultural metaphors. However, the translators' varying levels of intertextual knowledge and the different ideologies they bring to the translation task have a significant impact on both the way in which they interpret the source intertextual metaphor and the decisions they make to translate intertextual metaphor.

Moreover, Maalej (2008) refers to the analogy of 'unpacking' and 'repacking' in order to describe the interpretation and translation, respectively, of cultural metaphors. These terms seem to loosely define the meaning of cultural metaphor as a packed entity waiting to be unpacked by the language user (the translator). However, the interpretation and translation of cultural metaphors, which include intertextual metaphors, involves several more complex cognitive sub-procedures and more complex cognitive efforts by the translator. All these complex cognitive activities certainly involve more than what Maalej (2008) describes as a mere act of unpacking and repacking of the meaning.

Overall, studies on intertextual metaphor in translation that adopt cognitive approaches have increased, but they remain inadequate. This insufficiency can be attributed to the relatively recent development of the research area of cognitive metaphor in translation studies. As Samaniego Fernández (2011: 267) has noted, “cognitive approaches to metaphor translation are relatively recent in time and few in number”. The shortage of studies that takes advantage of cognitive approaches to metaphor in studying metaphor translation becomes more evident in the case of the translation of intertextual metaphor in particular. In the few studies that touch upon this specific topic from a cognitive point of view, the translation of significant aspects and various structures has not been directly or adequately addressed.

2.6 Concluding remarks

This chapter aimed to explore the major theories of intertextuality and metaphor and their relation to translation. I explored the works of major theorists in intertextuality (e.g., Bakhtin, 1986; Kristeva, 1980; de Beaugrande and Dressler, 1981; Genette, 1997) in order to demonstrate the nature of the phenomenon and its different forms. It has been shown that texts tend to include references to each other’s content, in addition to their interdependence on the macro level (implicit relations). However, the dependence of texts on ideas and phrases is not limited to those originally found in texts; it also involves different intertextual sources (e.g., speeches, cultural traditions and historical/political events). This means that if a text uses any information outside its realm, it can be recognised as an intertextual reference. Translators must resort to their intertextual knowledge to identify and recreate intertextual references across languages and cultures. I also explained the role of intertextual knowledge in interpreting and translating intertextual references. The amount of information

obtained by the translator affects his/her competence in locating and interpreting the different forms of intertextuality in the text, which in turn affects his/her way of translating that text.

In this chapter, I also explored three main approaches to metaphor (i.e., conceptual metaphor theory [Lakoff and Johnson, 1980], blending theory [Fauconnier and Turner, 1998, 2002] and relevance theory [Sperber and Wilson, 1995]). Moreover, I reviewed the existing literature on intertextual metaphor in translation. The primary conclusion I reached from my review is that, despite a large number of studies on metaphor translation, the amount of translation research specifically focusing on intertextual metaphors, in particular, remains scant. Most of the research attempts at investigating the translation of metaphor briefly sketch the sources of difficulty in translating metaphors with intertextual references (e.g., Van den Broeck, 1981; Maalej, 2008). This research gap is particularly pronounced in the literature on the translation of intertextual metaphors in fiction between Arabic and English. Apart from a small number of studies that mention the translation of intertextual metaphor in Arabic political discourse (e.g., Al-Harrasi, 2001), it is difficult to find translation studies that directly investigate the problems arising from translating intertextual metaphors in contemporary Arabic fiction. In particular, the frequent and creative use of intertextual metaphors in Mosteghanemi's trilogy (1993, 1997 and 2003) is largely ignored in studies on translating metaphors between English and Arabic.

I also explained that the bulk of previous studies focus on the translation of conventional metaphors as explained by conceptual metaphor theory. I argue that adopting this theory alone can provide less useful insights into the translation of complex structures such as intertextual metaphors. Translating intertextual metaphors

requires integrating practical concepts from interrelated fields. The model of this thesis accomplishes this integration by combining insights from metaphor approaches in the interrelated fields of cognitive linguistics (i.e., blending theory) and cognitive pragmatics (i.e., relevance theory). While blending theory's multiple inputs can be used to explain the multifaceted, complex structures of metaphors, the principle of relevance can describe how the meaning derived from these complex structures can be understood in different pragmatic contexts. Developing this integration for translation purposes is the main aim of the model advanced in this thesis. As I demonstrate in detail in the following chapter, the model can help translators not only to deconstruct the multifaceted structures and meaning of intertextual metaphors, but also to reach translations relevant to the TT audience.

CHAPTER 3: A COGNITIVE-PRAGMATIC MODEL FOR TRANSLATING INTERTEXTUAL METAPHORS

3.1 Introduction

Translating intertextual metaphors poses significant challenges for translators working on different language pairs, especially those with distinct cultures such as Arabic and English. An additional significant difficulty in translating intertextual metaphors arises from their multiple possible interpretations, which result from the referential and indirect nature of their meaning. Despite the vital importance of intertextual metaphors in articulating meaning, this subject has thus far garnered little scholarly attention. Therefore, in this study, I aim to address this critical lacuna by developing a cognitive pragmatic model for classifying and theorising the translation of intertextual metaphors using the works of the Algerian novelist Ahlam Mosteghanemi as a case study.

The primary purpose of this chapter is to demonstrate the model of the current thesis and explain its methodology and the nature of its data. The model combines complementary ideas from two important approaches to metaphor: conceptual blending theory (Fauconnier and Turner, 1998, 2002) and relevance theory (Sperber and Wilson, 1995). Tendahl and Gibbs's study (2008) mainly suggests several possible integrated aspects of the two approaches. One central, related aspect from the two theories concerns enhancing the blending construction of the metaphoric meaning pragmatically using the principle of relevance. Despite the importance of these complementary thoughts to the research of metaphor translation, there has not

yet been any research attempt to incorporate these valuable ideas into the topic of translating metaphors in general and intertextual metaphors in particular.

My model for translating intertextual metaphors adopts its proposal of the multi-inputs blending network, which explains how creative metaphoric meaning is constructed, from blending theory. From relevance theory, I use the principle of relevance to constrain the multiple interpretations of intertextual metaphors to help translators determine the most likely intended meaning. The aim of this integration is, first, to provide a new understanding and classification of intertextual metaphors (semantic, stylistic and thematic) and their relevance to translation. Second, I use the combination of conceptual blending theory and relevance theory to propose three stages of translating intertextual metaphors. The first stage involves interpreting the ST's intertextual metaphor by deconstructing its essential elements. In the second stage, the translator assesses the un/translatability of the source intertextual metaphor's key aspects (semiotic, pragmatic and intra-textual). The third stage involves translating the meaning and function of the source intertextual metaphor into the target language using four possible strategies (direct transferring, cultural re-contextualising, explication and adding contextual information).

In section (3.2), I elucidate the meaning construction of intertextual metaphors according to the model. Moreover, in this section, I explain the three types of intertextual metaphors in Mosteghanemi's trilogy (i.e., semantic, stylistic and thematic). In section (3.3), I demonstrate the model's three stages of translating intertextual metaphors, which involve (1) deconstructing the ST's intertextual metaphor, (2) analysing its translatability and (3) producing/encoding the TT's

intertextual metaphor. I devote the concluding section (3.4) to a summary of the different aspects of the model.

3.2 The model's approach to understanding and classifying intertextual metaphors

Developing an effective model for translating intertextual metaphor requires a theoretical foundation that can both be applied for translation purposes and address the complex construction of the intertextual metaphor's meaning. As explained in the previous chapter, most of the few existing studies on the translation of intertextual metaphors tend to oversimplify, in no small degree, the meaning construction of intertextual metaphor and how it can be communicated across cultures. In these studies, intertextual metaphors are understood either as merely a novel linguistic metaphor or as an extended version of conventional conceptual metaphor. Neither view provides a comprehensive explanation of the complex structures of intertextual metaphors, nor does it address the pragmatic aspect of the functions of their meaning. These two critical aspects of intertextual metaphors are essential for any thoughtful research attempt to theorise the translation of intertextual metaphors.

The model of this thesis, therefore, proposes a more comprehensive understanding of the meaning of intertextual metaphors by drawing on ideas from conceptual blending theory (Fauconnier and Turner, 1998, 2002) and relevance theory (Sperber and Wilson, 1995). These approaches to metaphor have several complementary ideas that can explain the meaning construction of intertextual metaphor and its translation in a more comprehensive way. Blending theory's sophisticated explanation of metaphoric meaning construction can efficiently elucidate the multi-input, complex structures of

intertextual metaphor. Similarly, relevance theory can help clarify how the metaphoric meaning is identified and communicated in a relevant way (Tendahl and Gibbs, 2008).

The model adopts the complementary ideas of the two theories to theorise how different cases of intertextual metaphors are translated in a relevant way. In particular, from blending theory, the model utilises the concepts of 'blending networks' and 'emergent structures' to explain how the meaning of intertextual metaphors is constructed (Fauconnier and Turner, 2002: 40-42). The model develops this explanation by incorporating relevance theory's complementary principle of 'optimal relevance' and 'context' to elucidate how the intended meaning of intertextual metaphors is determined and communicated (Sperber and Wilson, 1995: 158). In the following section, I illustrate the model's view on the meaning construction of intertextual metaphor.

3.2.1 The meaning construction of intertextual metaphors

In the model of this thesis, I propose that the meaning of intertextual metaphors is constructed as follows: selected elements from multiple inputs are projected onto a blended space. The content of the blended space involves an emergent structure that represents the metaphor's intended meaning. The emergent meaning does not belong to the inputs; rather, it arises from the associations between them. The multiple associations between the inputs are constrained to the most relevant (intended) one by several contextual factors.

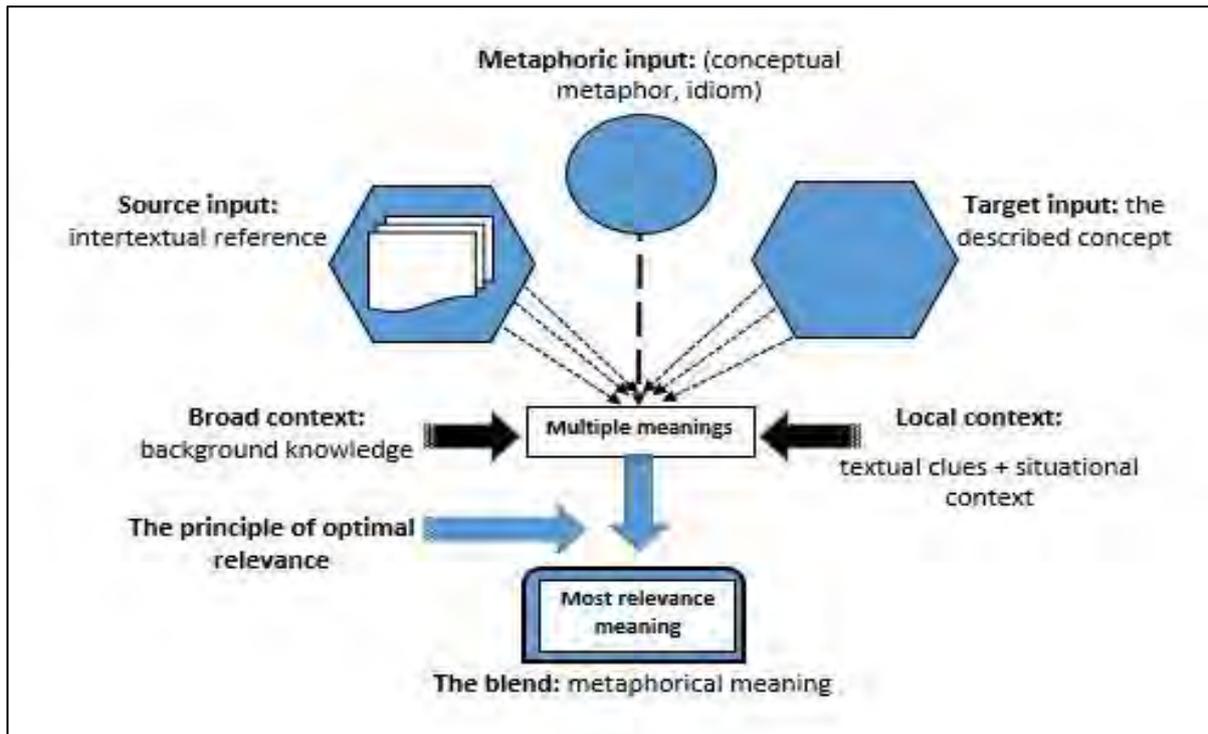


Figure 3. The meaning construction of intertextual metaphor

As Figure 3 shows, the model proposes that the meaning of intertextual metaphors is constructed as a result of the conceptual blending of several inputs. According to blending theory (Fauconnier and Turner, 2002: 40), selected associations between two inputs are filtered to construct the metaphoric meaning in the blended space. In my model, any metaphor must involve at least the two primary inputs of the source and the target inputs. This means that the source input of an intertextual metaphor includes the intertextual reference, while the target input comprises the described concept.

In addition, the model of this thesis develops blending theory's approach for more types of inputs to be recruited in the construction of the intertextual metaphor's meaning. In addition to the essential source and target inputs, I believe that intertextual metaphors can involve other inputs, such as conceptual metaphors and idioms. I describe these additional inputs as 'metaphoric inputs' because they help to construct

the metaphoric meaning by regulating the metaphoric comparison between the source and target inputs. To illustrate this point, consider Mosteghanemi's (1997: 232) following intertextual metaphor, whose blending network involves the source input 'Cleopatra' and the target input 'all women'.

ST	<p>جوع النساء، من غى اصق ف أجهل من وأعمارهن، نبيدات (كولك لثظلتي حكمتبلدفي عظمة حصر، دون أنتغادر حمامهتام!) (Mosteghanemi, 1997: 232)</p>
TR	<p>Jamī' alnisā' hunna 'alā ikhtilāf 'ajnāsihun wa a'mārihun, ḥafidāt (Kīlūbatrā) tilka al-unthā allatī ḥakamat baladan fī 'aẓamat miṣr dūn an tughādir ḥammāmahā tamāmn.</p>
TT	<p>Or are all women, regardless of their nationality or their age, the granddaughters of Cleopatra, who ruled Egypt during its glory days without ever entirely leaving her bathroom? (Roberts, 2015: 189)</p>

Table 3. An example of intertextual metaphor

In addition to the source and target inputs, the intertextual metaphor incorporates a metaphoric input, namely, an idiom. This idiom describes someone as “نبيدات/ḥafidāt”, in English means “the grandson/daughter”, of a famous character who lived in an ancient time to depict trait similarities they share. The role of this idiom is to help select the relevant elements from the inputs that are used to construct the metaphoric meaning. In other words, the idiom highlights that the intended comparison between the source and target inputs is based on the traits of all women and Cleopatra.

Constructing the meaning of intertextual metaphor fundamentally involves the projection of the common features of the inputs (source, target and metaphoric inputs) onto a blended space. In the blend, the selected elements from the inputs are filtered to give rise to the metaphoric meaning. However, there can be multiple correspondences between the inputs, and hence several interpretations arise from the

intertextual metaphor. Therefore, there is a need for a mechanism that can reduce these correspondences to those that best represent the intended meaning of the intertextual metaphor. In fact, one of the main issues facing the translator of intertextual metaphor is the multiple possible interpretations. The translator's task is usually obstructed by which interpretation he/she should select as the intended meaning that must be communicated to the target reader. For instance, there are multiple common features between the inputs "Cleopatra" and "all women" in the example above, despite the idiom's role in limiting the similarities between them to the resemblances concerning their traits. Hence, the identification of the base of the metaphoric comparison and therefore the metaphoric meaning becomes a difficult task for readers and translators.

To explain how the multiple interpretations of the intertextual metaphor are constrained to the intended meaning, the model adopts the principle of 'optimal relevance' from relevance theory (Sperber and Wilson, 1995: 158). According to relevance theory, an optimally relevant meaning of an utterance is both "the most relevant" message in terms of compatibility with "the communicator's abilities and preferences" and the one that is worth the audience's "processing effort" (ibid: 270). Therefore, drawing on the principle of relevance, the model proposes that, for an interpretation to be identified as the intended meaning of the intertextual metaphor, it must (1) represent a meaning relevant to the context of the ST and (2) cost the reader less cognitive effort to reach more cognitive effect.

In my model, readers can reach the relevant meaning of the intertextual metaphor using a number of contextual aids that help them achieve more cognitive effect with less cognitive effort. As Sperber and Wilson (1982: 76) clearly argued, "the search of

the interpretation on which an utterance will be most relevant involves a search for the context which will make this interpretation possible". The model, therefore, proposes that two types of contextual factors work towards constraining the multiple blended elements to the relevant ones that give rise to the metaphoric meaning. In other words, the identification of the relevant similarities inherent in the intertextual metaphor's meaning can be achieved with the help of broad, local contextual factors.

These factors involve the reader's background knowledge of the inputs used to construct the intertextual metaphor's meaning. The reader's Intertextual knowledge, for example, plays a fundamental role in identifying the relevant meaning of intertextual references. For instance, readers' intertextual knowledge of the beauty, intelligence and royalty of Cleopatra helps them identify the relevant meaning of the above-mentioned intertextual metaphor. In addition, broad contexts involve the reader's knowledge of metaphoric inputs such as conceptual metaphors or idioms that are used in the structure of the intertextual metaphor. In the previous example, the reader's knowledge of the idiom that describes women as 'granddaughters' of Cleopatra is essential in restraining the metaphoric comparison to trait similarities between women and Cleopatra.

In addition to broad contexts, the possible interpretations of an intertextual metaphor can be constrained to the relevant meaning using local contexts, such as textual clues. Most authors leave signs around metaphoric expressions to highlight the intended meaning for their readers. Readers can use these clues to decide on the most relevant meaning of the intertextual metaphor. For example, in the intertextual metaphor above, the expression 'who ruled Egypt during its glory days without ever entirely leaving her bathroom (hammam (or Turkish bath))' specifies which trait of the intertextual

reference 'Cleopatra' is intended to describe the target input 'all women'. In particular, this textual clue helps readers reach the intertextual metaphor's relevant meaning. This meaning compares the women's attitude in the text to the ability of Cleopatra to achieve important duties in life (ruling Egypt) despite her enthusiasm for taking care of her beauty for a relatively long time.

Overall, intertextual metaphors convey a novel meaning that is constructed at the moment of the understanding, rather than stored in the mind, as is the case with conceptual metaphors. This is clear in the role of context in constraining the possible interpretations of the intertextual metaphor to the relevant meaning. The model's cognitive pragmatic understanding of the meaning construction of intertextual metaphors helps translators conceptualise the structure of intertextual metaphor in order to deconstruct the source intertextual metaphor to its essential elements and other supportive contextual elements. This step is crucial because it enables them to analyse the translatability of the intertextual metaphors' components and find relevant methods to reconstruct their inherent metaphoric relationships in the TT.

3.2.2 The model's classification of intertextual metaphors

This thesis's model develops an original classification of intertextual metaphors. While this classification is deduced from the data collected for this study (intertextual metaphors in Mosteghanemi's trilogy), I believe it can be applied to most intertextual metaphors in different discourses, especially literary ones such as novels. This is because this classification encompasses most general structures of intertextual metaphors. Evidently, in several cases, intertextual metaphors can take creative forms that are difficult to sort under a general classification.

The model's classification of intertextual metaphors is based on two interrelated factors. The first concerns the nature of the intertextual references engaged in the construction of the blending network of the intertextual metaphor. When an intertextual reference is incorporated into an intertextual metaphor, its specific elements and features (semantic, stylistic or thematic) are transported into the metaphorical blended space that constitutes the metaphor's primary meaning. The second factor concerns the blending relationships that are constructed between the inputs of the intertextual metaphor. The different blending associations inherent in the structure of intertextual metaphors vary in their nature and complexity based on the type of intertextual reference used and the purpose of the intertextual metaphor. Based on these two factors, the proposed model classifies intertextual metaphors into three types: semantic intertextual metaphors raised from a simple blending network, stylistic intertextual metaphors constructed from compound blending networks and thematic intertextual metaphors initiated by extended blending networks.

3.2.2.1 Semantic intertextual metaphors

Semantic intertextual metaphors arise from the incorporation of the semantic proprieties of at least one intertextual reference into the metaphorical structure and meaning. Other features of intertextual references, such as their syntactic structures and stylistic values, are of less significance for the structures and meanings of semantic intertextual metaphors. This is why the blending networks inherent in the structures of semantic intertextual metaphors are referred to as simple blending networks. In semantic intertextual metaphors, the semantic value that makes the intertextual reference distinguishable is used to describe the target input. For instance, semantic intertextual metaphors frequently employ proper intertextual names that

refer to both fictional and non-fictional people's names, historical events and familiar places. Mosteghanemi (2003: 26) adopts, for example, the semantic significance of the name of the last Roman emperor "نيرون" "Nīrūn", in English "Nero", (known for extraordinary cruelty) to personify death as being as cruel as Nero was (see Chapter 4).

The main difficulty in translating semantic intertextual metaphors arises from their reliance on specific words that represent specific connotations to construct the metaphoric meaning. In some cases, the adopted intertextual references are culture-specific and hence cannot be transferred to the TT without change or explanation. The model proposes a number of strategies that aim to communicate the meaning of the semantic intertextual metaphor to the target readers. Among these strategies is utilising relevant contextual aids to help the target reader reach the true meaning of the intertextual metaphor and experience its cognitive effects while exerting less cognitive effort.

3.2.2.2 Stylistic intertextual metaphors

Stylistic intertextual metaphors are constructed by integrating intertextual references such as proverbs, sayings and parts of well-known speeches. These intertextual references are characterised by their specific connotations, which are firmly associated with their distinctive grammatical structures; they are commonly recognised among language users. Most stylistic intertextual metaphors are constructed by quoting an intertextual saying or popular phrase and thus establishing a dialogue with them either by commenting on their semantic content or by changing their structure, as in wordplay. For example, Mosteghanemi (1993: 368) constructs a

stylistic intertextual metaphor by citing a well-known Arabic poetic verse. In particular, she uses the following line: “كاد المعلم أن يكون رسولا”/“kāda al-mu‘alim ‘an yakuna rasūlā” translated into English, as “the teacher is almost a prophet”. However, the intertextual metaphor cites this phrase only to establish a metaphoric dialogue with its semantic content. In particular, the meaning expressed by the original phrase contrasts with the intertextual metaphor’s replacement of the positive description of teacher as “rasūlā” or “prophet” in the original phrase to the negative word “شفاونا”/“shayfūnna”, which in English means “rag”. Therefore, both the Arabic phrase’s connotation and linguistic structure are adopted in the intertextual metaphor only to be stylistically contrasted to construct a novel metaphoric meaning (see Chapter 5).

The translation of stylistic intertextual metaphors requires translators to reconstruct the inherent metaphoric interactions between the quoted intertextual phrases and the metaphoric comments. However, in some cases, the reconstruction of these metaphoric stylistic interactions in the TT is not a straightforward task. This is evident when the stylistic intertextual metaphor involves wordplay based on the syntactic structure of a culture-specific intertextual reference that is not recognised by the target readers. According to the model of this study, this issue can be dealt with using similar stylistic forms in the target language that can maintain the meaning and function of the ST’s stylistic intertextual metaphor (see Chapter 5).

3.2.2.3 Thematic intertextual metaphors

Thematic intertextual metaphors are the most textually extended version of intertextual metaphors because their structures involve several aspects of intertextual references used to describe several aspects of the target inputs. In other words, thematic

intertextual metaphors recruit intertextual concepts that belong to one intertextual reference and share a similar theme. In comparison to other types of intertextual metaphors that depend on a single metaphorical relation between two elements in the inputs, the meaning of thematic intertextual metaphors arises from several metaphorical ties between the intertextual reference and the target input. Therefore, in thematic intertextual metaphors, there are multiple metaphoric blends and constructs in the text's extended metaphoric themes that are intertextual in nature.

To illustrate this point, we can consider a thematic intertextual metaphor Mosteghanemi (1993: 364) composes by adopting the specific intertextual theme “مصارع الثيران”/“muṣāra‘at al-thīrān”, which in English means ‘bullfighting’. In particular, the produced metaphor comprises several terms related to the folkloric game, such as the bullfighter, the bull and the spectators. Mosteghanemi uses these intertextual aspects, alongside their associated connotations, especially those related to the cruelty of the game, to create a metaphorical theme. The role of this theme is to portray how the wedding of the novel's female protagonist to a corrupt military leader (bullfighter) was an unpleasant experience for her (the bull) and her true beloved (spectator) (see Chapter 6).

According to my model, translating thematic intertextual metaphors requires reconstructing their inherent web of metaphoric relations in the TT in a relevant way. This means the translator has to preserve the metaphoric comparisons between the intertextual reference and the target input in the TT. When the intertextual reference used in thematic intertextual metaphors is not available in the target culture, the translator is advised not to replace it with another intertextual reference, as this would collapse the entire metaphoric theme. Instead, the model proposes that the translator

adds textual clues to the meaning of every intertextual aspect used to construct the extended structure of the thematic intertextual metaphor.

3.3 The model's three stages of translating intertextual metaphors

The model of this thesis concerns the decision-making processes that the translator of an intertextual metaphor must use in order to reach the most relevant translation. In order to explain how the translator can perform the complex communicative act of translating intertextual metaphors, the current model combines several complementary ideas from different approaches to metaphor and communication. As is demonstrated earlier in this chapter, in order to explain how intertextual metaphors are structured, the model adopts a cognitive approach to metaphor, namely the notion of conceptual blending networks (Fauconnier and Turner, 2002). The conceptual blending approach to metaphor provides valuable insights into how the complex metaphoric structures of intertextual metaphors are constructed. Recognising these conceptual structures helps the translator deconstruct the elements of the source intertextual metaphor in order to reconstruct their relevant parts in the TT.

Drawing on the principle of optimal relevance (Sperber and Wilson, 1995), my model defines translating intertextual metaphor as a communicative act that aims to convey the meaning and function of the ST's intertextual metaphor to the TT's readers in a relevant way. In my model, I define the relevant translation as the one that costs the TT's reader less processing effort to understand the metaphoric meaning of the ST's intertextual metaphor and recognise its poetic effect. Accordingly, I perceive the translated intertextual metaphor not as an equivalent of the source intertextual metaphor, but rather as having an "interpretive resemblance" with the original (Gutt,

1998: 44). Thus, the translator’s task is to use different relevant strategies to produce an optimal, relevant intertextual metaphor in the TT. In other words, the translator needs to recreate an intertextual metaphor that has a cognitive effect similar to that of the ST on its reader in the TT. This recreation in the TT should cost the target readers the lowest possible processing effort to recognise the metaphoric meaning and cognitive effect of the intertextual metaphor.

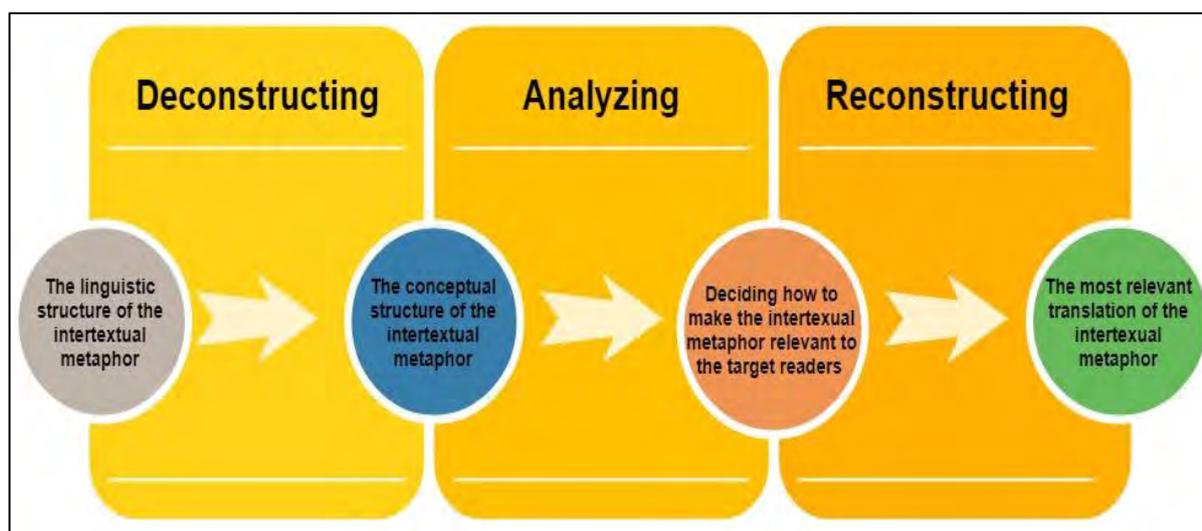


Figure 4. The three stages of translating intertextual metaphors

In order to demonstrate the decisions and processes of translating intertextual metaphors, the model suggests following three stages to translate them in a relevant way, as Figure 4 shows. The first stage involves de-blending or deconstructing the structuring elements of the intertextual metaphor and the way in which its inherent metaphorical blending network is established. In the second stage, the translator analyses the different aspects of the intertextual metaphor and the intertextual reference it employs. The third stage involves the production of the target intertextual metaphor using four translation strategies that help translators convey the ST’s intertextual metaphor’s meaning and function to the TT’s readers in a relevant way.

3.3.1 Deconstructing the ST's intertextual metaphor

The first stage in the process of translating intertextual metaphor involves decoding the ST's intertextual metaphor and identifying the elements that give rise to its meaning and function. This stage depends heavily on the translator's intertextual knowledge and cognitive competence. These skills are crucial in recognising the intertextual reference and its purpose in the conceptual blending network of the metaphorical meaning.

Deconstructing the intertextual metaphor and its internal conceptual relations is a task that first requires translators to convert the linguistic structure of the intertextual metaphor in the text to its conceptual counterpart. As Mandelblit (1997: 176) has noted, "the translation process first requires a conscious operation of 'de-integration' (or 'unpacking') of the source sentence into its conceptual and linguistic input structures". The insights proposed by both conceptual blending theory (Fauconnier and Turner, 2002) and relevance theory (Sperber and Wilson, 1995) can be valuable in the task of conceptualising the structure of an intertextual metaphor. As was demonstrated earlier, in this thesis, intertextual metaphors are seen as involving metaphorical blending networks constructed of multiple inputs and relations that are governed by the relevance principle and contextual factors. The most relevant input and relation/interpretation is the one intended by the author and that costs the reader less cognitive effort to reach satisfactory cognitive effects. In order to identify the intertextual metaphor's relevant meaning, the translator should first identify the conceptual structure that results in this meaning. In particular, the model proposes that the translator identifies the following constructing elements of the intertextual metaphor:

- Input one: intertextual reference/s.
- Input two: the concept being described.
- Metaphoric inputs: e.g., conceptual metaphors and idioms (if applicable).
- The blended space: the relevant common features between the two inputs that give rise to the metaphoric meaning.
- Pragmatic clues: textual clues and other forms of aid that readers can use to reach the meaning and function of the intertextual metaphor (if applicable).

When the elements of the intertextual metaphor are identified, the translator can determine the nature of the blending network, i.e., the type of the intertextual metaphor. Identifying the type of the intertextual metaphor can facilitate the analysis of its elements (the second stage) and hence its translation (the third stage). According to the model, an intertextual metaphor is defined as follows:

- A semantic intertextual metaphor: if its structure involves a simple blending network that aims to describe one concept using a semantic intertextual reference or aspect of it (e.g., proper intertextual names).
- A stylistic intertextual metaphor: if its structure involves a compound blending network that involves the use of both the meaning and grammatical structure of a stylistic intertextual reference (e.g., intertextual quotations and proverbs) to describe another concept.
- A thematic intertextual metaphor: if its structure involves an extended blending network that involves the use of the intertextual reference's related aspects to describe the related aspects of another concept (e.g., the aspects of bullfighting: bullfighter, the bull and the spectator).

The following example illustrates how the structuring elements of an intertextual metaphor can be de-blended to determine its type. Mosteghanemi (2003: 26, emphasis added) constructs an intertextual metaphor that reads:

Death is playing the Nero game with you—Nero used to charge at one of his friends with a dagger and, after just missing him, snicker and say he'd just been teasing (literal translation of the original).

In this example, the following elements can be detected:

- Input one: the intertextual reference is 'Nero', the last emperor of Rome (his imprudence and cruelty)
- Input two: the concept being described is 'death' (its unpredictability, or the way in which it deliberately misses one person, leaving him/her alone, and taking his/her loved ones instead)
- Metaphoric input: the idiom 'to play Nero's game'
- Pragmatic clues: the textual clues that highlight the relevant aspect of Nero (i.e., his imprudence, levity and cruelty); the underlined expression in the example above.
- The blended space: the personification of death as Nero in the sense that death is imprudent and cruel to its victims, tormenting them by means of hurting their loved ones.

The elements identified in the above example can lead the translator to decide on the type of the intertextual metaphor. The above example is classified as a semantic intertextual metaphor because it involves a simple blending network that aims to describe one concept (death) using a semantic intertextual reference, 'Nero'. The common similarities between these two inputs are determined based on the metaphoric input. This means the idiom used (to play someone's game) regulates the metaphoric comparison between the two inputs to depict how death follows the same

behavioural actions as Nero. However, this meaning is broad and needs to be constrained to the most relevant meaning using the textual clue (the underlined expression above). Therefore, the intertextual metaphor's relevant meaning involves comparing the specific aspect of death (its terrifying unpredictability) with the particular trait of 'Nero' (his reckless cruelty).

3.3.2 Analysing the ST's intertextual metaphor and its translatability

The second stage involves making decisions about the un/translatability of the ST's intertextual metaphor. In general, translatability is understood as “whether translation from one language into another is possible at all, or in what sense or to what degree it is possible. They extend to more social and ideological issues concerning what should or should not be translated” (Baker and Saldanha, 2009: 300). The model proposes to analyse the three different fundamental aspects of intertextual metaphors, namely their semiotic, pragmatic and intra-textual aspects, as Figure 5 below illustrates:

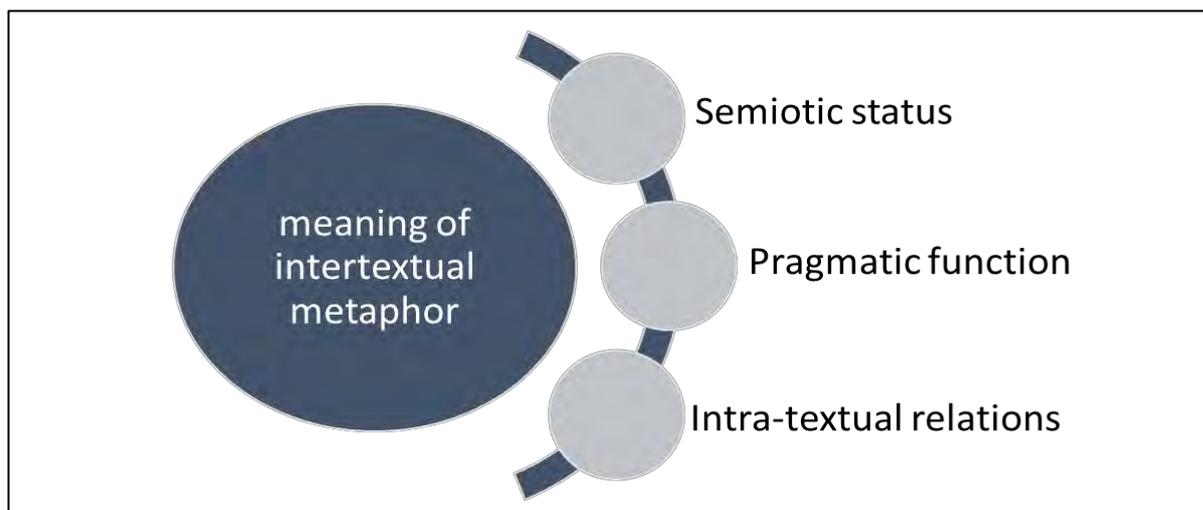


Figure 5. The three aspects of the intertextual metaphor's meaning

The evaluation of the translatability of the three aspects of intertextual metaphors is helpful in translating their meanings and functions in a relevant way. In particular, analysing these aspects can provide translators with useful insights regarding the degree to which the intertextual connotation, contextual meaning and textual role of the intertextual metaphor can be reconstructed in the TT. In other words, the outcomes of this stage assist translators in deciding which translation strategy should be adopted to convey the relevant meaning and function of the ST's intertextual metaphor to the readers of the TT.

3.3.2.1 Deciding on the un/translatability of the metaphoric meaning's semiotic status

One of the main aspects that affects the un/translatability of intertextual metaphors concerns their dependence on intertextual knowledge exterior to the text; every intertextual metaphor refers to an informational aspect outside the text via intertextual references. This act represents the semiotic status of the intertextual metaphor's meaning. For instance, when an intertextual metaphor uses an intertextual reference such as 'Nero', part of its metaphoric meaning depends on the intertextual information of this intertextual reference (i.e., Nero's crudity). This intertextual information is not clearly mentioned in the text. Instead, it is alluded to by the intertextual metaphor using the intertextual reference 'Nero'.

The un/translatable semiotic status of the intertextual metaphor is, therefore, represented by the degree to which its incorporated intertextual reference conveys relevant meaning the target reader recognises. In most cases, the ST's readers can recognise this external intertextual information, but the target readers can be

unfamiliar with their meaning. This is why the translator needs to assess whether the intertextual aspect (semiotic status) of the intertextual metaphor's meaning is translatable to the target reader.

According to the present model, assessing the un/translatability of the semiotic status of the intertextual metaphor's meaning requires determining the degree to which its intertextual aspect can be communicated to the target readers. To accomplish this task, the translator needs to recognise which type of intertextual reference is used in the intertextual metaphor. Therefore, based on the nature of the intertextual meaning, the model classifies intertextual references into four categories: universal, cross-cultural, culture-specific/sensitive and language-bound intertextual references.

Universal intertextual references are widely recognised across cultures and languages. This type of intertextual reference includes names and concepts that belong primarily to a specific culture. However, because of their frequent use by different widespread media around the globe (e.g., universal literature and films), these intertextual references become universal and widely accessible to most readers across languages and cultures. Examples of universal intertextual references include the names of renowned fictional characters such as 'the Hunchback of Notre Dame' and the names of well-known places such as 'the Bermuda Triangle'. Recognising the universal semiotic status of the intertextual references can help the translator decide how to transfer its meaning to the TT. In particular, taking into account how the target readers are more likely to be familiar with universal intertextual references, the translator can, in most cases, transfer universal intertextual connotations and their functions in intertextual metaphors to the TT in a straightforward way.

Cross-cultural intertextual references are shared by different cultures, albeit with different terms. In other words, some cultures share similar intertextual concepts but use a different term to refer to these concepts. For example, the Arabic term 'الرّدة'/'al-riddah' is an Islamic term that refers to the rejection of Islam by someone who was formerly a Muslim. In English, the term 'apostasy' is a similar concept that refers to the rejection of Christianity by a former believer. Despite their different linguistic forms, both the Arabic and English concepts similarly describe the rejection of religion by someone who was a believer, and hence they convey meanings related to desertion and disloyalty. Recognising the semiotic states of an intertextual metaphor as involving cross-cultural intertextual references helps translators decide how to transfer it to the TT. The translator needs to use his/her intercultural intertextual knowledge to search the target language for the linguistic counterpart of the source intertextual term. Retaining the same semiotic message of the source intertextual metaphor using linguistic terms related to the target culture can produce a translation relevant to the target readers.

Another type of intertextual reference involves culture-specific/sensitive intertextual references that are usually available in a particular culture and partially or entirely missing in another. In other words, readers belonging to other cultures are less likely to identify culture-specific/sensitive intertextual references because they involve culture-specific concepts with historical, intellectual and emotional connotations. For instance, Mosteghanemi (1993: 217) constructs a thematic intertextual metaphor by adopting an intertextual reference that is culture-specific/sensitive to Arab and Muslims, namely Granada's association with the fall of Muslim Spain. Like other cities of old Muslim Spain, for Arabic/Muslim readers, Granada usually evokes connotations

related to the lost glory of their past intellectual development and status as a powerful nation. Recognising the culture-specific/sensitive meanings of intertextual references is significant for the translation of any intertextual metaphor that incorporates their meanings. This is because the incorporation of these intertextual references in intertextual metaphors usually poses several translation difficulties that arise from their culture-specific meanings, which are usually absent in other cultures, and hence unrecognised by the TT readers. Therefore, if they are not clarified in the TT, culture-specific/sensitive intertextual references are more likely to represent ambiguous meaning for target readers.

The last type concerns language-bound intertextual references to the linguistic features of some aspects of the source language, such as the phonological aspects of the Arabic alphabetical letters and their distinctive orthographic features. A clear example is Mosteghanemi's (1993: 218-219) metaphoric adoption of the linguistic form and sound of some Arabic letters and how they express specific connotations (see Chapter 5). For instance, Mosteghanemi metaphorically compares the grief sound of the Arabic letter 'ح'/'ḥā' to the sorrow of *Dhākirat al-Jasad*'s protagonist 'Hayat'. Recognising such intertextual metaphors is likely to be an arduous task for target readers because they are unfamiliar with the linguistic connotations of the Arabic letter. Therefore, it is essential for the translator to determine whether the intertextual reference used in the intertextual metaphor is language-bound; identifying this type of intertextual reference helps the translator decide the most relevant way to convey the intertextual metaphor to the TT, which mostly involves compensating the target readers for their unfamiliarity with the language-bound intertextual reference.

Recognising the intertextual connotations of intertextual metaphors is essential for their translation, and recognising the functions of intertextual references in the intertextual metaphor and the text is equally important to decide how such metaphors can be translated. The following section demonstrates how the recognition of the pragmatic functions of intertextual metaphors is crucial for translating their meaning and function.

3.3.2.2 Deciding on the un/translatability of the metaphoric meaning's pragmatic (representational) function

This step aims to determine whether the intertextual metaphor's function can be communicated to the TT. This task first requires the translator to identify the intentionality behind using a particular intertextual reference in the intertextual metaphor. In other words, the translator has to recognise why the author incorporates a specific intertextual reference in the ST's intertextual metaphor because it occurs for a particular reason that represents the pragmatic function of the intertextual metaphor, i.e., its intended meaning.

This model proposes that the pragmatic function of the intertextual metaphor can be identified using the help of context because the identification of the intertextual metaphor's intended meaning, and hence its pragmatic function, depend not only on understanding its lexical meaning but also on the "contextual information" the author provides (Gutt, 2000: 76). Therefore, the un/translatability of the intertextual metaphor's pragmatic function depends on the un/translatability of its contextual clues. Thus, in order to communicate the intertextual metaphor's pragmatic function to the target readers, the translator needs to reconstruct any contextual clues leading them

to its identification. According to the present model, translators can use the two types of contextual aids (textual clues and metaphoric supportive constructs) to identify the pragmatic function of the intertextual metaphor and to assess its un/translatability.

The first method to evaluate the un/translatability of the intertextual metaphor's pragmatic function involves searching for its textual clues and deciding how they can be translated. As Sperber and Wilson (1995: vii) have argued, the primary purpose of any communicative act is "to imply that the information communicated is relevant". In order to make an utterance relevant, authors provide clues to ensure the intended meaning is communicated and that its pragmatic function is served. In the examples collected from Mosteghanemi's trilogy, I found that most cases of intertextual metaphors are accompanied by different forms of textual indications that surround their appearances in the text. These clues usually assist readers/translators to specify the adopted intertextual reference's specific connotation as it is relevant to the metaphoric comparison, i.e., its pragmatic function. Therefore, translators can decide on the un/translatability of the intertextual metaphor's pragmatic function by evaluating how to translate its textual clues.

In addition to textual clues, the translator can determine the un/translatability of the intertextual metaphor's pragmatic function using the different metaphoric constructs inherent in the metaphoric structure. These metaphoric constructs usually regulate the metaphoric relations between the intertextual reference and the described concept. Examples of metaphoric constructs include idioms and conceptual metaphors that translators can use to limit the intertextual metaphor's possible number of interpretations to the most relevant meaning. These metaphoric constructs can thus be helpful to translators in identifying the intended meaning of the intertextual

metaphor and hence its pragmatic function. An illustrative example is Mosteghanemi's (1993: 17) following intertextual metaphor:

ST	هأنت ذي أمامي بئس يئوب لردة لقد اخترت طوقاً آخر. (Mosteghanemi, 1993: 17)
TR	Hā anti dhī amāmi, talbasīn thawb al-riddah. Laqad ikharti ṭarīqan ākhar.
TT	Here you are in front of me, wearing a dress of apostasy. You had chosen another path.

Table 4. An example of intertextual metaphor with textual clues

In this intertextual metaphor, Mosteghanemi uses the intertextual Islamic concept of 'الردة'/'al-riddah', which in English means 'apostasy', in order to describe the novel's female protagonist. The Islamic concept of al-riddah refers to the conscious act of the abandonment of Islam by a Muslim. Mosteghanemi uses the term's specific connotation of abandonment and treason to communicate a specific pragmatic function: the protagonist's feeling towards his lover after she abandons him for another man.

According to the present model, the translator can evaluate the un/translatibility of the pragmatic function of the above intertextual metaphor by identifying its contextual clues and how they can be translated. In the above example, the contextual clues to the pragmatic function of the intertextual metaphor include the textual evidence "لقد " "Laqad 'ikharti ṭarīqan 'ākhar", which is translated in English as "you had chosen another path" (ibid). This metaphoric expression highlights the lover's act of treachery towards the novel's protagonist by describing how the lover preferred to adopt another path (i.e., love relationship) from the one that would bring them together. The translator needs to evaluate the un/translatibility of this expression (textual clue) in order to communicate the pragmatic function of the intertextual metaphor's

meaning. As this metaphoric expression is part of the universal conceptual metaphor 'LOVE IS A JOURNEY', it can be translated literally to the TT. Therefore, the pragmatic function of the intertextual metaphor can be communicated to the target readers by translating its textual clue literally.

Overall, assessing the un/translatability of an intertextual metaphor's pragmatic function helps translators communicate its most relevant meaning to the target reader. In order to accomplish this task, the translator needs to examine how to translate a number of contextual clues (textual clues and metaphoric mechanisms). These clues can help the target readers specify which intertextual aspect is used metaphorically and for what purpose, i.e., the pragmatic function of the intertextual metaphor.

3.3.2.3 Deciding on the un/translatability of the metaphoric meaning's intra-textual relations

A further crucial step in analysing the translatability of intertextual metaphors involves recognising the intertextual metaphor's textual role in upholding the text's coherence. In particular, the translator is required to identify the textual relations established by intertextual metaphors within the text. This task is important because, according to this thesis's model, intertextual metaphors are not static and isolated lexical items in texts. Instead, they establish intra-textual chains that make them essential textual devices that work to ensure the coherence of the text. This means that, in addition to their metaphorical reference to texts and concepts intertextually (external to the text), intertextual metaphors can simultaneously refer to other linguistic items and concepts intra-textually. In the data set collected from Mosteghanemi's trilogy, most intertextual

metaphors tend to interact with their textual environment on two textual levels: micro and macro levels.

Micro intra-textual relations are constructed between the intertextual metaphor and its surrounding textual context. In addition to their contribution to upholding the text's coherence, the micro intra-textual connections of intertextual metaphors are more likely to have a direct effect on their metaphoric meaning. This direct influence is due to the significant semantic interaction established between the intertextual metaphor and the textual clues (which surround its position in the text) that allude to its relevant meaning and function. The textual clues located in the immediate co-text of the intertextual metaphor usually provide useful traces of the intended metaphoric meaning and particularly its pragmatic connotation in the text. As is the case in the example discussed above, the textual clue "you had chosen another path" provides indications about the relevant meaning of the intertextual metaphor, and particularly the key connotation of its adopted intertextual reference 'al-riddah'.

Macro intra-textual relations, on the other hand, are constructed between the intertextual metaphor and other linguistic items in the text. The main aim of these relations is to maintain the text's coherence and overall message. However, in some cases, the micro relation of an intertextual metaphor can affect the meaning of other linguistic devices in the same text, such as metaphors or similes. This influence can be attributed mainly to the semantic association between the intertextual metaphor (and its textual clues) and other linguistic devices. For example, in her novel *'Ābir Sarīr* (2003), Mosteghanemi uses the same intertextual reference to construct several intertextual metaphors located throughout the text. In particular, in the early pages of the novel, Mosteghanemi (ibid: 92) uses an intertextual metaphor that incorporates the

intertextual reference 'Zorba', i.e., the protagonist of Nikos Kazantzakis's novel *Zorba the Greek* (1946). The same intertextual reference is used again in a different intertextual metaphor in later pages of *Ābir Sarīr* (ibid: 281). This example shows one form of macro intertextual relations established by the recurrent use of the same intertextual reference in two intertextual metaphors located in two remote positions in the same text.

Thus, recognising the significant role of the micro and macro intra-textual relations of the intertextual metaphor offers translators helpful insights into their interactive links in the text. These insights can help translators not only reconstruct the meaning of the intertextual metaphor itself but also preserve the coherence and overall message of the text as a whole. As Hatim and Mason (1990: 231) have claimed, one of translators' main tasks is to make "choices at the level of texture in such a way as to guide the TT's reader along routes envisaged by the ST producer towards a communicative goal". These essential textual routes can be preserved in the TTs by reconstructing both types of intra-textual relations established by the intertextual metaphor.

3.3.3 Producing/encoding the TT's intertextual metaphor

The last stage of translating intertextual metaphor involves producing the intertextual metaphor in the TT. The model proposes four possible main strategies to translate intertextual metaphors, as Figure 6 below illustrates:

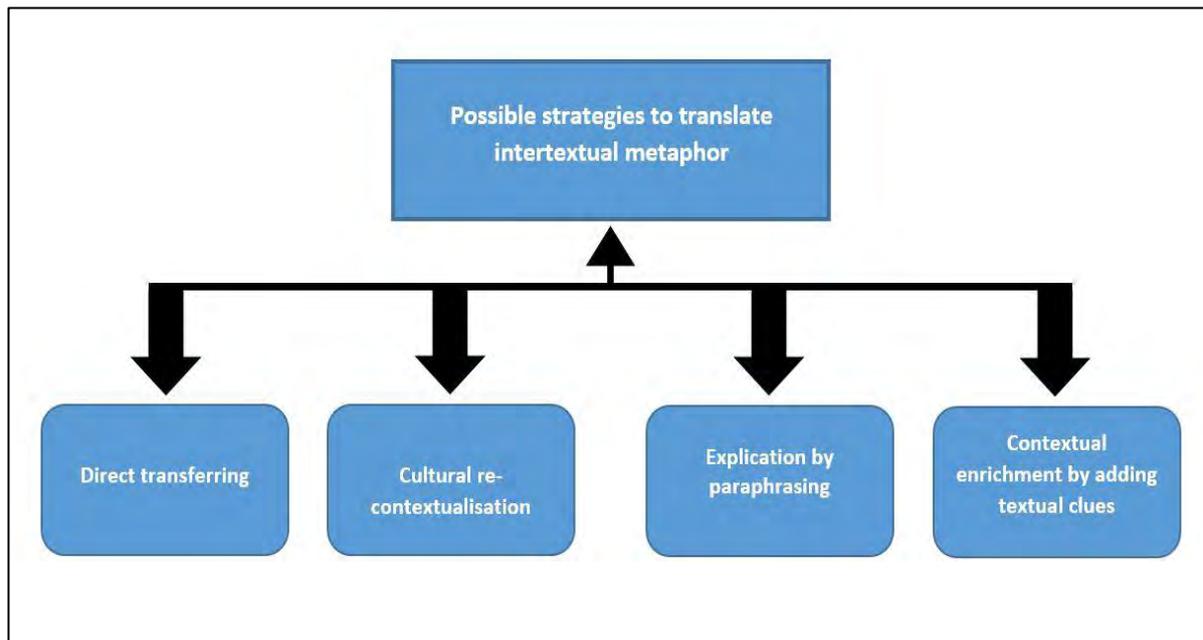


Figure 6. The model's four proposed strategies to translate intertextual metaphor

The proposed strategies are developed to translate intertextual metaphors and communicate their key aspects (i.e., semiotic status, pragmatic function and intra-textual relations). The translator is advised to adopt the appropriate strategy based on the outcome of the analysis of the translatability of the ST's intertextual metaphor in the previous stage. In the following sections, I demonstrate the four strategies with examples.

3.3.3.1 Direct transferring

The first strategy involves reproducing the same ST's intertextual metaphor in the TT. This task requires translators to create a linguistic replica of all the structuring

elements of the ST's intertextual metaphor in the TT. This reconstruction aims to communicate the meaning and function to the target reader. In the existing literature, using literal translation is an appropriate strategy to translate intertextual metaphors if the target readers recognise their inherent imagery. However, this is an oversimplified view of the structural content of intertextual metaphors and their translatability. According to the present model, translators must consider the elements of the intertextual metaphors and the aspects of their meanings when deciding how they should be translated. In other words, the literal translation of the intertextual metaphor should be adopted only if the evaluation of its aspects shows their literal translatability (the second stage). In particular, the translator can adopt this strategy if the intertextual metaphor in question meets the following conditions:

- it involves a universal intertextual reference that conveys meaning recognised by the target readers (semiotic status),
- the contextual clues to the pragmatic function of its meaning are recognised by the target readers (pragmatic function)
- and, if applicable, its possible intra-textual relations with other components of the text can be reconstructed by its literal translation (intra-textual ties).

The following example illustrates how to apply the current translation strategy. Mosteghanemi (1993: 374) uses a universal intertextual reference related to the ancient Egyptian writing system (hieroglyphs) to portray how *Dhākirat al-Jasad's* narrator is confused by the changed behavioural responses and facial expressions of his lover. The difficulty the narrator faces in understanding his lover is metaphorically compared to the frequent difficulty involved in interpreting the ancient Egyptian symbols.

The literal translation of the above intertextual metaphor can communicate its semiotic status to the target readers with a balanced cognitive effort-effect because the source intertextual metaphor uses the universal intertextual reference ‘the Egyptian hieroglyphs’ to construct its metaphoric meaning. This intertextual reference conveys a meaning that is recognised universally by most readers from different languages and cultures. Therefore, the source intertextual reference “الهيروغليفيّة”/‘al-hīrūghlīfīah’ is translated into its direct linguistic English equivalent, “hieroglyphics”. This literal translation communicates the key semiotic (intertextual) aspect of the intertextual metaphor’s meaning.

In addition, the literal translation of the above intertextual metaphor is adopted because it can communicate the pragmatic function. In particular, the intertextual metaphor involves the universal idiom “تفك رموز”/“tafuk rūmūz”, which can be translated literally as “to decipher” (ibid: 374). This idiom serves as a contextual clue to the pragmatic function of the intertextual metaphor (i.e., its intended meaning). The idiom communicates how it became difficult for the narrator to understand (decipher) the changed attitude and facial expressions (hieroglyphs) of his lover. The idiom ‘to decipher’ can be translated literally to the TT because it is used similarly in both the Arabic and English languages and cultures to describe how to deal with something difficult to interpret. Therefore, the literal translation can communicate the pragmatic function of the intertextual metaphor.

3.3.3.2 Cultural re-contextualisation

The second strategy involves substituting the inputs of the ST’s intertextual metaphor with equivalents that are more relevant to the TT’s readers. This strategy is used to

translate intertextual metaphors that involve inputs analysed in the second stage as cross-cultural (i.e., inputs that have cultural equivalents in the TT's culture). For example, Mosteghanemi constructs several intertextual metaphors using cross-cultural intertextual references such as the term 'al-riddah'. Moreover, most intertextual metaphors Mosteghanemi constructs involve cultural idioms such as 'كان من طينة' / 'kāna min ṭīnat', which literally means 'he was from the same clay as someone'. For most English readers, the literal translations of these inputs convey unrecognised meaning, as they are absent in English culture. Consequently, the translator needs to replace them with their equivalents in the target culture.

Before deciding on the nature of the relevant equivalent that needs to be adopted in the translation, the translator must ensure that replacing the source intertextual metaphor's element does not affect the text's overall meaning. If the cultural element in the intertextual metaphor is firmly related to the text's meaning, the translator should think of a translation strategy other than replacing it. As I explain in the following section, intertextual metaphors involving inputs that play a key role in communicating the text's overall message have to be translated using a different strategy.

Having decided that the cultural elements of the source intertextual metaphor have no crucial role in constructing the text's overall message, the translator can adopt a relevant equivalent. According to the model, a relevant equivalent is the translated unit that costs the target reader less cognitive effort to reach the meaning and effect of the ST's intertextual metaphor. Therefore, the relevant equivalent can be a single term or an expression that can convey meaning and function similar to that of the original element in the source intertextual metaphor. If the source intertextual metaphors involve cultural intertextual references, the translator can replace them with relevant

equivalents form the target culture. The model proposes that the replaced intertextual reference needs to be consistent with the following condition:

- The replaced intertextual reference has to communicate the same semiotic meaning of the source intertextual reference and can serve its pragmatic function in constructing the metaphoric meaning.

To illustrate, as noted above, Mosteghanemi constructs a semantic intertextual metaphor using the cultural concept 'al-riddah', which refers to the rejection of Islam by someone who formerly was a Muslim. For Arabic readers, the intertextual reference 'al-riddah' has connotations of abandonment and treason. Mosteghanemi uses this Islamic intertextual concept to describe the protagonist's lover as a traitor who abandoned her lover for another man. After ensuring that the term 'al-riddah' has no key relationship with other elements in the text, the translator can adopt its relevant equivalent. While the Islamic concept 'al-riddah' is part of the ST's culture, the target culture of English involves a similar concept, namely 'apostasy in Christianity'. Both concepts describe the rejection of religion by someone who was a believer, and they convey meanings related to desertion and disloyalty. Hence, the English term 'apostasy' can be regarded as a relevant equivalent for the Arabic term 'الردة'/'al-riddah'. It also serves its pragmatic function, which involves describing the lover of the novel's protagonist as disloyal.

In addition to intertextual references, the current strategy can be used to translate intertextual metaphors that involve cultural metaphoric constructs, such as conceptual metaphors and idioms. Metaphoric constructs are primarily used to serve a pragmatic function that includes regulating the associations between the source and target

inputs. Metaphoric constructs convey, in many cases, cultural meanings that can restrict the communication of the relevant metaphoric meaning to the target readers. Therefore, they need to be replaced with their relevant equivalents from the target culture. Replacing the intertextual metaphor's metaphoric constructs is an accepted strategy first because most metaphoric constructs have a less influential effect on the text's overall meaning and theme in comparison to intertextual references. This can be attributed to their meaning, which has less of a role in constructing the text's overall message and theme in comparison to intertextual references such as names of historical individuals and events.

In order to replace the cultural metaphoric construct of an intertextual metaphor, the translator needs to find a relevant equivalent that can serve its role in the source intertextual metaphor's meaning. In other words, the relevant equivalent to the metaphoric construct needs to be compatible with the following condition:

- The replaced metaphoric construct has to serve the same pragmatic function as the source metaphoric construct.

A metaphoric construct is, therefore, regarded as a relevant equivalent if it can help the target reader identify the intended similarities between the source and target inputs of the intertextual metaphor in the same way as the source metaphoric construct does. Thus, the metaphoric construct needs to cost the target reader less cognitive effort to reach the metaphoric meaning and its effect.

For example, to return to a previously mentioned example, Mosteghanemi (1993: 44) uses the Arabic idiom "كَانَ مِنْ طِينَةٍ" / "kāna min ṭīnat", which literally means "he was from the same clay as", to describe how the trait (bravery) of the novel's protagonist is

similar to that of several Algerian military leaders. This idiom is used in Arabic to describe how two people share similar traits, as if they were created from the same handful of clay. For English readers, this meaning is likely to be less clear than it is for Arabic readers because its meaning is well established in Arabic culture as it is part of the Qur'anic explanation of the creation of human beings by Allah. The translator's task is to use a relevant equivalent that serves the source idiom's function in constructing the metaphoric meaning. For instance, the English idiom 'cut from the same cloth' can be regarded as a relevant equivalent. Similar to the Arabic idiom, the English idiom can highlight the extent to which the novel's protagonist and the Algerian leaders have similar characters for the target reader. In other words, the replaced idiom can serve the same function as the source idiom, which involves specifying traits as the ground of the metaphoric comparison and the intended point of similarity (see Chapter 4, example [4.2]).

3.3.3.3 Explicating the ST's intertextual metaphor

The translation of a number of intertextual metaphors requires explicating their inputs to the target readers. Explication can be generally defined as "a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation" (Vinay and Darbelnet 1958/199: 342). According to the model, explicating intertextual metaphors can take several forms, such as paraphrasing their cultural elements or adding creative content to help retain their meanings and stylistic effects. The explication of the ST's intertextual metaphor is motivated by the implicitness of either its cultural intertextual references or its stylistic and lexico-grammatical use of

intertextual expressions. In particular, two cases of intertextual metaphors justify adopting the current strategy:

- The ST's intertextual metaphor involves culture-specific/sensitive input that has no equivalent in the target culture.
- The ST's intertextual metaphor involves cultural input that is used not only for its meaning but also for its linguistic form (as is the case with wordplay).

In the first case, the target culture lacks a relevant equivalent that can convey the communicative meaning and pragmatic function of the ST's intertextual metaphor. For example, Mosteghanemi (2003: 21) constructs an intertextual metaphor that involves the Arabic culture-specific intertextual reference "الموؤودة"/"al-maw'ūdah". This intertextual reference refers to a pre-Islamic tradition that involves families burying newborn female children alive. Mosteghanemi uses this culture-specific concept to describe dreams that have been terminated before they can be accomplished. According to the model, replacing the Arabic culture-specific intertextual reference 'al-maw'ūdah' with similar English concepts such as 'infanticide' does not produce a relevant translation because the term 'al-maw'ūdah' communicates a rich, specific mental image. Therefore, the model proposes explicating the meaning of the intertextual reference 'al-maw'ūdah' to the target readers. This task can be achieved by paraphrasing its inherited mental image as follows: 'our dreams that have been buried alive in their infancy'. This explication communicates to the target readers the Arabic term's connotation and serves its pragmatic function in constructing the metaphoric meaning of the ST's intertextual metaphor (see Chapter 4, example [4.5]).

Intertextual metaphoric wordplay represents the second case in which translation requires explicating inputs to the target readers. Intertextual metaphoric wordplay

involves the modified lexical forms of different intertextual expressions (e.g., idioms, slogans and parts of well-known texts or speeches). This modification is achieved by replacing a crucial part of the intertextual expression with another lexical term. The result of this modification is an original metaphoric meaning that depends not only on the meaning of the evoked intertextual expression but also on its linguistic form. The model proposes translating intertextual metaphoric wordplay by explicating its communicative stylistic meaning in the TT. The type of explication needed to translate Intertextual metaphoric wordplay varies according to its creative structures. In other words, explicating intertextual wordplay can use different creative techniques adopted by the translator to retain the communicative meaning of the ST's wordplay in the TT.

This strategy is useful in translating Mosteghanemi's (2003: 199) intertextual metaphor wordplay that uses, for example, the Qur'anic expression "حملة لِحطب"/"ḥammālat al-ḥaṭab", literally translated as "the female carrier of firewood" (Qur'an, 111: 4). This Arabic phrase and its attached connotation are unknown for most English readers as they are part of the Qur'an. In particular, Mosteghanemi modifies this expression by replacing its key part 'firewood' with 'lies' to depict how the novel's protagonist satirically characterises his lover for her continued lying. This intertextual metaphor can be translated by explicating the connotation of the original intertextual expression. This explication can take the form of a stylistic phrase, such as 'Oh, naughty, Mrs.' that can be added before the original wordplay 'carrier of lies'. In this way, the translation retains the intended meaning of the intertextual metaphoric wordplay and communicates its pragmatic use of the Qur'anic intertextual expression. It is understandable that, in many cases, translating wordplay leads to the loss of the wordplay effect. However, this loss is reasonable given the different linguistic systems

between languages. It is difficult to find a wordplay that uses the same linguistic structure in two languages, especially distant ones such as English and Arabic (see Chapter 5, example [5.6]).

3.3.3.4 Contextual enrichment (adding textual clues to the TT)

While the previous strategy involves replacing the source intertextual metaphor with expressions that paraphrase its cultural meaning, the current strategy preserves the ST's intertextual metaphor in the TT but adds information that explains its cultural meaning. According to the model, this strategy is suitable for translating the following:

- Intertextual metaphors that involve culture-specific intertextual references essential to the text's overall theme and message.

This type of intertextual metaphor involves culture-specific intertextual references that are absent in the target culture. At first glance, replacing these intertextual references by paraphrasing their meaning might be a suitable strategy. However, the model urges translators to consider another crucial dimension of intertextual metaphors, namely their overall function in constructing the text's message. In Mosteghanemi's trilogy, several intertextual metaphors tend to use culture-specific intertextual references that establish a web of intra-textual relations with other cultural components in the text. This interrelated web constructs the text's overall theme.

To translate this type of intertextual metaphor, the translator is required to preserve the ST's intertextual metaphor in the TT because the cultural intertextual references it uses are necessary for retaining the text's overall message and theme. However, directly transferring the source intertextual metaphor should also involve adding

additional information that provides relevant context to the target reader. The translator is required to enrich the cognitive context of the TT's reader by adding textual clues that clarify the cultural meaning of the ST's intertextual metaphor. The cognitive context of the target reader can be understood as his or her "assumptions about the world" and "the set of premises used in interpreting an utterance" (Sperber and Wilson, 1995: 15). In other words, the intertextual knowledge of the target readers lacks the information needed to interpret the cultural meaning of the intertextual metaphors. Therefore, the translator needs to add textual clues that can compensate target readers for their unfamiliarity with the cultural items involved in the ST's intertextual metaphor.

Mosteghanemi (1993: 32), for example, constructs an intertextual metaphor that involves three names of Algerian military leaders who participated in the Algerian revolution, namely Didouche Mourad, Larbi Ben M'hidi and Mostefa Ben Boulaid. The novel's narrator metaphorically compares the bravery of these renowned national leaders to that of his military commander during the Algerian War of Independence. These names are part of the overall theme of Mosteghanemi's trilogy, which is constructed around the memories of the Algerian Revolution and its implications for modern Algeria. According to Mosteghanemi, the trilogy aims to document the significant events and names related to the war of independence (personal interview, Nov 22, 2016). Therefore, it is important to retain these names in the TT. However, retaining the names alone cannot communicate the intertextual metaphor's meaning to the target readers because they lack the necessary intertextual knowledge.

The translator can decrease the target readers' unfamiliarity with the Algerian leaders' names by supplying them with the necessary contextual information. The role of this

information is to explain the function of these names in constructing the intertextual metaphor's meaning. For instance, the translator can use the same explanation given by Mosteghanemi to her readers. Mosteghanemi concludes the intertextual metaphor with a description that highlights the bravery of the Algerian leaders as follows: "who sought death instead of waiting for it to come to them". The translator can reproduce this textual clue in the TT. However, in order to ensure that the pragmatic function of the intertextual reference is communicated to the target reader in a way that is relevant to them, the translator can add the following line to this explanation: "during their fighting in the Algerian War of Independence". Together the original textual clue and the added expression can help the target readers reach the intertextual metaphor's relevant meaning with less processing effort.

Overall, enriching the cognitive context for the TT's reader is not intended to describe the general meaning of the intertextual reference (i.e., what the intertextual reference means regardless of its relation to the text). An example of such irrelevant information would be the education level and age of the three Algerian leaders in the previous example. Instead, the translator has to use textual clues in order to help the TT's reader identify the most relevant aspect of the intertextual reference used metaphorically (e.g., the bravery of the Algerian leaders). In this way, the translator helps the TT's readers overcome the barriers raised by the cultural intertextual reference and directs them to the most relevant meaning of the intertextual metaphor. This concise use of textual clues aligns with the principle of relevance that stresses that the reader's "further processing must be undertaken in the search for adequate contextual effects" (Gutt, 2000: 33). In other words, adding more information to the text should essentially aim to enable the reader to reach more cognitive effect with

less processing effort. Therefore, adding more information in the TT that is irrelevant to the metaphoric meaning would cost the reader more processing effort with no extra cognitive effect in return. Hence, the amount of added information (textual clues) should be concise and have direct relevance to the metaphoric meaning with the aim of filling the gap in the target reader's intertextual knowledge.

3.4 Conclusion

The current chapter has been concerned with demonstrating the present thesis's proposed model for understanding and translating intertextual metaphors. As explained earlier, this model combines complementary ideas from two significant approaches to metaphor, conceptual blending theory and relevance theory. In my model, the structure of intertextual metaphors is explained by blending the multi-inputs model proposed by blending theory. This understanding is enhanced by the pragmatic view of metaphoric meaning as explained by the principle of optimal relevance. This integration provides valuable help in understanding the meaning construction of intertextual metaphors and how they can be translated in a relevant way.

The model develops three stages the translator of intertextual metaphors can follow as cognitive processes to achieve relevant translation: deconstructing the ST's intertextual metaphor, evaluating its translatability and producing the relevant translation version. The model has proposed a number of possible strategies to translate intertextual metaphors (e.g., direct transferring, cultural re-contextualisation, adding explications and relevant textual clues).

The following three chapters are devoted to the analysis of the translation of several examples of intertextual metaphors collected from Mosteghanemi's trilogy. I start by analysing the translation of semantic intertextual metaphor in Chapter 4.

CHAPTER 4: TRANSLATION OF SEMANTIC INTERTEXTUAL METAPHORS

4.1 Introduction

The aim of this chapter is to demonstrate how to translate semantic intertextual metaphors following the model outlined in Chapter 2. In Mosteghanemi's trilogy, semantic intertextual metaphors differ from other types of intertextual metaphors in many respects. A main difference is that they do not incorporate intertextual phrases (e.g., quotations and wordplay) or different aspects of the same intertextual reference (e.g., extended intertextual reference). Instead, Mosteghanemi tends to construct semantic intertextual metaphors using particular intertextual references (proper names) such as the names of figures, places, events and concepts that are both cultural and universal.

In Mosteghanemi's trilogy, semantic intertextual metaphors can be categorised into two types based on the nature of intertextual references incorporated in their structures and meanings (cultural and universal). The first type involves 'cultural semantic intertextual metaphors', which are called 'cultural' because they are constructed from intertextual references to "national and transnational memories" (Brownlie, 2016: 106). The second type is called 'universal semantic intertextual metaphors', and this type incorporates more universally recognised intertextual references that belong to "cosmopolitan connective memory" (Brownlie, 2016: 182). This classification is crucial to demonstrate how different cases of semantic intertextual metaphors are translated. In other words, each type requires different treatment in translation to ensure that its meanings and functions are communicated

in the TT. The model is designed to fulfil this task as it draws on complementary perspectives of metaphor studies (i.e., relevance theory [Sperber and Wilson, 1995] and blending theory [Fauconnier and Turner, 1998, 2002]). According to the model, the translation of intertextual metaphors is an act of interpretive communication that is established between the author's intention, manifested in the ST's intertextual metaphor, and the reader of the TT. In this communication, the main task of the translator is to maximise the relevance of meaning and function of the semantic intertextual metaphors in the ST to the readers of the TT.

Successfully establishing this cross-cultural communication depends on three main cognitive processes conducted by the translators (deconstructing the metaphor, evaluating its translatability and encoding it in the TT). The model aims to produce a translated intertextual metaphor that maximises the relevance of the ST's intertextual metaphor meaning and function for the target readers. Thus, the goal of the translation is for the TT's reader to interpret the meaning and function of the ST's intertextual metaphor with the least possible processing effort.

In order to demonstrate the structures of the different types of semantic intertextual metaphors and the ways in which they are treated in translation, in this chapter, I answer the following questions:

1. What are the distinguishable features of semantic intertextual metaphors that influence their translation?
2. What are the strategies and methods used to translate semantic intertextual metaphors that involve cultural intertextual references to national and transnational memory?

3. What are the specific techniques used to translate semantic intertextual metaphors that involve universal intertextual references to cosmopolitan connective memory?

To answer these questions, I analyse the translation of several semantic intertextual metaphors. In particular, I compare the model's translation of each semantic intertextual metaphor with its published translations. To achieve this task, I devote four main sections to demonstrating the nature of semantic intertextual metaphors in Mosteghanemi's trilogy and their translation. Specifically, section (4.2) explains the main functions of the semantic intertextual metaphors included in Mosteghanemi's trilogy. Sections (4.3) and (4.4) clarify how the two types of semantic intertextual metaphors (cultural and universal) are translated according to the model, in comparison to the trilogy's published translations. In the last section (4.5), I discuss the main findings of this chapter.

4.2 Semantic intertextual metaphors in Mosteghanemi's trilogy

Semantic intertextual metaphors in Mosteghanemi's trilogy involve different intertextual references associated with cultural and universal memories. In particular, several cultural semantic intertextual metaphors involve intertextual references to "national and transnational memories" (Brownlie, 2016: 106). For instance, Mosteghanemi uses the name of three Israeli massacres that occurred in Palestine and Lebanon to construct cultural semantic intertextual metaphors. Other cases of semantic intertextual metaphors in the trilogy involve universally recognised intertextual references to "cosmopolitan connective memory" (Brownlie, 2016: 182). For example, Mosteghanemi uses the name of the Roman emperor 'Nero' to construct a universal semantic intertextual metaphor.

Mosteghanemi uses both types of semantic intertextual metaphors to serve specific functions in the trilogy. These functions have two interrelated aspects: literary and intellectual. The literary aspect concerns the way in which semantic intertextual metaphors are used as literary devices. The roles these devices perform involve various purposes, such as acting as a “fundamental characterisation technique” (Kruger, 1991: 289) and upholding the coherence of the text. The intellectual aspect concerns the intended messages Mosteghanemi communicates to her readers using specific intertextual references to construct semantic intertextual metaphors. These intertextual references are usually heavily loaded with political, religious and intellectual connotations. Therefore, the incorporation of universal and cultural intertextual references into the semantic intertextual metaphor not only conveys local meaning in the novel; it also informs the reader about both cultural and universal figures, places, events and concepts.

According to the model, the task of the translator is to maintain the semantic intertextual metaphors’ interrelated aspects. This task is accomplished by adopting several strategies designed to maximise the relevance of the meaning and function of the ST’s semantic intertextual metaphor for the target reader. In other words, the strategies communicate not only the meaning of the intertextual metaphor in question, but also its role in constructing the novel’s overall message. In the following sections, I demonstrate the nature of these strategies and how they are applied to translate the two types of semantic intertextual metaphors: cultural and universal.

4.3 Cultural semantic intertextual metaphors

Culturally semantic intertextual metaphors involve different intertextual references that can be recognised as a part of “national and transnational memory” (Brownlie, 2016:

106). The informational content of this memory is defined as national because it includes information about certain people, events and concepts related to specific cultures and nations. In Mosteghanemi's trilogy, most cultural semantic intertextual metaphors are constructed from names of national heroes and leaders (e.g., the Algerian Didouche Mourad), national wars and occurrences (e.g., 'الزعير' Tal al-Za'tar') and cultural concepts (e.g., 'الواد' al-wa'd', which refers to 'the pre-Islamic female infanticide'). What distinguishes these cultural intertextual references from the universal ones is that their specific connotations are deeply rooted in their original cultures and languages. In other words, intertextual references that belong to national and transnational memory have key semantic values and "symbolic force" for specific sociocultural groups (Brownlie, 2016: 106). Consequently, in the minds of the ST's readers, they evoke specific connotations that trigger particular emotions and memories. Semantic intertextual metaphors use these semantic values to describe different target inputs. In fact, cultural semantic intertextual metaphors strive for this type of cultural connotation when they incorporate culture-bound intertextual references.

Most previous studies have tended to propose the substitution of cultural intertextual names with more familiar names in the target culture as a strategy to translate metaphors that incorporate cultural intertextual references (e.g., Dobrzyńska, 1995; Al-Zoubi et al., 2006). However, the model stresses the importance of evaluating the intra-textual relations of the intertextual metaphor before deciding on a translation. Nonetheless, substituting the cultural intertextual reference is not always the best translation strategy for dealing with semantic intertextual metaphors, particularly in novels, because most of the cultural intertextual references incorporated in semantic intertextual metaphors play a vital role in constructing the text's overall messages and

theme. This is evident in Mosteghanemi's trilogy, which involves several semantic intertextual metaphors that use different cultural intertextual references. According to Mosteghanemi, the aim of using numerous cultural intertextual references in the trilogy is to communicate its didactic intention of acquainting readers with the political history of Algeria and the Arab world (Mosteghanemi, interview, Nov 22, 2016). Therefore, it is essential to preserve these intertextual names in the TT in order to retain the novel's overall message.

Preserving the semantic intertextual metaphor's cultural intertextual names must be accomplished in a relevant way. According to the model, the relevant translation is the one that enables the target reader to understand the meaning and function of the source intertextual metaphor using less processing effort. Thus, the model proposes preserving the culture-specific intertextual reference essential to the text and explicating its ambiguous meaning to the target readers using pragmatic clues. The pragmatic clues of intertextual metaphors involve metaphoric inputs and textual clues. Metaphoric inputs include conceptual metaphors and idioms used to compare the intertextual names to the target input. Textual clues are indications and signs in the text that help readers understand the specific aspect of the intertextual reference that is used metaphorically.

Mosteghanemi uses different types of cultural intertextual references to construct culturally semantic intertextual metaphors. Based on their cultural intertextual sources, such metaphors in Mosteghanemi's trilogy are classified into three groups: semantic intertextual metaphors based on cultural intertextual personal names, events and concepts. Therefore, the following three sub-sections are devoted to discussing the translation of the three types of cultural semantic intertextual metaphors.

4.3.1 Semantic intertextual metaphors based on names of culturally significant figures

This type of cultural semantic intertextual metaphor is constructed by incorporating the connotations conveyed by the names of influential figures in a specific culture. Readers who belong to that specific culture recognise these names as part of their national memory. In translation, the translatability of these names depends not only on the degree to which they convey meaning familiar to the target reader, but also on their importance to the text. As explained above, in Mosteghanemi's trilogy, it is difficult to change these cultural names as they pertain to the narrative as well as to the theme of the texts.

According to the model, the solution is to keep these names in the TT and explicate their connotations either by adding new clues or, if possible, expanding the available clues. These strategies, however, need to be adopted according to the different mechanisms that are used to incorporate the intertextual references. In particular, the translation needs to take into account the relationship between the intertextual references and other elements of intertextual metaphors, such as metaphoric inputs (idioms and conceptual metaphors). When the metaphoric input conveys cultural meaning, the translation needs to substitute it with a more culturally relevant input. If the metaphoric input is universally recognised, the translation can keep the metaphoric input since its connotation is familiar to the target reader. To illustrate, consider Mosteghanemi's (1993: 32) following semantic intertextual metaphor, which incorporates the names of two historical Arab military leaders, "طارق بن زياد"/"Ṭāriq ibn Ziyād" and "أبو عبد الله محمد بن عبد القادر"/"al-Amīr `Abd al-Qadir". According to the model, this intertextual metaphor is translated by adding a new clue to clarify the meaning of the

incorporated intertextual names. The metaphoric input is preserved without change in the TT as it conveys universal meaning.

ST	<p>لقد دخل قلبك ونقطة داكافي شىء من لة طارق بن زياد، وامير عبد القادر، وأولئك الذين يؤمنهم أن يغيروا التاريخ بخطبة واحدة. (Mosteghanemi, 1993: 32)</p>
TR	<p>(Si Ṭahir) ... laqad khuliqa lyakun qā`idan. kāna fih shay` min sulālat Ṭāriq ibn Ziyād wa al-Amīr `Abd al-Qadir, wa uwlayik alladhīna yumkinuhum an yughayirū al-tārīkh bikhuṭba wāḥida.</p>
PT1	<p>Si Tahir ... was born a leader. There was something in him from the descendants of Triq bin Ziad and the Amir `Abd al-Qadir and of those who could change history with a single speech. (Sreih, 2003: 18)</p>
PT2	<p>Si Taher ... was born to be a leader. He came from the stock of Tariq ibn Ziyad and Emir Abdelkader, of those who could change history with a single speech. (Cohen, 2013: 19)</p>
MT	<p>Si Taher ... was born to be a leader. He had something in him of the descendants of the Muslim leaders Tariq ibn Ziyad and Emir Abdelkader, and of those who could change history with a single speech.</p>

Table 5. Cultural semantic intertextual metaphor [4.1]

As a source input, semantic intertextual metaphor [4.1] involves the intertextual name “Ṭāriq ibn Ziyād”, a Muslim leader who led the Muslim conquest of Spain in 711–718 A.D. Ibn Ziyād’s well-known speech to his troops before the Battle of Guadalete (712) is one of the main aspects of his military life. The other source input involves the name “al-`Amīr `Abd al-Qadir”, who was well known for his leadership in the Algerian struggle against the French colonial invasion in the mid-19th century. The speeches of al-`Amīr `Abd al-Qadir to Algerians played a key role in uniting the nation against the French coloniser.

Mosteghanemi uses the names of the two leaders to portray the target input Si Taher, a fictional character in Mosteghanemi’s *Dhākirat al-Jasad* (1993). Si Taher is

described as the military commander of the novel's protagonist in the Algerian War of Independence. To construct the comparison between Si Taher and the two leaders, Mosteghanemi uses the metaphoric input involving the expression “كان في شيء من ...ة” / “kāna fīh shay' min sulāla”, which literally means “he has something in him of the descendants of ...”. This metaphoric expression usually describes how someone's traits could resemble the traits of another who lived in the past. Therefore, the metaphoric meaning depends on the similar traits of the two historical leaders and Si Taher.

Such metaphorical similarities are, however, general, and they can lead to several meanings of semantic intertextual metaphor [4.1]. The role of textual clues, as proposed by my model, is evident as an essential factor in determining the relevant metaphoric meaning. As ST in Table 5 shows, the ability of the two Muslim leaders to “أن يغيروا التاريخ بخطبة واحدة” / “an yughayirū al-tārīkh bikhuṭbat wāḥida”, which in English means “to change history with one speech”, is the intended specific aspect/trait to describe Si Taher. Thus, the relevant metaphoric meaning is the one that compares Si Taher's leadership, and particularly his competence in delivering powerful, convincing speeches, to that of the two Muslim leaders “Ṭāriq ibn Ziyād” and “al-'Amīr `Abd al-Qadir”.

The translation of semantic intertextual metaphor [4.1] involves preserving the intertextual names “Ṭāriq ibn Ziyād” and “al-'Amīr `Abd al-Qadir” in the TT because their meaning is important to the theme of the novel and its overall messages. However, preserving the two cultural intertextual names needs to be accompanied by a clarification of their meaning for the target reader. This task cannot be accomplished by using the available ST's textual clues, as they explain the specific aspect of the

leaders similar to Si Taher and not their identity, which the English reader is not likely to recognise. Therefore, the model proposes adding the new clue “the Muslim leaders”, which helps the English reader recognise that Si Taher is compared to other, similar Muslim leaders (i.e., Ṭāriq ibn Ziyād and al-ʿAmīr ʿAbd al-Qadir). Adding new clues to the identity of the two leaders is important to communicate not only the meaning of intertextual metaphor [4.1] but also the overall message of the novel, which involves informing the reader about the political history of Algeria and the Arab/Muslim world. The readers of Sreih’s (2003: 32) and Cohen’s (2013: 19) translations, which reproduce the two intertextual names without explaining the identity of the two Muslim leaders, apparently miss this important aspect of the metaphoric meaning.

To translate the metaphoric input of the intertextual metaphor, the model adopts its literal translation, “he had something in him of the descendants of ...”. Similar to the model’s translation, Sreih’s (2003: 18) adopts the literal translation of the metaphoric input “there was something in him from the descendants of...”. Adopting the literal translation is justified by the fact that the ST’s expression is part of the idiom “he/she has something in him of someone”. This idiom is also used in English to describe how a person has traits similar to those of another (renowned) figure. Therefore, in the TT, the literal translation can retain the function of the metaphoric input that involves establishing the comparison between the personal traits of Si Taher and that of the two Muslim leaders. This function is less clearly communicated to the target reader in Cohen’s (2013: 19) translation, which includes the phrase, “he came from the stock of...” as a replacement for the original metaphoric input. Cohen’s adopted phrase is used less frequently in English to describe the similar traits of two people (the function of the metaphoric input). Hence, it is a less relevant translation because it would cost

the target reader more processing effort to reach the metaphoric meaning and function.

In other cases of semantic intertextual metaphors, producing a relevant translation requires more than explaining the intertextual name in the TT because a number of semantic intertextual metaphors incorporate not only intertextual names that convey cultural connotations, but also culture-specific metaphoric inputs. Moreover, the textual clues used in such intertextual metaphors tend to be adaptable to offer more relevant information. The function of the added information is to clarify the cultural intertextual references. According to the model, this type of semantic intertextual metaphor is translated by substituting its metaphoric cultural input with a more relevant equivalent form the target culture. In addition, to explicate the intertextual names used, the model proposes expanding the available textual clues to provide information that is more relevant to the target reader.

As an example, consider the translation of semantic intertextual metaphor [4.2], which involves three names of Algerian military leaders that differ from those of the previous example. However, in this example, Mosteghanemi adopts an idiom more specific to the Arabic language to incorporate the cultural intertextual names. The model deals with this example by culturally substituting its idiom and modifying its textual clue to provide more relevant information.

ST	<p>(س ي طاهر) ...كان مطين دي دوش مراد، ومن جين قور بيبن مويدي، ومصطفى بن بدي، الذين كانوا يفتون إلى الموت ولهم ظرون أن يفتيهم. (Mosteghanemi, 1993: 44)</p>
TR	<p>(Si Ṭahir) kāna min ṭīnat Didouche Mourad, wa min 'jīinat Larbi Ben M'hidi, wa Mostefa Ben Boulaid, alladhīna kānū yadhhabūna 'ilā al-mawt wa lā yantaẓirūn 'an ya'tihum.</p>

PT1	He was made from the same clay as Daydush Murad, as al-‘Arabi bin Muhaydi and Mustafa bin Buleid: those who would go to death and not wait for death to overtake them. (Sreih, 2003: 25)
PT2	He was made of the same stuff as Didouche Mourad, Larbi Ben M’hidi and Mostefa Ben Boulaid. They sought death instead of waiting for it to come to them. (Cohen, 2013: 27)
MT	He was cut from the same cloth as Didouche Mourad, and that of Larbi Ben M’hidi and Mostefa Ben Boulaid, who sought death instead of waiting for it to come to them during their fighting in the Algerian War of Independence.

Table 6. Cultural semantic intertextual metaphor [4.2]

As a source input, Mosteghanemi adopts the names of three military leaders who participated in the Algerian War of Independence, namely “Didouche Mourad”, “Larbi Ben M’hidi” and “Mostefa Ben Boulaid”. These names are used to describe Si Taher (target input). The similarities between the source and target inputs are regulated by a metaphoric input involving the Arabic idiom *هم من نفس الطينة* ‘huma min nafs ṭīnat’, which literally means “they are from the same clay”. This idiom is mostly used in the Arabic language to describe two people with identical personal characteristics. Consequently, the idiom is used in the intertextual metaphor to convey that Si Taher shares the same character traits of the three Algerian leaders. However, as such personal traits can be general, the textual clue can specify the most relevant ones that represent the intended meaning of semantic intertextual metaphor [4.2]. In particular, the textual clue helps in identifying the pragmatic function that Si Taher’s bravery is similar to that of the three leaders who *يذهبون إلى الموت ولا ينتظرون أن يميتهم* “yadhhabūna ‘ilā al-mawt wa lā yantazirūn ‘an ya’tīhum”, which in English means “sought death instead of waiting for it to come to them”.

According to the model, semantic intertextual metaphor [4.2] is translated both by clarifying the connotation of its incorporated intertextual references and culturally

substituting its metaphoric input. The intertextual names of the Algerian leaders are culture-bound to the Algerian national memory of its war for independence. Consequently, recognising their connotations is difficult for readers from other cultures. However, changing these names is not an option because they are associated with the novel's overall message about the Algerian revolution and the situation after independence. According to the model, the solution is to explicate the connotations of the intertextual names by expanding the ST's textual clues. This task involves adding the expression "during their fighting in the Algerian War of Independence" to the original textual clues. As Table 6 shows, both Sreih's and Cohen's translations do not include any clarification of the identity of the Algerian leaders. In the model's translation, the added expression effectively explains the cultural significance of the three leaders (i.e., their remarkable contribution in the Algerian War of Independence) to the target readers.

In addition, the model proposes substituting the metaphoric input (the Arabic idiom) with its English equivalent 'cut from the same cloth', which is more relevant to the target reader. The role of the Arabic idiom in the ST's intertextual metaphor is to compare Si Taher's traits with those of the three Algerian leaders. The idiom establishes this comparison by describing Si Taher and the three Algerian leaders as are made from the same handful of clay, in reference to the religious idea that humans are made from clay. As Table 6 above shows, the model's translation adopts the target language's idiom 'cut from the same cloth', which conveys the Arabic idiom's relevant meaning and serves its function. Because of its neutrality and relevance to the target readers, the replaced idiom conveys the metaphorical resemblances between the characteristics of Si Taher and the three Algerian revolutionary leaders in a more relevant way to the target readers.

The translation proposed by the model is more relevant to the target reader than Sreih's and Cohen's translations. In particular, Sreih's literal translation of the Arabic idiom conveys irrelevant meaning to the target reader because it is uncommon in the English language to use the word 'clay' to figuratively refer to the traits of a person, at least not in the same way the expression is used in Arabic. Therefore, keeping the Arabic idiom in the TT would confuse the target readers. Unlike Sreih's literal translation, Cohen's approach to translating the Arabic idiom involves adopting the more general expression, "he was made from the same stuff as ...". Despite its ability to communicate the overall meaning of the ST's idiom, Cohen's translation is more likely to cost the target reader more processing effort in return for less poetic effect. Thus, Cohen's translation weakens the metaphorical effect of the ST's intertextual metaphor by replacing its rich metaphoric idiom with a more general expression. This translation loss is not justified, particularly because the target language includes the equivalent idiom "cut from the same cloth". This equivalence can be used to retain not only the same meaning and function of the source idiom, but also its poetic effect. Therefore, the replaced idiom represents a relevant translation as it costs the target reader more processing effort, but in return for more poetic effect.

4.3.2 Semantic intertextual metaphors based on cultural events and places

The construction of semantic intertextual metaphors also involves intertextual names of places associated with culture-specific historical/political events. These names convey particular connotations that are deeply rooted in the national memory of a cultural community. The translation of this type of semantic intertextual metaphors requires preserving the cultural intertextual reference used as it usually conveys

specific connotations essential to the text's message. The clarification of these cultural names is achieved by adding keywords that lead the target reader to the identification of their semantic significance. For example, Mosteghanemi (1993: 250) constructs semantic intertextual metaphor [4.3] by resorting to several names of places in Lebanon that witnessed horrific massacres resulting in large numbers of Arab fatalities. Mosteghanemi uses these names to depict the unfortunate fate of Palestinians who lost an enormous number of lives in continuing massacres and annihilations.

ST	<p>كان في قطارك غير قطار الموت. فقلك من أخذ قطار تل زعتر، وقلك من أخذ قطار بيروت 82) أوقطاص برأوشا .. وفاقك من هنا أو هناك، مازال يفتظر رحلته الأخيرة في مخيم أوفيقايا بيت، أو ضيفي بلد عبي م.) (Mosteghanemi, 1993: 250)</p>
TR	<p>Fa-lā shay' kāna fī intizārak ghayr qitār al-mawt. hunālik man akhadh qitār Tal al-Za'tar, wa hunālik man akhadh qitār (Beirut 82) 'aw qitār Sabra wa Shatila.. wa hunāk min hunā 'aw hunak, māzāla yantazir riḥlatahu al-akhīra, fī mukhayam 'aw fī baqāyā baīt, 'aw fī baladin 'arbīn mā.</p>
PT1	<p>Nothing ever waited for you but the railway train of death. Some took the train of Sabra and Shatila, others the train of Tell al-Az'tar or Beirut, 1982. Others here and there still wait for the last trip in some camp, in the ruins of houses or even in some Arab country. (Sreih, 2003: 163)</p>
PT2	<p>Nothing awaited you except the train of death. Some rode the train of Tel al-Zaatar, some took the train of Beirut 1982 or of Sabra and Shatila. Here or there, in a camp or in the ruins of a house, or even in some Arab country, some were still waiting for their final journey. (Cohen, 2013: 184)</p>
MT	<p>Nothing awaited you except the train of death. Some rode the train heading to the death camps of Tel al-Zaatar or that of Sabra and Shatila, some took the train of the siege of Beirut 1982. Here or there, in a camp or in the ruins of a house, or even in some Arab country, some were still waiting for their final journey.</p>

Table 7. Cultural semantic intertextual metaphor [4.3]

The source input involves three cultural intertextual names. The first two include “تل الزعتر”/“Tal al-Za‘tar”, known in English as “Tel al-Zaatar”, and “صبرا وشاتيلا”/“Sabra wa Shatila”, known in English as “Sabra and Shatila”, which refer to two Palestinian refugee camps that witnessed two of most horrific exterminations of Palestinians. The third intertextual name is “بيروت 82”/“Beirut 82”, in English means “Beirut 1982”, which refers to the Israeli siege and then invasion of Beirut in 1982 that resulted in a large number of Palestinian and Lebanese casualties. The target input involves the longstanding suffering of Palestinians, who are doomed to die either in one massacre or another. The metaphoric comparison between the source and target inputs is established based on a metaphoric input that describes death as a train. The passengers of this metaphoric train represent the Arab victims of the encounters of the Israeli-Palestinian conflict. The death train collects its passengers/victims from several stations that symbolise the places where the three massacres occurred. The metaphoric image is further explained by textual clues. As ST in Table 7 shows, the ST’s textual clues include the key words “رحلته الأخيرة”/“riḥlatahu al-akhīra”, which in English means ‘his/her final journey’, and “في مخيم أو بقايا بيوت”/“fī mukhayam ‘aw fī baqāyā baīt”, which in English means ‘in a camp or the ruins of a house’. These phrases clarify that the metaphorical death train will continue collecting more passengers/victims from other refugee camps and massacres. In other words, the textual clues assist the ST’s readers in identifying the pragmatic function of semantic intertextual metaphor [4.3]. This function involves depicting the continuous suffering of Palestinians because of the recurrent massacre and destruction against them.

The translation of semantic intertextual metaphor [4.3] requires retaining most of its elements literally in the TT. The model adopts the literal translation of the metaphoric input that describes ‘death as a train’ because this metaphor is part of the universal

conceptual metaphor 'DEATH IS A JOURNEY' (Lakoff and Johnson, 1980). This conceptual metaphor is well established in different languages and cultures, and it constitutes the metaphorical base of different universal metaphorical structures such as the Arabic conventional metaphor 'نقل إلى جوار به'/'intaqala ilā jiwār rabbih', which literally means 'he/she transferred to the neighbourhood of his Lord', and its English equivalent, 'he/she passed away'. Both metaphorical expressions depend on the same conceptual metaphor: 'DEATH IS A JOURNEY'. Therefore, because of its universally recognised meaning, the metaphorical expression "قطار الموت"/"qiṭār al-mawt" is translated by using its direct equivalent, i.e., "train of death".

The literal translation is also adopted to retain the cultural intertextual names of the three places/events and the textual clues in the TT. The model translates the intertextual names literally, using their linguistic counterparts in the target language, namely, "Tel al-Zaatar", "Sabra and Shatila" and "Beirut 1982". This decision is justified by the fact that the intertextual names are associated with the Israeli-Palestinian conflict, and hence they perfectly describe the death of Palestinians in the several massacres related to this conflict. Consequently, domesticating these intertextual names in the translated text by replacing them with any other intertextual names referring to other massacres in the target culture, such as the Holocaust, is an inadequate translation solution. Such a replacement would not communicate either the meaning of the intertextual metaphor in Table 7 or its function in the text.

The model, therefore, proposes clarifying the intertextual names by adding keywords that explain their referent. In particular, the translator can add the phrase "the death camps" to the TT to clarify the connotations of the two intertextual names "Tel al-Zaatar" and "Sabra and Shatila". The third intertextual name, "Beirut 1982" can be

clarified for the target reader using the phrase “siege of Beirut 1982”. In comparison to Sreih’s and Cohen’s translations, which do not include any clarification of the intertextual names, the model’s addition can communicate the metaphoric meaning in a more relevant way because the added phrases enable the target reader to identify the semantic significance of the intertextual names with less processing effort.

Another type of semantic intertextual metaphor incorporates a cultural intertextual name without a textual clue to its connotation. To translate this type of semantic intertextual metaphor, the model proposes adding a textual clue to clarify the semantic significance of the incorporated cultural intertextual name that is essential to the text. For example, Mosteghanemi (1997: 128) constructs the following semantic intertextual metaphor by adopting the intertextual term “أمّ للعراك”/“umm al-ma’ārik”, in English literally means “the mother of all battles”, which refers to the Second Gulf War. Mosteghanemi uses this intertextual reference without providing any textual clue to its meaning or its semantic significance.

ST	مكادت ا حدثت أخذ في حى الامواجهه للعركية ولتحالف العلمى ضد لعراق، ضى لى حازن هلى الى لعراق (مأخوذ لبـ) أمّ للعراك (.)Mosteghanemi, 1997:128
TR	Mā kādat al-aḥdāth t’khudh mnḥā al-mwājahah al’askarīyah wa al-taḥāluf al-‘alamī ḍid al-‘Irāq, ḥatā ’inḥāza nihā’yan ’ilā al-‘irāq ma’khūdhān bi ((umm al-ma’ārik)).
PT1	But as soon as the conflict turned into a military confrontation with an international alliance against Iraq, he swung irrevocably back to the Iraqi side, taken by the mother of all battles. (Sreih, 2004: 73)
PT2	When ... things moved in the direction of a military confrontation with the international alliance against Iraq, he sided once and for all with Saddam, captivated by the notion of ‘the mother of all battles’. (Roberts, 2015: 102)

MT	But as soon as things moved in the direction of a military confrontation with the international alliance against Iraq, he swung irrevocably back to the Iraqi side, captivated by the notion of ‘the mother of all battles’ and the duty of fighting the unbelievers and traitors who invade Iraq.
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Table 8. Cultural semantic intertextual metaphor [4.4]

The source input of semantic intertextual metaphor [4.4] involves the intertextual name “umm al-ma‘ārik”, which evokes for most Arabic readers evokes the nickname uttered by Saddam Hussein just before the 1991 war launched by the coalition forces led by the United States against Iraq. This war was launched in response to Saddam Hussein’s invasion and annexation of Kuwait in 1990. In Arabic and English, the idiom ‘the mother of “something’ is used similarly to describe something as the largest, most extreme or crucial example of various things. Therefore, Saddam used the intertextual concept “the mother of all battles” to describe his war against the coalition forces as the most important and ultimate war that Iraqis and Muslims would fight in recent history. Mosteghanemi uses this culturally loaded intertextual reference to describe the target input Nasser, a character in the novel *Fawḍā al-Ḥawās* (1997). In particular, semantic intertextual metaphor [4.4] portrays Nasser’s admiration of Saddam Hussein’s cause that Iraqis must fight against unbelievers and traitors (the international alliance) who invade Iraq and liberate Kuwait. This portrayal is governed by the metaphoric input that describes someone’s strong fondness for something as it captivating or taking him/her. Therefore, Nasser’s admiration of Saddam’s cause is compared to his metaphoric captivation by the notion of the mother of all battles.

The translation of semantic intertextual metaphor [4.4] mainly involves clarifying the cultural intertextual name “the mother of all battles” for the target reader. Replacing this phrase is not an option since it carries a connotation that is essentially associated

with the context of the intertextual metaphor that revolves around Nasser and his emotions towards the Second Gulf War in particular. This also applies to the name “Desert Storm”, which is used by the American army to refer to the same war. Despite its familiarity to the English reader, “Desert Storm” does not convey the same connotation as the ST’s phrase “the mother of all battles” because the latter phrase is used in the intertextual metaphor [4.4] to refer to Saddam’s cause and not to the war itself. Therefore, the ST’s intertextual name has to be preserved in the TT.

To compensate the target readers for the cultural connotation of “the mother of all battles”, the translation needs to add textual clues that help them infer its semantic significance. Recognising the semantic importance of “the mother of all battles” requires high intertextual competence from the target reader, who needs to associate the phrase with Saddam’s cause and fight. As MT in Table 8 shows, the model proposes adding the keyword “notion” to clarify how Nasser is not captivated by a passing conflict but by a crucial cause or fight that is evoked by the term “the mother of all battles”. To explain this crucial cause to the target reader, the model adds the phrase “the duty of fighting the unbelievers and traitors who invade Iraq”. This added textual clue aims to communicate the type of idea that captivates Nasser (i.e., Saddam’s cause of fighting the alliance). In this way, the textual clues help the target reader reach the relevant metaphoric meaning of semantic intertextual metaphor [4.4] with less processing effort.

4.3.3 Semantic intertextual metaphors based on cultural concepts

In comparison to other cultural intertextual references, such as the names of people and events, cultural concepts usually pose more difficulties in translation. Unlike culture-specific people and places, which can be recognised in English using textual

markers such as capitalising the first letters, the names of concepts are less likely to be identified if they are transliterated. In addition, the abstractness of intertextual cultural concepts is rooted in the source culture in a more complex way. Hence, readers from other cultures are more likely to have difficulty in understanding their connotations. When semantic intertextual metaphors involve cultural intertextual concepts, the translation task becomes retaining the semantic significance of this concept and its metaphoric incorporation. According to the model, this task essentially involves explaining the abstractness of cultural ideas to the target readers, which can be accomplished either by paraphrasing their meaning or adding textual clues that clarify their connotation.

Consider Mosteghanemi's semantic intertextual metaphor [4.5], which is translated by paraphrasing the meaning of its intertextual concept. According to the model, this strategy is adopted if the intertextual concept is specific to the source culture and its replacement cannot change the overall meaning of the text. Mosteghanemi, in her novel *'Ābir Sarīr* (2003: 21), constructs semantic intertextual metaphor [4.5] using the pre-Islamic concept 'الواء' 'al-wa'd'. This intertextual concept refers to female infanticide, which was general among pre-Islamic Arabs but had almost died out by Muhammad's time (Smith, 1885: 155). The concept is rooted in Arabic-Muslim culture as it refers to the pre-Islamic practice (in Arab regions) of burying newborn girls alive out of shame and hunger.

ST	وما خلقن لروايات إلحاح ابن اللى قبرفن ابيها أ من أگ مووودة. (Mosteghanemi, 2003: 21)
TR	Wa mā khuliqat al-riwāyāt 'illā liḥājatinā illā maqbarah tanām fīhā aḥlāmunā al-maw'ūdah.
PT	Novels only come into existence because we need a cemetery in which to lay our dreams that have been buried alive. (Roberts, 2016: 13)

MT	Novels only come into existence because we need a cemetery in which to lay our dreams that have been buried alive in their infancy.
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Table 9. Cultural semantic intertextual metaphor [4.5]

Semantic intertextual metaphor [4.5] describes novels as cemeteries that contain the graves of unachieved dreams. The unfulfilled dreams (the target input), particularly the protagonist's dream of meeting his lover, are described using the cultural intertextual concept "al-wa'd" (the source input). In particular, the way in which cherished aspirations and ambitions fail to materialise in their early stages is depicted as the infant girls who used to be buried alive. Understanding this meaning essentially depends on recognising the specific connotation of the intertextual concept 'al-wa'd'. In other words, no textual clues are provided by Mosteghanemi to clarify the relevant meaning of the intertextual concept. This is likely because the Arabic reader is familiar with the pre-Islamic practice this intertextual reference conveys.

Semantic intertextual metaphor [4.5] is translated by retaining its imagery, which involves the cultural intertextual concept 'al-wa'd'. According to the model, this task is achieved by paraphrasing the connotation of the intertextual reference. This strategy is adopted because the Arabic concept 'al-wa'd' is rooted in Arabic/Islamic history and culture, and associated terms from other cultures, such as 'female infanticide', convey less relevant meaning. Despite the fact that the deliberate killing of newborn babies was shared between several cultures, such as those in China, India and Korea (Das Gupta et al., 2003), the pre-Islamic practice 'al-wa'd' involves different rituals, such as burying a female infant alive in a grave. This specific image of killing girls by burying them is essential to the meaning of the intertextual metaphor [4.5] because it generally describes novels as cemeteries. Consequently, the English term 'female infanticide' does not convey the same meaning of the Arabic intertextual term 'الوآء'/al-wa'd'.

The model, therefore, proposes replacing the ST's term with the descriptive expression "that have been buried alive in their infancy". This translation agrees with Roberts's, which replaces the intertextual reference with "that have been buried alive". However, unlike Roberts's translation, the model's translation adds the phrase "in their infancy", which significantly clarifies a key aspect of the intertextual concept and its metaphoric use. This aspect concerns how the pre-Islamic practice of burying girls alive was conducted when they were first born and not later. This specific aspect of the intertextual concept is used to metaphorically identify the described dreams as those that are not only unachieved but also terminated in their early stages, even before they start. Therefore, the expression 'in its infancy' is a crucial addition to the paraphrasing of the Arabic intertextual concept in the TT.

Another type of semantic intertextual metaphor involves cultural intertextual concepts that convey meanings essential to the text's overall message. In this case, the translator needs to keep the intertextual reference and clarify its connotation by adding new textual clues. A clear example of this type of semantic intertextual metaphor is Mosteghanemi's (1997: 93-94) metaphoric incorporation of the intertextual name "أمّ اللّٰقضيّيا" "umm al-qāḍiyyā", which literally means 'the mother of all causes'. Mosteghanemi uses this intertextual concept to construct semantic intertextual metaphor [4.6], which describes how most Arabic rulers used to deceive their citizens using national causes such as the Palestinian cause.

ST	<p>سي اللّٰقضيّين اللّٰقضيّية، لتّي بييرها حكام زييدوا يّحين لبدها عفي كل قضيّة.. ب اعونا ((أمّ لقضيّيا)) (وقضيّيا أخرى جيّدة، مّغبة حرب النظام اللّٰقضيّ اللّٰقضيّ، جا مزئل لتّهام اللّٰقضيّ وللقومي.)Mosteghanemi, 1997: 93-94(</p>
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TR	Fī al-dakākīn al-syāsīah, allatī yudīruhā ḥukām zāyadū ‘alīnā bidahā’ fī kul qaḍīyyah... bā‘ūnā (umm al-qāḍāyā) wa qāḍāyā ukhrā jadīdah, mu‘alabbah ḥasb al-niẓām al-‘ālamī al-jadīd, jāhizah ly al-‘ialtihām al-maḥālī wa al-qawmī
PT1	In those political kitchens run by rulers, they cunningly outbid us in every cause ... They sold us the ‘mother of all causes’ and other causes packaged according to the standards of the New World Order, ready for local and national consumption. (Sreih, 2004: 51)
PT2	In the political marketplaces run by rulers who shrewdly had outbid us with respect to every cause that comes along, they sold us ‘the mother of all causes’ as well as other, newer ones, packaged according to the dictates of the new world order and ready for local and national consumption. (Roberts, 2015: 71)
MT	In the political shops run by rulers who shrewdly had outbid us with respect to every cause that comes along, they sold us the Palestinian cause: ‘the mother of all causes’, as well as other, newer ones, packaged according to the dictates of the new world order and ready for local and national consumption.

Table 10. Cultural semantic intertextual metaphor [4.6]

The source input involves the intertextual concept “umm al-qāḍāyā”, which is usually used in Arabic culture to refer to the Palestinian cause (i.e., the Palestinian struggle against Zionist settlers). Similar to the Arabic phrase ‘the mother of all battles’ discussed earlier in semantic intertextual metaphor [4.4], the intertextual concept ‘umm al-qāḍāyā’ or ‘the mother of all causes’ involves the metaphoric image ‘mother of all’. However, the cultural intertextual reference ‘the mother of all causes’ refers to not an event, but a concept. In particular, this intertextual phrase uses the same metaphoric image to connote that the struggle of Palestinians against Israel is the most important cause for every Arab. Mosteghanemi uses the cultural intertextual concept ‘the mother of all causes’ to depict the deceiving ways (the target input) most Arabic

rulers use to convince their citizens of their decisions. To construct this metaphoric image, Mosteghanemi adopts the metaphoric input that depicts ideas as commodities and its associated universal conceptual metaphor, 'PERSUASION IS SELLING'. Arab rulers are described as ruling shops where they deceptively sell prepaid 'causes' to their citizens, including 'the mother of all causes' (i.e., the Palestinian cause).

The translation of semantic intertextual metaphor [4.6] involves essentially reconstructing its metaphoric image. This task involves translating the metaphoric expression literally because it relies on the universal conceptual metaphor 'PERSUASION IS SELLING'. This conceptual metaphor is familiar to English readers who recognise expressions such as 'they sold the cause', which means persuading someone of a cause. Among the phrases that must be translated literally is the ST's phrase "الدكاكين السياسية" / "al-dakākīn al-syāsīah", which literally means "political shops". This translation aligns with the one adopted by Roberts (2015: 71), who prefers the near-synonym "marketplaces" as the translation of the Arabic word 'الدكاكين' / 'al-dakākīn', which in English means 'shops'. However, Roberts's adoption of "marketplaces" instead of "shops" is unjustified; the former refers to shops in open markets, whereas the latter is usually used in Arabic to refer to small, local stores. However, Robert's translation seems more relevant in comparison to Sreih's (2004: 51), which involves the word "kitchens" as an equivalent to "shops". This change results in a less relevant translation because it costs the target reader more cognitive effort to associate the word "kitchens" with the other parts of the intertextual metaphor [4.6]. In other words, the word "kitchens" has a weaker semantic relation with the overall conceptual metaphor 'PERSUASION IS SELLING' in comparison to the model's more relevant literal translation, "shops".

The literal translation of semantic intertextual metaphor [4.6] must be accompanied by textual clues to clarify the connotation of the cultural intertextual concept “the mother of all causes”. In particular, the model proposes keeping the intertextual reference ‘the mother of all causes’ and adding a textual clue to its culture-specific connotation. The reason for retaining the phrase “the mother of all causes” is that the meaning of the idiom ‘the mother of all “something”’ is recognised by English readers. However, the translation needs to communicate the Arabic specific-culture use of the idiom to refer to the Palestinian cause. As MT in Table 10 shows, the phrase “the Palestinian cause” is added in order to explain the intended meaning of ‘the mother of all causes’ for the target reader. By adding this textual clue, the model’s translation can communicate the pragmatic function of the ST’s intertextual metaphor. This function involves describing how most Arab rulers used to manipulate their citizens by taking advantage of their faith in important causes, such as the Palestinian cause.

4.4 Universal semantic intertextual metaphors

Another distinctive feature of semantic intertextual metaphors in Mosteghanemi’s trilogy is their incorporation of the semantic values of universally recognised intertextual references. Universal intertextual references are parts of what Brownlie (2016: 182) has termed the “cosmopolitan connective memory”. The content of this memory consists of “shared knowledge of other people’s histories and cultural products from around the globe” (ibid: 185). Examples of these universal intertextual references include the names of well-known figures (e.g., Nero) and widespread religious concepts (e.g., Zoroastrianism). The wide-reaching recognition of universal intertextual references arises from the way in which they have been circulated by “global intercultural communication ... traversing linguistic, cultural and geographical

borders” (ibid: 183). Therefore, readers who belong not only to a specific language and culture, but also most readers across languages and cultures, are likely to recognise the semantic values of universal intertextual references.

According to the model, most universal semantic intertextual metaphors are translated through close renderings of their incorporated intertextual references. This strategy is adopted because universal intertextual references convey common connotations that most readers recognise despite their language and cultural background. However, the translation task, in a number of cases, requires applying additional methods to communicate the most relevant meaning conveyed by universal semantic intertextual metaphors. According to the model, the translation should maximise the relevance of the translated intertextual metaphor to the TT’s reader. This translation is accomplished by recreating the same textual environment in the TT that helps the ST’s readers reach positive contextual implications, i.e., the metaphorical meaning. This means that the translation should recreate the same co-textual clues to the meaning of the ST’s universal semantic intertextual metaphor in the TT.

In the following three sub-sections, I demonstrate how the model deals with the translation of the different cases of universal semantic intertextual metaphors in Mosteghanemi’s trilogy. The types of universal intertextual references Mosteghanemi uses to construct semantic intertextual metaphors can be classified into three categories: intertextual references to the names of well-known individuals, both fictional and non-fictional; intertextual references to universally recognised events and places; and intertextual references to universal concepts.

4.4.1 Semantic intertextual metaphors based on universally recognised figures

This type of semantic intertextual metaphor involves intertextual references to individuals whom most readers in different cultures recognise. For instance, Mosteghanemi resorts to universal intertextual references that include the names of well-known historical/political leaders (e.g., Nero, Cleopatra) and famous fictional characters (e.g., the Hunchback of Notre Dame). The semantic significance of these names lies in their bearers' actions, achievements and behaviours, which are recognised universally. Semantic intertextual metaphors describe complex ideas using different aspects of these names.

To translate this type of semantic intertextual metaphor, the translator needs to communicate the metaphoric use of the intertextual name's particular aspect to the target reader. The model achieves this task by modifying the ST's available textual clues in such a way that the target reader can reach the relevant meaning of the intertextual metaphor with less processing effort. To illustrate, consider Mosteghanemi's (2003: 26) semantic intertextual metaphor [4.7], which involves the intertextual name 'نيرون'/'Nīrūn', in English 'Nero', the fifth emperor of the Roman Empire who is commonly renowned for his tyranny and arrogance.

ST	<p>مرة أخرى، لموت... لي عبءٌ عظيمٌ يرون، لذي كان يرضحك، وقول له ان كان يمزح لظنما القاضى غوى أحد لمن جعله لي طبعه بنجره فأخطأه. (Mosteghanemi, 2003: 26)</p>
TR	<p>Marrah ukhrā, al-mawt yal'ab ma'ak li'bat Nīrūn, al-ladhī kāna yaḍḥak, wa yaqūl 'innahu kāna yamzaḥ kullamā inqāḍa 'alā aḥad aṣḥābh li-yaṭ'anah bi-khinjarh fa-akhṭa'h.</p>

compared to how the Roman emperor Nero used to frighten his companions with his impudent and brutal games for fun. Therefore, the most relevant metaphoric meaning includes describing death's absurdity as Nero's barbarity.

According to the model, the meaning of this universal semantic intertextual metaphor is captured by a literal translation of its elements, but with a minor change to the textual clues. This strategy agrees with Roberts's translation (2016: 18). The literal translation is adopted because the target reader recognises the universal intertextual reference 'Nero' as well as the universal idiom 'to play someone's game'. The literal translation, however, can communicate only the general meaning of the metaphoric comparison. To ensure that the most relevant meaning is communicated to the target reader, the translation needs to retain the textual clues in the TT in a relevant way.

The model proposes replacing the textual clue “يَمْزَحُ”/“yamzah”, which literally means “make fun of”, with the more relevant translation “tease”. In comparison to the literal translation “to make fun of someone”, the English verb “tease” indicates the action not only of making fun of someone or something, but also attempting to provoke them in an unkind manner. Therefore, this replacement retains the function of the textual clue in helping the target readers recognise the relevant, specific connotation of 'Nero' that includes his cruel absurdity. In particular, the more relevant equivalent 'tease' conveys how Nero's games were entertaining to him and at the same time hostile to his friends. In this way, the target reader can construct the relevant meaning and function of the semantic intertextual metaphor [4.7] with less processing effort.

In addition to adjusting the textual clues, semantic intertextual metaphors can be translated by adjusting their metaphoric inputs to convey more relevant meaning to the TT's readers. In Mosteghanemi's trilogy, this is evident in the translation of a

number of semantic intertextual metaphors that involve the names of fictional characters from several literary works that have gained universal recognition. Mosteghanemi tends to metaphorically describe several complex situations in the trilogy by incorporating the semantic significance that fictional characters have in their original contexts, such as poems and novels. For example, Mosteghanemi constructs the following semantic intertextual metaphor by using the name 'aḥḍab Nūtirdām' that refers to the title of Hugo's (1833) novel *The Hunchback of Notre Dame*. The title itself is a description of Quasimodo, the bell-ringer of Notre-Dame cathedral in Hugo's novel. Mosteghanemi uses this intertextual name to describe Khaled, the protagonist of *Dhākirat al-Jasad* (1993), as follows:

ST	شعرت أن قسنطينة هزمتني حتى قبل أن نتقي ... وأنا آخر غرقها المجهين.. أنا ذالعاهاة ا خر للذي أجهه، (أنأ)أحد نبوتردام((خر، وأحق قسنطينة ا ..)Mosteghanemi, 1993: 290)
TR	Sha'art 'anna Qaşanṭinah hazamatni ḥatā qabl 'an naltaqi... wa ana ākhir 'ushāqaha al-majānīn.. ana dhā al-āhah al-ākhar al-ladhī 'aḥabbaha, ana ((aḥḍab Nūtirdām)) al-ākhar, wa aḥmaq Qaşanṭinah al-ākhar.
PT1	I felt that Constantine had beaten me ... I was the last of its lovers. I was that handicapped lover, the alternative hunchback of Notre Dame, the last idiot of Constantine. (Sreih, 2003: 189)
PT2	I felt that Constantine had defeated me even before we met ... I was the last of her deranged lovers, another cripple who loved her, another Hunchback of Notre Dame, another Fool of Constantine. (Cohen, 2013: 215)
MT	I felt that Constantine had defeated me even before we met ... I was the last of its deranged lovers. I was another impaired lover, another Hunchback of Notre Dame, and another Fool of Constantine.

Table 12. Universal semantic intertextual metaphor [4.8]

The source input ‘The Hunchback of Notre Dame’ describes the unpleasant, deformed body of Quasimodo, who is treated as a monster by most people in Notre Dame, who called him the “Pope of Fools”. In Hugo’s novel, Quasimodo is described as hiding a kind heart that madly loves the beautiful girl Esméralda, who, however, is attracted to another man. Meanwhile, the target input includes Khaled described in *Dhākirat al-Jasad* as a retired soldier originally from Constantine who lost his arm in combat during the Algerian revolution. Intertextual metaphor [4.8] describes Khaled’s distress during his visit to his home city of Constantine, where he has several conflicting memories. By using the nickname “أحدب نوتردام”/“aḥḍab Nūtirdām”, known in English as “The Hunchback of Notre Dame”, Mosteghanemi compares Khaled’s troubled relationship with Constantine to that of Quasimodo with the people of Notre Dame. To establish this metaphoric comparison, Mosteghanemi uses the metaphorical structure (input) that depicts someone as another version of a well-known figure. In other words, Khaled is portrayed as “أحدب نوتردام الآخر”/“aḥḍab Nūtirdām al-ākhar”, which literally means, “I am the other hunchback of Notre Dame”, as Table 12 shows.

Mosteghanemi offers three textual clues to specify the most relevant similarities between Khaled and Quasimodo. The first textual clue includes the description of Khaled as “آخر عشيقها المجهولين”/“ākhir ‘ushāqaha al-majānīn”, in English means “the last of her mad lovers”, which describes his love of Hayat, a girl from Constantine (as described in *Dhākirat al-Jasad* [1993]). This aspect of Khaled corresponds to Quasimodo’s true love of Esméralda in Hugo’s novel. The second textual clue is “ذاهة”/“dhā al-‘āhah”, in English means “impaired”, which highlights the comparison between Khaled’s lost arm and Quasimodo’s hunchback. The third textual clue is Khaled’s description as Constantine’s “أحمق”/“aḥmaq”, in English means “fool”, which

corresponds to the title “the Pope of Fools” the people of Notre Dame gave to Quasimodo.

To translate semantic intertextual metaphor [4.8], the model proposes retaining its elements in the TT literally, except its metaphoric input, which needs to be adjusted with minimum change. As Hugo’s novel is widely read in various languages, its title *The Hunchback of Notre Dame* describing Quasimodo has become a recognised nickname among readers from different languages and cultures. Therefore, its literal translation can communicate its meaning to the target reader. Similarly, the model adopts the literal translation of the ST’s textual clues to communicate its function. In particular, the descriptions of Khaled as “ākhir ‘ushāqaha al-majānīn” and “aḥmaq” are translated by the model and Cohen (2013: 2015) as “the last lover” and “fool”, respectively. These two words help the target readers evoke Quasimodo’s love of Esméralda and his reward of the title of Notre Dame’s Pope of Fools. This relevant function of the two clues is less fully retained in Sreih’s (2003: 189) translation because Sreih adopts the word “idiot”, which has a less relevant association with the intertextual nickname Quasimodo and is given in Hugo’s novel.

Furthermore, the model translates the ST’s key textual clue “ذال عاهة”/“dhā al-‘āhah” to its literal translation, “impaired”. This translation helps the target reader infer how both Khaled and Quasimodo suffer from an impairment to their bodies; Khaled’s missing arm is compared to Quasimodo’s hunchback. This meaning is less clearly communicated in Sreih’s and Cohen’s translations, which render the ST’s word “dhā al-‘āhah” using the less relevant equivalents “crippled” and “handicapped”, respectively. Both words are usually used in English to refer to paralysed people in

particular. Hence, using these two words as textual clues is more likely to confuse the target readers, as neither Khaled nor Quasimodo is described as paralysed in the ST.

As explained earlier, Mosteghanemi uses the metaphoric construct that involves the expression “aḥḍab Nūtirdām al-ākhar”, which literally means, “I am the other hunchback of Notre Dame”. The function of this metaphoric expression involves portraying Khaled as another version of Quasimodo in the sense that Khaled’s miserable life is similar to his and the relationship with the city as described in Hugo’s novel. To retain this function in the TT, the model agrees with Cohen’s (2013: 215) translation in replacing the word “other” with “another”. This translation conveys more relevant meaning than “other” as well as “alternative”, which is adopted by Sreih’s (2003: 189) translation. This is because the metaphor “he/she is another ‘someone’” is a more familiar structure in the English language. This idiom is used in English to describe how someone shares similar traits with another well-known figure. Therefore, adjusting the ST’s metaphoric expression to involve the more relevant word “another” can retain the function of intertextual metaphor [4.8]. This function involves the description of Khaled as another, independent version of “Quasimodo” who has his own features compatible with the context of the novel.

4.4.2 Semantic intertextual metaphors based on universally recognised places and concepts

In comparison to the intertextual names of universal figures, semantic intertextual metaphors in Mosteghanemi’s trilogy tend to involve fewer intertextual references to universal places and concepts. This might be attributed to the less direct applicability of universal places and concepts to communicate the trilogy’s overall message, which

aims to inform the reader about the political history of Algeria and the Arab world. In general, when an intertextual metaphor incorporates the name of a universal place, its meaning becomes dependent on the connotation of that intertextual reference. The connotations (semantic significance) of universal places are usually associated with their specific features, such as their historical significance, religious importance, industrial value or dangerous nature. Most readers across cultures usually recognise such connotations. For instance, the universal intertextual name 'Hollywood' is usually recognised by most readers across cultures as a synonymous with moviemaking.

According to the model, the universal meaning conveyed by the names of commonly known places allows for their direct translation to the TT. However, the metaphoric input used to incorporate the name of the universal place into the metaphoric structure needs to be adjusted to be more compatible with the TL. This can be achieved by replacing its content with a more relevant functional replacement. In addition, it is necessary to modify the ST's textual clues by omitting some of its content and adding new keywords to improve the relevance of the intertextual reference to the metaphoric meaning.

The following example illustrates how the model translates semantic intertextual metaphors involving universal intertextual references to places that are universally recognised. In the trilogy, Mosteghanemi adopts universal intertextual places to construct a number of semantic intertextual metaphors that describe complex ideas, such as the emotional destruction caused by exile and cities. In particular, Mosteghanemi constructs semantic intertextual metaphor [4.9] using the intertextual name "مثل شبرمودا" / "muthallath Barrmudā", which in English is known as the "Bermuda Triangle". This intertextual name universally refers to the part of the North Atlantic

Ocean where a number of aircraft and ships are thought to have mysteriously disappeared.

ST	س مائتة المدينة... كم تحت عاتقك للسوداء.. بللعت من رجال فيلجويك أحديتق ع أنت كونك طقوس مثنى نجرمودا (وشويته راق). (Mosteghanemi, 1993: 337)
TR	Salāman aiyatuhā al-madīnah.. kam taḥt ‘abā’atik al-sawdā.. ‘ibtala’ti min rijāl. Falam yakun ‘aḥad yatawaqa’ ‘an takūna laki ṭuqūs muthallath ((Barmudā)) wa shahiyyatah lial-’ighraq.
PT1	You city ... How many men beneath your black cloaks have you swallowed up? Not one of them expected that you would undergo the ritual of the Bermuda Triangle with its self-destructive urge. (Sreih, 2003: 219)
PT2	Greetings, city ... You swallowed up so many men under your black robe. Not one of them expected you to match the Bermuda Triangle’s desire for victims. (Cohen, 2013: 252)
MT	Hello city ... You swallowed up so many men under your black robe. Not one of them expected you would perform the Bermuda Triangle’s ritual of drowning its victims.

Table 13. Universal semantic intertextual metaphor [4.9]

The intertextual name “Bermuda Triangle” represents the source input of semantic intertextual metaphor [4.9]. In particular, the intertextual metaphor incorporates the connotation of the intertextual name “muthallath Barmudā” or “Bermuda Triangle”, which describes the place as the reason behind the disappearance of many ships and planes. Mosteghanemi uses this connotation to describe the Algerian city of Constantine (the target input), which witnessed the death of a large number of Algerians defending it against French colonisation. In other words, Constantine is metaphorically compared to the “Bermuda Triangle” in the way in which they were both the reason for the death of many people. To establish this metaphoric comparison,

Mosteghanemi employs the imagery (metaphoric input) that describes the “Bermuda Triangle” as a witch whose ritual is also performed by Constantine. In other words, Constantine is described as performing the same killing rituals performed by the “Bermuda Triangle”. Textual clues highlight the specific actions involved in this ritual. The ST’s expression “غراقه /شهيته”/“shahiyyatah lial-’ighraq”, which in English literally means “its desire for drowning”, alerts readers to a particular semantic aspect of the Bermuda Triangle. This aspect includes the repeated tendency of the Bermuda Triangle to cause incidents of travellers drowning while crossing this place in the ocean.

The model adopts the literal translation of the intertextual name “Bermuda Triangle” as it is a universal intertextual reference recognised by the target reader. Similarly, the model preserves the ST’s imagery of a witch performing killing rituals used to compare Constantine and its victims with the Bermuda Triangle and the numerous victims who died there. Nevertheless, the ST’s phrase “أن تكفون لك طقوس”/“an takūna laki ṭuqūs”, which in English means “to have the ritual of” includes the verb “to have” that communicates less relevant meaning to performing “rituals”. Therefore, the model agrees with Sreih (2003: 219) in performing a functional change of replacing the verb “to have” a more relevant translation. The model uses the verb “perform” to communicate this meaning, and Sreih uses similar verb: “undergo” (ibid: 219). In comparison to the ambiguous verb “to have”, the verbs “perform” and “undergo” highlights, in a more relevant way, Constantine’s performance of rituals similar to those of the “Bermuda Triangle” (i.e., killing people). This poetic meaning is less clearly communicated to the target reader of Cohen’s (2013: 252) translation because Cohen replaces the ST’s entire rich imagery of rituals with the less semantically rich phrase “match the Bermuda Triangle’s desire”.

To retain the function of the ST's textual clue in the TT, the model proposes modifying the phrase "shahiyatah lial-'ighraq", which means "its desire for drowning". Mosteghanemi uses this phrase to highlight how Constantine shares with the "Bermuda Triangle" its urge to cause numerous casualties. By both omitting the noun "desire" and adding "victims" at the end of the phrase, the model communicates the function of the textual clue to the target reader in a relevant way. The model adopts the phrase "drowning its victims", as the expression in MT in Table 13 shows. The word "desire" is omitted because it is more likely to confuse the target readers and lead them to exert more cognitive processing for no additional effect. This is because the word "desire" has a less relevant association with the imagery of the "ritual" used to describe the Bermuda Triangle's sinking several ships and aeroplanes, thus causing casualties.

Moreover, the model proposes adding the word "its victims" to the ST's textual clue as follows: "drowning its victims". This addition is necessary to clarify the meaning of the ST's Arabic word "الغراق"/"al-'ighraq", which in English means "intentional drowning". Mosteghanemi uses this Arabic word in the textual clue to highlight how the "Bermuda Triangle" is the direct reason for drowning several victims. The meaning and function of the textual clue are lost in Sreih's (2003: 219) translation that includes the phrase "its self-destructive urge" as a translation of the ST's textual clue "shahiyatah lial-'ighraq". Sreih's translation inaccurately describes the "Bermuda Triangle" as drowning itself instead of intentionally drowning its victims. Unlike Sreih, Cohen (2013: 252) adopts the literal translation of the textual clue "desire for victims" and omits the imagery of "ritual". However, Cohen's translation robs the intertextual metaphor [4.9] of its poetic value and power as it exchanges the richer image of "rituals" with the more typical image of "desire".

In addition to intertextual references to universally recognised places, semantic intertextual metaphors involve the names of universal concepts. While most readers across languages and cultures recognise the overall semantic importance of universal concepts, readers acknowledge several abstract aspects of these concepts differently. For instance, despite its universality, Western and Eastern readers might understand several aspects of the concept ‘democracy’ differently. In translation, the problem is that when a semantic intertextual metaphor incorporates the name of a universal concept, its meaning usually depends on a specific aspect of that concept. Accordingly, the translation of this type of semantic intertextual metaphors requires adjusting the textual clues that specify the intertextual reference’s specific aspect as relevant to the metaphoric meaning and its function. The aim of this modification is to produce a more obvious intertextual metaphor whose meaning and function are communicated to the target reader with less processing effort.

To illustrate, consider Mosteghanemi’s (1993: 220) semantic intertextual metaphor [4.10] below, which involves the universal concept “المجوسية”/“al-majūsiyyah”, which refers to “Zoroastrianism” in English. “Zoroastrianism” is universally recognised as the name of the ancient religion whose adherents believe that fire represents God's light or wisdom. The followers of Zoroastrianism are often referred to as fire-worshippers despite their claim that they do not worship fire but honour it as it represents their God, Ahura Mazda. Nevertheless, traditionally, at least, the name “Zoroastrianism” usually conveys a particular connotation associated with worshipping fire.

ST	لغنت في حرم اللهب بيت.. وكان زِيَادٌ عَشِيقاً مَجُوسِيًّا يُعْبَدُ لَهَبًا! (Mosteghanemi, 1993: 220)
TR	Kunti manjaman lial-kabrīt.. wa kana Ziyād ‘ashiqaṅ majūsiyyan ya ‘bud al-lahab.

PT1	You were a powder keg and Ziad was a crazed lover who adored flames. (Sreih, 2003: 146)
PT2	You were a source of brimstone and Ziyad a Zoroastrian lover who worshiped fire! (Cohen, 2013: 162)
MT	You were a brimstone mine and Ziyad a Zoroastrian lover who worshiped fire!

Table 14. Universal semantic intertextual metaphor [4.10]

Semantic intertextual metaphor [4.10] is uttered by Khaled, the narrator of *Dhākirat al-Jasad* (1993), to depict the love relationship that develops between his love Hayat and her new lover Ziyad, who is also the narrator's close friend. In particular, Mosteghanemi adopts the adjective "مجوسية"/"majūsiyyan", which in English means "Zoroastrian", to portray Ziyad and his love for Hayat. This metaphoric comparison is regulated by a metaphoric image that describes Hayat as a "منجم الكبريت"/"manjaman lial-kabrīt", in English means "brimstone mine", which attracts Ziyad, a Zoroastrian believer who worships fire. The love relationship between the two characters is depicted as a relationship between a worshipper and God. The metaphoric meaning describes Ziyad's attraction to Hayat as he worships fire, and Hayat is the source of this fire.

To communicate to her readers the specific metaphoric aspect intended with the intertextual concept "Zoroastrian", Mosteghanemi includes the textual clue "يعبد الله"/"ya'bud al-lahab", which literally means "to worship flames". For the ST's readers, this expression not only clearly highlights worshipping fire as the relevant aspect of "Zoroastrian", but it also enriches the metaphoric meaning. This is because the image of Ziyad's "worshipping fire" is semantically and poetically associated with that of Hayat as a "brimstone mine". These two mental images together give rise to the overall

imagery involved in the intertextual metaphor [4.10] (i.e., Hayat is God who is worshipped by Ziyad).

The translation of semantic intertextual metaphor [4.10] involves transferring the intertextual reference “Zoroastrian” using its literal translation. This decision is made based on the fact that the intertextual reference “Zoroastrianism” is a universal religious concept that the target reader recognises. The model’s literal translation of the intertextual reference agrees with Cohen’s (2013: 162) translation, which also adopts the word “Zoroastrian”. Sreih (2003: 146), on the other hand, prefers to omit the intertextual reference and replace it with the phrase “a crazed lover” as a description of Ziyad. This change is unjustified because the intertextual reference is universal, and its meaning is familiar to the English reader. Therefore, Sreih’s translation is more likely to strip the intertextual metaphor of its intertextual value for no apparent reason.

To translate the ST’s textual clue “worship flames”, the model proposes modifying its content by replacing the word “flame” with “fire”. While Cohen’s translation agrees with this replacement, Sreih prefers to adopt the less relevant phrase “adored flames”. According to the model, replacing the word “flame” with “fire” conveys more relevant meaning to the metaphoric description of Ziyad as a Zoroastrian. In other words, using the original phrase “worship flames” would cost the target reader more processing effort than the more familiar phrase “worship fire”. Moreover, the phrase “worship fire” conveys a meaning that is more clearly associated with the depiction of Hayat as a “brimstone mine” because, in English, the word “fire” collocates with the word “brimstone” (e.g., the idiom “fire and brimstone”) in a more relevant way than the word “flame” does.

In addition, the model proposes translating the metaphoric input “brimstone mine” literally because the word “mine” conveys a universal metaphoric meaning associated with abundance and richness. The universal image conveyed by “mine” is used to depict the richness of Hayat’s attractive aspects (brimstone) loved by Ziyad (the worshipper of fire). In Sreih’s (2003: 146) translation, this connotation seems to be missing, as the original imagery is replaced by another one, “powder keg”. Although the word “powder” has a similar connotation to “brimstone”, the word “keg” cannot communicate the richness of Hayat’s attractive aspects in the same way as the word “mine”. Cohen (2013: 162), on the other hand, prefers to use the ST’s expression “brimstone mine” but replaces the word “mine” with its functional equivalent, “source”. Cohen’s adoption of the word “source” strips the intertextual metaphor of its poetic value, which is exemplified in the metaphoric use of the word “mine”. This is particularly the case as the ST’s word “mine” conveys a meaning that is not only universally recognised, but is also poetically suggestive. Consequently, the literal translation of the metaphoric input “brimstone mine” can communicate its meaning and function to the target readers, who can receive them while exerting less processing effort.

4.5 Conclusion

The aim of this chapter has been to demonstrate how to translate semantic intertextual metaphors in Mosteghanemi’s trilogy according to the model of this thesis. I have demonstrated that semantic intertextual metaphors involve individual intertextual references to both cultural and universal names of figures, places, events and concepts. The model adopts a practical strategy that involves using textual clues to explain the cultural meaning of intertextual references that are unfamiliar to the target reader or that convey ambiguous meaning. Textual clues proved their usefulness,

especially in cases where replacing cultural intertextual references with equivalents from the target culture is not an option, either because they are essential to their texts or because they are absent in the target culture. Using this strategy helps in communicating the meaning of the ST's intertextual metaphor by maximising its relevance for the target reader. Despite its validity in ensuring successful communication, the use of textual clues is a strategy that many studies of metaphor translation have ignored (e.g., Al-Harrasi, 2001; Maalej, 2008). In other words, most studies have disregarded the need to consider the key role played by intertextual references in upholding the overall message of the text. This role cannot be retained in the TT by omitting or replacing the intertextual reference, but rather by strategies such as adding textual clues to the ambiguous intertextual meaning.

In the following chapter (5), I focus on another case of intertextual metaphor that has not been explored in detail in the existing literature, namely the phenomenon of stylistic intertextual metaphors. This chapter demonstrates the model's approach to translating the two main types of stylistic intertextual metaphors as identified in Mosteghanemi's trilogy: stylistic intertextual metaphors based on intertextual quotations and those that involve intertextual wordplay.

CHAPTER 5: TRANSLATION OF STYLISTIC INTERTEXTUAL METAPHORS

5.1 Introduction

This chapter demonstrates the way in which stylistic intertextual metaphors are translated according to the model this thesis develops. While the focus of the previous chapter is the translation of semantic and thematic intertextual metaphors, the present chapter is dedicated to the analysis of several examples that demonstrate the translation of stylistic intertextual metaphors in Mosteghanemi's trilogy. The aim of the analysis is to illustrate how the meaning and function of different stylistic intertextual metaphors can be communicated to the readers of the TT.

In comparison to other types of intertextual metaphors, stylistic intertextual metaphors are constructed from intertextual phrases. Mosteghanemi adopts numerous quotations from different literary works and popular speeches in order to construct various stylistic intertextual metaphors in the trilogy. As one of the contributions of this thesis, in section (5.3), I demonstrate the translation of an original type of intertextual metaphor that the current thesis terms as 'defined stylistic intertextual metaphors'. This type of intertextual metaphors involves a stylistic dialogue established between an intertextual quotation and metaphoric expression whose meaning depends on the semantic content of that quotation.

The use of intertextual phrases in stylistic intertextual metaphors usually does not occur without a change to their structures. In several cases, stylistic intertextual metaphors involve punning or wordplay that depends on the meaning and structure of

various intertextual phrases. The current thesis terms this type of intertextual metaphors 'embedded stylistic intertextual metaphors' because the intertextual phrase is embedded into the structure of the intertextual metaphor in such a way that its original structure becomes difficult to recognise, especially if it is culture-specific. The structural modifications of intertextual phrases result in novel metaphoric constructions that pose real difficulties in translation. The model of this thesis deals with such difficulties by using various creative measures, as I explain in section (5.4).

Mosteghanemi tends to adopt several creative structures to construct different examples of stylistic intertextual metaphors. The creativity in constructing stylistic intertextual metaphors lies in her ability to "recreate, refashion and re-contextualise linguistic and cultural resources" in order to produce different creative intertextual metaphors that have specific meaning and function in her texts (Swann and Maybin, 2007: 491). In other words, different stylistic intertextual phrases are taken from their original contexts (their intertextual sources) and re-contextualised in new contexts, i.e., the metaphorical context and the general context of the trilogy. To demonstrate how the different cases of stylistic intertextual metaphors are translated according to the model of this thesis, I answer the following specific questions:

1. What are the structural aspects of stylistic intertextual metaphors that can pose difficulties in translating their meaning and function to the target text?
2. How can stylistic intertextual metaphors that involve intertextual quotations be translated to the target readers in a way that conveys relevant meaning and function?
3. How can stylistic intertextual metaphors that involve intertextual wordplay be translated to the target readers in a way that conveys relevant meaning and function?

In section (5.2), I demonstrate the nature and functions of stylistic intertextual metaphors in Mosteghanemi's trilogy. Section (5.3) deals with the translation of defined stylistic intertextual metaphors. I explain how the model translates two types of defined stylistic intertextual metaphors, which blend different intertextual quotations: original and translated. In section (5.4), I demonstrate the translation of embedded stylistic intertextual metaphors, which involve Mosteghanemi's adoption of the linguistic stylistic phenomenon of intertextual wordplay. In the final section (5.5), I summarise the observations of the chapter and review the way in which the model deals with the translation of stylistic intertextual metaphors.

5.2 Stylistic intertextual metaphors in Mosteghanemi's trilogy

Mosteghanemi constructs various intertextual metaphors in her trilogy using different forms of intertextual references. For instance, as shown in Chapter 4, semantic intertextual metaphors are constructed from proper intertextual names of figures, places, events and concepts. However, in stylistic intertextual metaphors, Mosteghanemi uses two main types of intertextual expressions, namely intertextual quotations and wordplay. The former is used to construct defined stylistic intertextual metaphors, while the latter constructs embedded stylistic intertextual metaphors. In the trilogy, Mosteghanemi uses both types to serve specific literary functions.

The function of defined intertextual metaphors usually involves describing specific aspects of the trilogy's characters and particular situations. The semantic content of the intertextual quotations is recruited to construct metaphoric expressions. In other words, defined intertextual metaphors involve a stylistic dialogue established between an intertextual quotation and a metaphoric expression whose meaning depends on the semantic content of that quotation. In the trilogy, the function of the metaphoric

expressions is to depict the characters' emotional states. For instance, Mosteghanemi constructs a defined stylistic intertextual metaphor by using an intertextual quotation from the Arabic translation of Jacques Brel's (1959) French song 'Ne me quitte pas' (in English, 'Do not leave me'). The function of the stylistic intertextual metaphor is to use the semantic content of the quotation in order to describe the miserable love story of the protagonist of *Dhākirat al-Jasad* (1993).

On the other hand, embedded stylistic intertextual metaphors also have more vivid poetic functions in the trilogy. The amusing effect of embedded stylistic intertextual metaphors arises from the stylistic power of their incorporated intertextual wordplay. For example, Mosteghanemi adopts several idioms and phrases with a modification to their structures (both on lexical and syntactic levels). The aim of these modifications is to convey poetic meanings that have a shocking effect used to describe different aspects and situations of the trilogy's characters.

In the following two main sections (5.3) and (5.4), I explain the structure and translation of the two types of stylistic intertextual metaphors. The first section (5.3) is concerned with defined stylistic intertextual metaphors.

5.3 Defined stylistic intertextual metaphors (intertextual quotations)

The main aim of this section is to demonstrate the translation of a type of intertextual metaphor that has been ignored in most of the existing literature on metaphor translation. In particular, this section is devoted to the analysis of the translation of a number of defined stylistic intertextual metaphors that rely on intertextual quotations. These quotations are usually clearly marked in the text using quotation marks and sometimes with clear statements that name the authors of the quotations. These

marks function as textual clues Mosteghanemi provides to help her readers identify the intertextual references. Mosteghanemi resorts to various multilingual intertextual quotations from sources such as poems, novels and lyrics. These quotations are not limited to those whose origin is Arabic; they also include several quotations from English and French intertextual sources. However, when foreign (non-Arabic) intertextual quotations are used in Mosteghanemi's trilogy, they usually appear in their Arabic translation.

The use of intertextual quotations in texts is, in general, at the heart of the notion of intertextuality, as "any text is constructed as a mosaic of quotations", according to Kristeva (1980: 66). The incorporation of intertextual quotations into new texts means that they are detached from their original contexts (texts) in order to be rearranged in new contextual situations. However, in stylistic intertextual metaphors, Mosteghanemi does not use intertextual quotations for ornamental effect only. Rather, intertextual quotations are incorporated into stylistic intertextual metaphors to create new metaphoric meanings that have specific literary functions in the trilogy (e.g., describing a specific character or situation in the text).

According to the model, the blending structure of defined stylistic intertextual metaphors is characterised by their interactive nature. Mosteghanemi constructs a number of these metaphors by establishing stylistic dialogues between different intertextual quotations and metaphoric expressions. Figure 7 below visualises the blending conceptual structure of defined stylistic intertextual metaphors.

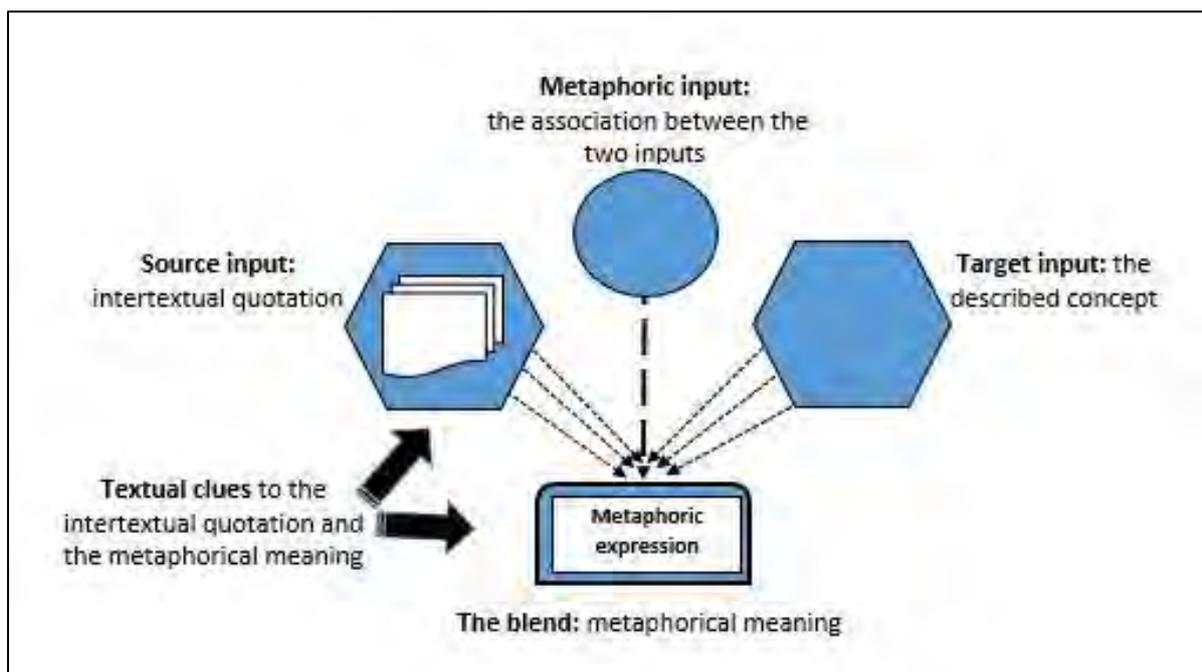


Figure 7. The blending network of defined stylistic intertextual metaphors

Defined stylistic intertextual metaphors are constructed from a metaphorical expression whose meaning is associated with the semantic content of an intertextual quotation in the text. As shown in Figure 7, the associations between the intertextual quotation (the source input) and the described concept (the target input) are regulated by the metaphoric input. In other words, the metaphoric comparison between the described concepts and their associated aspect in the intertextual quotation is established by a metaphoric projection (e.g., idioms, conceptual metaphors and imagery). The metaphoric comparison is communicated in the text by a metaphoric expression.

In several cases, the structure of defined stylistic intertextual metaphors includes textual clues that have several functions. The first type of textual clue includes quotations marks and names of the quotations' authors. Such clues help to recognise the existence of an intertextual quotation in the text, and in some cases, its author. The second type of textual clue is integrated into the metaphoric expression of the

stylistic intertextual metaphor; these are helpful in highlighting the specific aspect of the intertextual quotation relevant to the metaphoric meaning. For instance, one form of these clues is the way in which the metaphoric expression repeats some content of the intertextual quotation to highlight the metaphoric association.

According to the model, the translation of defined stylistic intertextual metaphors requires reconstructing their inherent interactions between the intertextual quotation and its dependent metaphoric expression. In other words, the translator needs to ensure that the corresponding elements of both the intertextual quotation and the metaphoric expression are preserved in the TT. This strategy can retain not only the meaning of the stylistic intertextual metaphor, but also its stylistic effect and function. This is because the metaphoric dialogue established between the intertextual quotation and the metaphoric expression adds a stylistic value to the stylistic intertextual metaphor and the text. This value is preserved in the TT when the relationship between the intertextual quotation and its relevant metaphoric expression is reconstructed in the translated stylistic intertextual metaphor. Completing this task, however, is sometimes restricted by the fact that the intertextual quotation might convey meaning the target reader does not recognise. This is problematic in translation because the meaning of the defined stylistic intertextual metaphors relies on the meaning of the intertextual quotation. Therefore, the metaphoric meaning cannot fully be comprehended without understanding the meaning expressed by the incorporated intertextual quotations. The model proposes that if the intertextual quotation is taken from a culture-specific source, the translator must adjust it by adding textual clues to explain its ambiguous meaning to the target reader.

In the following sections, I demonstrate how to translate three different cases of stylistic intertextual metaphors that rely on defined intertextual frames. The first section deals with stylistic intertextual metaphors that involve intertextual quotations from the ST (Arabic intertextual sources). The other two sections concern the translation of stylistic intertextual metaphors that incorporate translated intertextual quotations. In her trilogy, Mosteghanemi adopts a number of intertextual quotations that are translated into Arabic from different intertextual sources in different languages, particularly English and French.

5.3.1 Intertextual quotations from the ST's language

A number of defined stylistic intertextual metaphors incorporate intertextual quotations from texts that originally belong to the source language. In her trilogy, Mosteghanemi tends to quote lines from well-known Arabic works (e.g., poems, novels and lyrics). The original language of these works is Arabic. Thus, the target reader is likely to be unfamiliar with the source of these quotations. This can pose difficulties in both the interpretation and translation of this type of defined stylistic intertextual metaphors because the interpretation of most of these intertextual quotations requires readers to activate their intertextual knowledge. This is especially important when the interpretation of the defined stylistic intertextual metaphor depends heavily on the meaning of the intertextual quotation in its original context. In this case, readers need to resort to their intertextual knowledge in order to associate the original meaning of the intertextual quotation with the metaphoric expressions that rely on its semantic content.

According to the model, the translator is first required to evaluate whether interpreting the meaning of the intertextual quotation requires knowledge of its original context. If

the intertextual quotation is independent of the original context, the translator can adopt a direct rendering of the intertextual metaphor. However, the translation task becomes more demanding when the intertextual quotation incorporated in the intertextual metaphor conveys a context-dependent meaning. To address this issue, the model proposes enriching the intertextual context of the target reader with necessary information about the semantic content of the intertextual quotation. This task can be achieved mainly by adding textual clues that explain the meaning of the metaphoric expression and its relevant association with the intertextual quotation.

To illustrate, Mosteghanemi (1997: 343-345) constructs the following stylistic intertextual metaphor [5.1] by adopting an intertextual quotation from Khalil Hawi's (1972) Arabic poem titled 'جوف الحوت' *fī jaūf al-ḥūt*, which in English means 'In the belly of a whale'. In particular, Mosteghanemi uses the following line from Hawi's poem: "كُلُّ مَا أَعْلَمُهُ أَنِّي أَمُوتُ حِينَ تَضَعُ قَتْلَهُ فِي جَوْفِ حُوتٍ" *kul mā 'a'rifuh 'annī 'amūt muḍghah tafīhah fī jaūf ḥūt*", which is translated to English as "All I know is that I shall die, a tiny morsel in the belly of a whale". This quotation is used to construct a metaphoric expression depicting the death of countless journalists during the horrible period of instability in Algeria called 'العشريّة السوداء' *al-'ashriyyah al-sawdā'*, which is known in English as 'the Black Decade'.

ST	<p>لنه لافنطق العثماني والاشعوطي الموت في زمن الحروب غير المبررة مثلك العنيفة الموجهة لتني انحصره الخيل ح او في ذلك البيت الخيل: ((كل ما أعرفه أني أموت ضغطة افه في جوف حوت)) ... لمارحقتك لك لحوتفلي ه، وبتلع لوجته ل من طية من جلمة من بتلع ع - ع بد ل حق! (Mosteghanemi, 1997: 343-345)</p>
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TR	<p>Innahū al-mantiq al-‘abathī wa al-‘ashwā’ī lial-mawt, fī zaman al-ḥurūb ghayr al-mu‘lanah, tilka al-‘abathīah al-muji‘ah al-latī ikhtaṣarahā Khalil Hawi fī dhalika al-baīt al-jamīl: ((kul mā ’a’rifuh annī amūt muḍghah tafīhah fī jaūf ḥūt))... al-bāriḥah fataḥa dhalika al-ḥūt fakīh, wa ibtala’ li-wajbatih al-masā’iah min jumlat man ibtala’ - ‘Abd al-Haq!</p>
PT1	<p>It was the absurd, random logic of death in a time of undeclared wars. It was the same painful absurdity described by Khalil Hawi in the lovely verse: All I know is that I shall die A tiny morsel in the belly of a whale. ... The day before, that big whale had opened its jaws and swallowed Abd al-Haqq as part of its evening meal. (Sreih, 2007: 203-204)</p>
PT2	<p>This is the absurd, haphazard logic of death in the time of undeclared wars, the painful absurdity that Khalil Hawi summed up in the words, ‘All I know is that I’m going to die, a tiny morsel in the belly of a whale.’ ... The day before, the whale had opened its jaws and, for its evening meal, swallowed – among others – Abdelhaq. (Roberts, 2015: 275-276)</p>
MT	<p>It is the absurd, random logic of death in the time of undeclared wars. It is the same painful absurdity described by Khalil Hawi: ‘All I know is that I shall die, a tiny morsel in the belly of a whale.’ ... The whale of chaos had opened its jaws yesterday and swallowed for its evening meal Abd al-Haqq among others.</p>

Table 15. Stylistic intertextual metaphor [5.1]

Mosteghanemi introduces the intertextual metaphor through a textual clue to the semantic significance of the intertextual quotation from Hawi’s poem (the source input). In particular, Mosteghanemi tells her readers that Hawi’s quoted line summarises the idea of death’s arbitrariness in the time of war and chaos. In the original quotation from the poem, Hawi (1972) depicts his death as a tiny morsel inside the belly of a whale. For Hawi, the city of Beirut is seen as “the belly of a whale”, a

dehumanised "enclave" dominated by tyrants and their stooges" (Gohar, 2011: 125). The "whale" in this imagery refers to the status of anarchy that could result in the death of a large number of people in the midst of wartime and instability. In comparison with the numerous victims of this imaginative whale, Hawi's death is described as insignificant, similar to a tiny morsel.

Mosteghanemi adopts the imagery of "whale" in the quotation to establish a stylistic dialogue that aims to describe the death of 'Abd al-Haq, a journalist in the novel *Fawḍā al-Hawās* (1997). In particular, Mosteghanemi constructs a metaphoric expression that modifies the "whale" imagery in the intertextual quotation. This is achieved using a metaphoric input that portrays a whale opening its jaws and swallowing 'Abd al-Haq and other victims. In the novel, 'Abd al-Haq dies as a result of the anarchy in Algeria during the Black Decade (1991-2002). In other words, Mosteghanemi's portrayal of 'Abd al-Haq's death is part of her documenting the bloody conflict between the Algerian government and various Islamic rebel groups. During this unstable period, Islamic extremists targeted journalists, who were seen as the "opposition to their agenda" (Daoudi, 2018: 64). Consequently, Mosteghanemi uses the image of "whale", which refers to instability and chaos in the quotation in order to describe the Black Decade and how it caused the death of numerous victims, 'Abd al-Haq among them.

According to the model, the translation of intertextual metaphor [5.1] requires retaining the association between the intertextual quotation and the metaphoric expression in the target text. The translator must reconstruct the imagery in the intertextual quotation and its dependent description used by the metaphoric expression. However, the ambiguous meaning of the intertextual quotation restricts this task, which is firmly associated with the context of the original text. In other words, the target reader, who

is likely to be unfamiliar with Hawi's (1972) Arabic poem, or at least its connotation, does not recognise the imagery of "whale" in the intertextual quotation. Despite the ability of the available textual clues in the source text to explain the overall meaning of the intertextual quotation, it cannot clarify the particular meaning conveyed by this key image. The word "حوت"/"ḥūt", in English "whale," has particular importance because the metaphoric expression uses it to convey the major meaning of intertextual metaphor [5.1] (i.e., explaining 'Abd al-Haq's death).

To overcome this issue, the model proposes adding textual clues that explain the word "حوت"/"ḥūt" in the metaphoric expression. In particular, the phrase "the whale of chaos" is added to clarify the relevant connotation of the word "whale" as disorder and anarchy. This addition can help the target reader comprehend the relevant meaning with less processing effort because the added textual clue conveys meaning that explains not only the metaphoric expression, but also clarifies its association with the intertextual quotation. Retaining the dialogic association between the intertextual quotation and the metaphoric expression also helps preserve the poetic effect of the intertextual metaphor [5.1] This observation is overlooked by Sreih's (2007: 203-204) and Roberts's (2015: 275-276) translations, which do not include any explanations of the connotation of the keyword "whale".

Another case of defined stylistic intertextual metaphors incorporates an Arabic intertextual quotation that can be understood without knowledge of the original context. The structure of such intertextual metaphors involves a metaphoric expression that relies on the meaning conveyed by a universally recognised intertextual quotation. Therefore, the model proposes translating such intertextual metaphors by a direct rendering of their content. Consider, for example, Mosteghanemi's (1997: 372) stylistic

intertextual metaphor [5.2], which involves a well-known Arabic saying by the Palestinian author ‘جبرا إبراهيم جبرا’/Jabra Ibrahim Jabra’.

ST	<p>لطلما صفت قولي جبرا إبراهيم جبرا ((الكاتب.. هو الذي يبيت طيع الصعود والنزول في سلم الهمجي اقبس هولة تامه)) (.. بـم، رنزي قضيت مجتبي غي درجات كلك لبرلم، صاعدة نازلة، دون ان اعطي لبطاع ال خوين باني هفة فلي لوقع، وحدها للخدمات كمن تتل هت داخري.. ول هذا ل الكاتب.</p> <p>(Mosteghanemi, 1997: 372)</p>
TR	<p>La-ṭālamā ṣaddaqt maqulat Jabra Ibrahim Jabra ((al-kātib.. hua al-ladhī yastaṭī‘ al-ṣu‘ūd wa al-nuzūl ‘alā sullam al-ḥayāh bisuhūlah tāmmah)). Rubbamā li-annanī qaḍīt ḥayātī ‘alā darajāt dhalika al-sullam, ṣā‘idah wa nāzilah, dūna ann a’ṭī inṭibā‘an li-alakharīn bi’annīni lāhithah. Fī al-wāqī’, waḥddahā al-kalimāt kānt talhthu dakhilī.. wa lihadhā anā kātibah.</p>
PT1	<p>I had long believed in something Jabra Ibrahim Jabra said: “A writer is one who can walk up and down the staircase of life with complete ease.” Perhaps, because I had spent my life on those stairs, going up and down, without giving the impression to others that I was out of breath. In fact, only words were grasping for breath inside me, and because of that, I was a writer. (Sreih, 2007: 222)</p>
PT2	<p>I’d always believed Jabra Ibrahim Jabra’s observation that, ‘The writer ... is someone who knows how to go up and down the ladder of life with perfect ease.’ I may have spent my life going up and down that ladder without letting on that I’m out of breath. And that’s why I am a writer. (Roberts, 2015: 298-299)</p>
MT	<p>I’d always believed Jabra Ibrahim Jabra’s saying that, ‘The writer ... is someone who knows how to go up and down the ladder of life with perfect ease.’ I may have spent my life going up and down that ladder without letting on that I’m out of breath. And that’s why I am a writer.</p>

Table 16. Stylistic intertextual metaphor [5.2]

As a source input, intertextual metaphor [5.2] involves Jabra’s following words: “الكاتب..

هو الذي يبيت طيع الصعود والنزول في سلم الهمجي اقبس هولة تامه”/“al-kātib.. hua al-ladhī yastaṭī‘ al-ṣu‘ūd

wa al-nuzūl ‘alā sullam al-ḥayāh bisuhūlah tāmmah”, which in English means “The writer ... is someone who knows how to go up and down the ladder of life with perfect ease”. The quoted line metaphorically describes the ability of writers to deal intelligently with both moments of success and failure in their lives. It involves the universal conceptual metaphor ‘LIFE IS A LADDER’ to describe the vicissitudes in the writers’ lives as a ladder that they can ascend and descend easily. Mosteghanemi adopts the imagery in the quotation to construct a metaphoric expression that describes the life of Hayat as a writer, the protagonist of Mosteghanemi *Fawḍā al-Ḥawās’s* (1997). The similarities between the life of Hayat as a writer and the description of writers’ lives in the quotation are blended in order to create the metaphorical meaning of the intertextual metaphor [5.2]. In other words, the blending of the intertextual quotation with the metaphoric expression is established by a metaphoric input that uses the same imagery of life as a ladder in the quotation. Thus. Mosteghanemi draws on the imagery in the quotation and describes how Hayat spends her entire life climbing and descending that ladder without giving any indication to people around her that she is out of breath or suffering. The only way Hayat expresses her suffering is by writing and words.

Intertextual metaphor [5.2] is translated by a direct rendering of its intertextual quotations and the dependent metaphoric expression. According to the model, this strategy can achieve the relevant translation that results in the target reader interpreting the meaning of the intertextual metaphor with less processing effort. The direct rendering can thus retain the dialogic association between the metaphorical expression and the intertextual quotation. Both Sreih (2007: 222) and Roberts (2015: 298-299) agree with the model in translating the intertextual quotation literally. Adopting the literal translation of the quotation is justified by its use of the universal

conceptual metaphor 'LIFE IS A LADDER'. This means that the quotation does not include any cultural information that might restrict its interpretation by the target reader. Thus, reproducing the same quotation in the target text preserves the metaphorical description of life's changing circumstances as a ladder that writers climb and descend easily. This imagery is the core of the quotation's meaning. This translation strategy is valid even though the target reader might not be familiar with the author of the quotation, Jabra, because such information is less relevant to the target reader; the translator would sacrifice it to communicate the meaning with less possible processing effort exerted by the reader.

In addition, the model proposes translating the metaphoric expression literally. The same strategy is also adopted by both translators, Sreih (2007: 222) and Roberts (2015: 298-299), who reproduce the metaphoric expression without change. The metaphoric expression describes how Hayat has the writers' skill in encountering life's difficulties without showing her weakness. This meaning is communicated using the quotation's imagery of life as a ladder that writers use with perfect ease. Thus, the metaphoric expression's meaning relies on the quotation's imagery, which involves the universal conceptual metaphor 'LIFE IS A LADDER'. The meaning conveyed by this conceptual metaphor is universally understood since it involves no culture-specific connotations. Therefore, the literal translation can communicate the meaning of the metaphoric expression in a relevant way to the target readers, as they can comprehend this meaning with less processing effort.

5.3.2 Translated intertextual quotations

Defined stylistic intertextual metaphors are not limited to those that incorporate intertextual quotations from the source language. For instance, in her trilogy,

Mosteghanemi uses a number of translated intertextual quotations in order to construct several stylistic intertextual metaphors. In particular, she adopts the Arabic translations of well-known intertextual quotations written originally in languages other than Arabic (e.g., English and French). Translating this type of stylistic intertextual metaphor requires adopting the intertextual quotations that convey the most relevant meaning to the target reader.

According to my model, the translator has to adopt the target language's available version of the translated intertextual quotation used in the stylistic intertextual metaphor because re-translating the ST's translated intertextual quotation is more likely to confuse target readers who are unfamiliar with the new, modified version of the original intertextual quotation. Therefore, adopting the original intertextual quotation, rather than re-translating it in the TT, conveys more relevant meaning to target readers. For example, if the adopted quotation is borrowed from an English text, the translator must use the corresponding expression as it appears in the original English text.

To illustrate, Mosteghanemi (1997: 64) quotes a saying by the Irish poet Seamus Heaney. In order to construct the stylistic intertextual metaphor [5.3], Mosteghanemi does not use Heaney's original words (in English). Instead, she adopts the Arabic translation of Heaney's words, as the ST in Table 17 below shows:

ST	<p>سَيِّئٌ لِّلنَّاطِلِ .. لَّيْسَ يَكُنْ مَنْ شَرَّيْءٍ أَحْمَدِيَّ بَفِي لَيْكُ لَهْرِيَّ أَح، سَوَى قَوْلِ لَيْسَ أَحْرَأَي رَلْنَدِي شَرِيَّ مَاسٍ وَيْنِي ((امش سَيِّئٌ لِّل مَوَاءِ .. مَخْطِئٌ لِّل مَلْتَعِقِ دَهْصِ مِجْحِ)) وَ لَيْكَذَا .. رَحْتَ لَمْشِ يَنْ حَقِّي دَرِي، عَكْسٌ لِمَنْ طَقَّ. (Mosteghanemi, 1997: 64)</p>
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TR	Fī al-nihāyah.. lam yakun min shay' aḥtamī bihi fī dhalika al-ṣabāḥ, siwā maqulah li-al-shā'ir al-iralandī Seamus Heaney (imshi fī al-hawā' .. mukhālīfan limā ta'taqidhu ṣaḥīḥan) wa hākadhā.. ruḥtu amshī naḥwa qadarī, 'aks al-mantiq.
PT1	In the end, the only protection I had that morning was the words of the Irish poet Seamus Heaney: "Walk in the wind, against everything you think is right." And that was how I went walking toward my destiny, against all reason. (Sreih, 2007: 34)
PT2	In the end, the only thing I could take refuge in that morning was the words of Irish poet Seamus Heaney, who spoke of treading air when the line runs out, and the fishers, 'who don't know and never try', pursuing the work at hand as their destiny. So it was that I, against all logic, went treading towards my destiny. (Roberts, 2015: 47)
MT	In the end, the only protection I had that morning was a saying by the Irish poet Seamus Heaney: "Walk on air against your better judgment." And that was how I went walking toward my destiny, against reason.

Table 17. Stylistic intertextual metaphor [5.3]

The source input of intertextual metaphor [5.3] involves the literal Arabic translation of the final stanza of Heaney's (1998) poem 'The Gravel Walks': "امش في الهواء.. مخطئاً" "imshi fī al-hawā' .. mukhālīfan limā ta'taqidhu ṣaḥīḥan", which in the original English text reads: "walk on air against your better judgment". Heaney apparently asks his readers to take the initiative in life even if it is sometimes not prudent. The phrase 'walking on air' conveys meaning associated with the "effort of determination and defiance" (Collins, 2003: 195). In other words, Heaney uses the imagery of "walking on air" to depict the risk that comes with the determination to defy "the ingrained, the expected, the natural" (ibid).

Mosteghanemi adopts the imagery in Heaney's quotation as a metaphoric input used to construct a metaphorical expression. The aim of this expression is to describe Hayat, the female protagonist of *Fawḍā al-Hawās* (1997). In particular, the intertextual metaphor describes Hayat's determination to meet her lover while the country (Algeria) confronts violent Islamist terrorism during the Black Decade. To communicate this meaning, Mosteghanemi depicts Hayat as using Heaney's advice in the quotation to protect her in the dangerous situation she confronts. In particular, the imagery of "امش على هواء" "imshi fī al-hawā", in English means "walking on air", is adopted to describe Hayat's determination to walk towards her destiny (i.e., meeting her lover) despite the risk involved in this unreasonable act.

As is the case with the translation of most defined stylistic intertextual metaphors, translating this example requires reconstructing the blending between its quotation and the dependent metaphorical expression. To achieve this task, the model proposes adopting the original phrase as it appears in Heaney's (1998) poem 'The Gravel Walks': "walk on air against your better judgment". Using the original form of the quotation in English ensures that the target reader recognises both its meaning and stylistic value. This observation is overlooked by Sreih (2007: 34), who opts to provide a new translation of the quotation rather than adopting the original phrase in English, which the target reader would recognise. Similarly, Roberts (2015: 47) paraphrases the meaning of the translated quotation and adds irrelevant, exaggerated details to explain it. This approach to rendering the translated intertextual quotations results in the target readers spending more cognitive effort for less cognitive effect that leads to less relevant meaning.

The metaphoric expression of intertextual metaphor [5.3] is translated by a direct rendering of its content. Both Sreih (2007: 34) and Roberts (215: 47) adopt this strategy and produce a literal translation of the metaphorical expression. The literal translation can retain its relevant meaning, which depends on the imagery in the quotation. The quotation's imagery of "walking on air against better judgment" is compared to Hayat's walking towards destiny (her lover) against reason (the dangerous situation). Therefore, adopting the literal translation "I went walking toward my destiny, against reason" can retain the dialogic relationship between the metaphoric expression and the intertextual quotation.

In the trilogy, a number of intertextual metaphors involve quotations from neither the source nor the target language. Mosteghanemi constructs several stylistic intertextual metaphors that involve the Arabic translations of intertextual quotations whose original sources are French texts. Such intertextual metaphors can be translated by adopting the target language's (i.e., English) available translation of the intertextual quotation. However, this solution is not usually applicable, especially when the target language's available translation of the quotation varies from its original version. As Kershaw (2014: 189) has noted, "translated intertextuality can result in complex reinterpretations of the intertext ... since translators are quite at liberty to vary their strategies as they see fit, and in accordance with norms established by what Hermans calls 'translation-specific intertextuality'". This means that, in many cases, the target language's existing translations (e.g., in English) of most foreign intertextual quotations (e.g., French) do not necessarily always convey their exact meaning in their original context. For example, several literary works are translated to other languages by adaptation, and their original content, meaning and themes might be changed, modified or partially omitted.

The model, therefore, proposes that if the foreign intertextual quotation has already been translated into the target language, the translator needs to evaluate this translation and determine whether its meaning is relevant to the content of the stylistic intertextual metaphor. In some cases, the original content of the intertextual quotation is adjusted or omitted in the available translation in the target language. In this case, the translator must translate it in a way that conveys the meaning of the intertextual quotation in the ST. To illustrate, consider the following stylistic intertextual metaphor [5.4], which involves the literal Arabic translation of a line from Jacques Brel's French (1959) song 'Ne me quitte pas':

ST	صقت ج الثبيل بدم اقال ((فانك اراض محرقو قوت في حك من لقام ح ما لي في حك فيس ان في اوج عطفاه)) وراهن تاع ربي ع هذا لامر لقا حون يسان هذي بلن وات ال اع ج اف. (Mosteghanemi, 1993: 99)
TR	Şaddaqt Jacques Brel 'indamā qāl ((hunāka arādī maḥrūqah tamnaḥak min al-qamḥ mā lā yamnaḥak nisān fī awaj 'aṭā'ih)). Wa rāhant 'alā rabī' hadhā al-'umur al-qāḥil wa nisān hadhih al-sanawāt al-'ijāf.
PT1	I believed Jacques Brel when he said that there are scorched fields that provide you with more wheat than April can at its peak. So I placed all my bets on the spring of this lifetime and on the April of these desperate years. (Sreih, 2003: 62)
PT2	I believe Jacques Brel when he said, 'Scorched fields can give more corn than the best of Aprils.' I bet on a spring for this parched life, an April for these blighted years. (Cohen, 2013: 68)
MT	I believed Jacques Brel when he said that "There are scorched fields that provide you with more wheat than April can at its peak." So, I bet on the spring of this parched life and the April of these blighted years.

Table 18. Stylistic intertextual metaphor [5.4]

The source input involves the following expression: “فأرض محروقة تفيحك من القمح ما ل / hunāka arādī maḥrūqah tamnaḥak min al-qamḥ mā lā yamnaḥak nisān fī awaj ‘aṭā’ih”. This expression represents Mosteghanemi’s Arabic translation of Brel’s (1959) French lyrical line “Il est, paraît-il - Des terres brûlées - Donnant plus de blé - Qu’un meilleur avril”. This French phrase can be translated literally into English as follows: “There are burned fields that provide you with more wheat than April can at its peak”. The intertextual quotation portrays the faith of the singer in recovering the disturbed relationship with his lover. In particular, the imagery of ‘a scorched field’ is used to describe this troubled love relationship. However, the singer is optimistic that his relationship will be more successful in the future. This optimistic view is compared to the way in which some scorched field, despite its destruction, can still yield more wheat than good fields can in the best of Aprils.

Mosteghanemi uses the rich imagery in the quotation to construct a metaphoric expression that describes the disturbed love relationship between Khaled, the protagonist of *Dhākirat al-Jasad* (1993), and his lover Hayat. The way in which Khaled once foolishly believed in the success of this love relationship is compared to the irrational belief that a parched field can yield crops in the spring season (April). In particular, the metaphoric expression uses the intertextual quotation’s corresponding imageries of “الـقاحل” “al-qāḥil”, in English “parched”, and “الـعجاف” “al-‘ijāf”, in English “blighted”, to depict the time Khaled spent in his disturbed relationship with Hayat.

The model agrees with Sreih (2003: 62) and Cohen (2013: 68) in translating the intertextual quotation from Brel’s song using a direct rendering of its meaning. This decision is made after evaluating the available translations of the French song in English. Among the English translations of Brel’s French song, Ron McKuen’s (1966)

adaption 'If You Go Away' is likely to contain the most familiar lyrics for the English reader (cited in Gorrée, 2005: 202) because several popular singers such as Frank Sinatra have sung McKuen's adapted version of Brel's song. Nevertheless, McKuen's translation has very little resemblance to the meaning and form of the original French lyrics. In particular, McKuen not only changed the original title, but also, and more importantly, omitted the lines that Mosteghanemi (1993: 9) quotes in order to construct stylistic intertextual metaphor [5.4]. Consequently, McKuen's adaption cannot be treated as a relevant translation of the intertextual quotation incorporated in the ST's stylistic intertextual metaphor. Instead, the literal translation of the line quoted from Brel's song is the most relevant strategy that can preserve its meaning and function in the target text.

In addition, the model adopts the direct translation of the ST's expression. In particular, the model preserves the first image, "al-qāḥil" or "parched", of the ST's expression, which semantically corresponds to the intertextual quotation's image "scorched". This choice agrees with Cohen's (2013: 68) translation but disagrees with Sreih (2003: 62), who omits the metaphoric image in the TT. The ST's second image, "السِّنُّ وَاتَّالِعْ جَافٌ" "al-sanawāt al-'ijāf", is translated by the model using its relevant equivalent "lean years". This translation retains not only the ST's image's relation with the intertextual quotation's image "scorched fields" but also its poetic effect. Mosteghanemi borrows the description "al-'ijāf" from a Qur'anic verse in which Joseph interprets Pharaoh's prophetic dream of "seven lean cows" as "seven lean years" (Qur'an, 12: 43-49). The same incident is mentioned in the Bible using the phrase "seven lean..." (Genesis 41: 1-36). Therefore, the model's adoption of the phrase "lean years" conveys more relevant meaning to the target reader, who is likely to be familiar with its intertextual association.

The meaning and function of the ST's second image, "السنواتال عجا ف" "al-sanawāt al-'ijāf", is less clearly communicated in both Sreih's (2003: 62) and Cohen's (2013: 68) translations. Sreih chooses to adopt the functional equivalent "desperate", which interrupts the association between the metaphoric expression and the intertextual image of "scorched fields" in the intertextual quotation. Unlike Sreih's translation, Cohen is in favour of the more relevant equivalent "blighted" to translate "السنواتال عجا ف" "al-'ijāf". However, while this translation retains the relationship between the metaphoric expression and the imagery in the intertextual quotation, it sacrifices the poetic effect of the phrase conveyed through its relation to the religious texts.

5.4 Embedded stylistic intertextual metaphors (intertextual wordplay)

The aim of this section is to demonstrate the translation of embedded stylistic intertextual metaphors in Mosteghanemi's trilogy according to the model. While defined stylistic intertextual metaphors involve independent intertextual quotations, the structure of this type of stylistic intertextual metaphor embeds modified versions of well-established intertextual phrases. This method of modifying intertextual phrases can be referred to as metaphoric intertextual wordplay.

In general, wordplay is recognised as "the various textual phenomena in which structural features of the languages are exploited" (Delabastita, 1996: 128). Nida (1993: 87) has described the use of wordplay as follows: "playing on the meaning and formal resemblance of words is a universal phenomenon, and in some languages this rhetorical device is extensively encouraged and practiced". Therefore, the structure of wordplay is realised as "a communicatively significant confrontation of two linguistic

structures with more or less similar forms and with more or less different meanings” (Delabastita, 1996: 128). The aim of the modified structure of wordplay is “arousing laughter or amusement, and sometimes also to concentrate meaning” (Newmark, 1988: 217).

When the wordplay is based on an intertextual phrase, it can be referred to as intertextual or “allusive wordplay” (Leppihalme, 1996: 200). However, when used in embedded stylistic intertextual metaphors, intertextual wordplay is constructed to convey metaphoric meaning. In the trilogy, Mosteghanemi adopts a number of culturally rooted phrases from religious and literary texts as well as Arabic idiomatic expressions. However, these phrases are adopted with a modification of their structures and meaning. Mosteghanemi replaces some of the keywords of intertextual phrases with new ones that are more appropriate to the context of the trilogy. For instance, several Qur’anic phrases are modified in the trilogy in order to create new metaphoric expressions that describe different characters and situations in the novels.

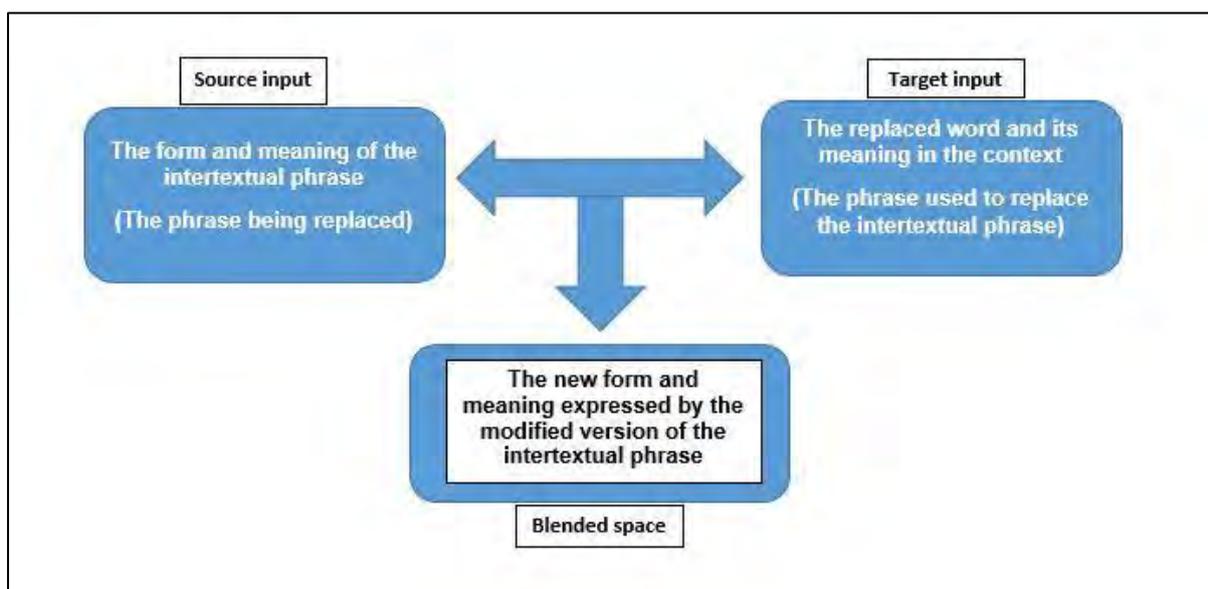


Figure 8. Blending network of embedded stylistic intertextual metaphors

According to the model, the conceptual structure of embedded stylistic intertextual metaphors involves the blending of several inputs. As Figure 8 shows, the source input encompasses the intertextual phrase before modification. The target input involves the replaced items used to modify the original intertextual phrase. Blending these two inputs generates a new mental (blended) space. The structure of the blended space integrates elements from the source and target inputs to convey new metaphoric meaning.

By incorporating intertextual wordplay, embedded stylistic intertextual metaphors re-contextualise intertextual phrases in order to convey new meaning in a new context. Evidentially, this feature is common in most intertextual metaphors, as they incorporate references to different intertextual sources into their structures and meanings. However, in embedded intertextual metaphors, the integration of intertextual references involves modifying their original structures, which are “fixed conventionally in the minds of a group of language users” (Leppihalme, 1996: 200). The aim of this modification is to produce a metaphoric intertextual wordplay used as “a deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind” (Delabastita, 1997: 1-2).

In the trilogy, Mosteghanemi amuses her readers by using different examples of intertextual wordplay to describe particular characters and situations metaphorically. The source of this amusement is the manipulation of the well-established structures of the intertextual phrases. Mosteghanemi’s adoption of metaphorical intertextual wordplay, however, has a key implication for the way in which embedded stylistic intertextual metaphors are translated. This is because the identification of the original intertextual phrase requires a high intertextual competence from both the translator

and the target reader. Moreover, another difficulty posed by translating wordplay is its high demand for creative linguistic manoeuvring by the translator. This is mainly because of issues related to interlingual asymmetry, which implies that languages have different meaning-form distributions. As Delabastita (1994: 223) has noted, “the semantic and pragmatic effects of source-text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart”.

According to the model, translating embedded stylistic intertextual metaphors involves retaining, as much as possible, the cognitive effect of the original intertextual wordplay. Achieving this translation first requires evaluating the translatability of the meaning and form of the original version of the ST’s intertextual phrases. This task involves assessing whether the direct transference of the ST’s wordplay to the TT can convey meaning the target reader would recognise. Drawing on this evaluation, the translator can decide whether to adopt a direct rendering of the wordplay or resort to more creative alternatives, such as adding rhetorical phrases. If the wordplay involves culture-specific intertextual phrases, creative recontextualisations are required to produce relevant translations. The aim of these recontextualisations is that the TT reader “is enabled to engage in play and to derive pleasure from it” (Marco, 2010: 292).

In the following two sections, I demonstrate the translation of two main types of embedded stylistic intertextual metaphors. The first section (5.4.1) concerns the translation of embedded stylistic intertextual metaphors that incorporate intertextual wordplay based on culture-specific expressions. In the second section (5.4.2), I

demonstrate how to translate metaphoric intertextual wordplay that depends on universal intertextual expressions.

5.4.1 Culture-specific intertextual metaphoric wordplay

Several embedded stylistic intertextual metaphors involve expressions rooted in the source culture. The target reader is thus less likely to recognise the original phrase whose structure is modified in the wordplay. Therefore, the meaning conveyed by the ST's metaphoric intertextual wordplay and its poetic effect are more likely to be unrecognised by the target reader. As Leppihalme (1996: 214) has noted, "to try to evoke unknown sources can hardly be an effective strategy". Thus, the problem of translating this type of intertextual metaphor is not so much a linguistic one as a cultural one.

To deal with this translation problem, the translator must use his/her creativity to create an equivalent of the ST's wordplay that can retain its meaning and function. The model proposes adopting a new wordplay or another appropriate stylistic recreation that can compensate the target reader for the lost effect of the original wordplay. On some occasions, the translator is advised to omit the ST's intertextual wordplay, especially if it could disturb the target reader's understanding of the target text, because communication "crucially involves determining what one can communicate to a particular audience, given their particular background knowledge" (Gutt, 1990: 146).

For example, Mosteghanemi (2003: 31) constructs the following embedded stylistic intertextual metaphor [5.5] using a wordplay based on an intertextual phrase from the Qur'an. Mosteghanemi borrows the syntactic form of a highly significant verse in the holy Qur'an and replaces its key lexical item with a new one. The aim of this intertextual

wordplay is to describe the shocked feeling of a photographer in ‘*Ābir Sarīr* (2003) who witnesses several massacres in Algeria during the Black Decade, as Table 19 below shows:

ST	(Mosteghanemi, 2003: 31) هَا هُوَ ذَا الْمَوْتِ مُمَدَّدًا أَمَامَكَ فَجِي مَدِّ لِبَصَرِ. فِي هَذَا لِبَصَوْرٍ.. قُمْ فَصَوِّرْ!
TR	Hā huah dhā al-mawt mumaddad amāmak ‘alā madd al-baṣar... ayyuhā al-muṣawwir. Qum fa-ṣawwir.
PT	Death lies spread out before you as the eye can see. So rise, O photographer, and photograph! (Roberts, 2016: 23)
MT	Here is the death lying down in front of you as the eye can see. So rise, O photographer, and photograph!

Table 19. Stylistic intertextual metaphor [5.5]

The source input involves the original Qur’anic verse “يَا أَيُّهَا الْمُدَّثِّرُ قُمْ فَأَنْذِرْ”/“yā-ayyuhā l-muddathir. Qum fa-andhir”, which is translated as “O thou enveloped in thy cloak, Arise and warn!” (Qur’an, 74: 1-2). This verse is revealed to the Prophet Muhammed after a pause in the revelation of quite some time. Therefore, it has an important status for Muslim and Arab readers. The verse starts with a call from Allah to his Prophet Muhammed describing him as “الْمُدَّثِّرُ”/“al-muddathir”, which in English means “the cloaked one”. This call is an injunction for the Prophet to be ready for the order that Allah is about to say to him. Allah’s order involves an alert that the Prophet should ‘arise’ as there is no longer time for rest, and that he should ‘warn’ humanity that it should worship its Creator.

Mosteghanemi modifies the verse’s form to describe the narrator of ‘*Ābir Sarīr*’s (2003) order to the photographer to rise and capture the death that takes place in Algeria. The narrator’s aim is to tell the photographer that it is time to rise and document the violent occurrences rather than to rest and live in solitude. As Table 19 demonstrates,

Mosteghanemi constructs the wordplay as follows “اَيُّهَا الْمَصُوِّرُ.. قُمْ وَاصْصُوِّرْ”/“ayyuhā al-muṣawwir. Qum fa-ṣawwir”, which is literally translated as, “O you photographer. Arise and photograph”. Mosteghanemi replaces the verse’s description of the Prophet “الْمُدَّثِّرُ”/“al-muddathir”, in English (the cloaked one), with the word “الْمَصُوِّرُ”/“al-muṣawwir”, in English “photographer”, and keeps the calling article “اَيُّهَا”/“ayyuhā”, which means in English “O you”. In the second part of the verse, Mosteghanemi preserves the word “قُمْ”/“qum”, which in English means “arise”, and replaces the word “الْوَارِئُ”/“andhir”, which in English means “warn”, with the word “صُوِّرْ”/“ṣawwir”, which in English means “photograph”.

Reproducing the same stylistic intertextual metaphor [5.5] in the target text is not an easy task; it involves a culture-specific intertextual phrase (the Qur’anic verse). The target reader is likely to be unfamiliar with the absent intertextual phrase and the connotation based on which the intertextual wordplay in [5.5] is constructed. In other words, the English language does not include an equivalent with a similar syntactic structure to the Qur’anic verse that also conveys its connotation. According to the model, overcoming this dilemma requires a creative solution from the translator. For instance, the translator can sacrifice the form of the intertextual wordplay at the expense of another structure in the TT that can convey more relevant meaning to the target reader. This strategy is a reasonable solution because keeping the same form of the ST’s intertextual metaphor is unlikely to trigger any effect in the mind of target readers who are not familiar with the Qur’anic verse in its Arabic form. Therefore, the relevant solution is to reconstruct the ST’s intertextual wordplay in the target text in such a way that the new expression conveys the original’s meaning and effect.

According to the model, Cohen's (2016: 23) translation achieves this goal by adopting a stylistic recreation of the syntactic structure of the ST's intertextual wordplay. Specifically, Cohen's translation reads: "So rise, O photographer, and photograph". Cohen starts with the verb "rise" to retain the sense of divine order communicated by the original Qur'anic verse in the ST's intertextual wordplay. This procedure preserves the function of the ST's wordplay, which involves highlighting the need of the photographer to take his responsibility of documenting how people die in different massacres around the world. In addition to constructively changing the syntactic structure of the ST's intertextual metaphor, Cohen rightly uses the word "O" as an equivalent to the ST's word "أَيُّهَا"/"ayyuhā". Using the letter "O" before the word "photographer" communicates the way in which the narrator directly addresses the photographer, which is similar to how Allah addresses the Prophet in the adopted verse in the ST. Moreover, using the interjection word "O" communicates a similar effect to the target reader as the formal address of the Qur'anic verse to the Prophet. This intertextual effect is adopted in the ST's intertextual metaphor in order to convey the sense of the photographer's heightened responsibility.

In the following example, I demonstrate the translation of a more complex case of embedded stylistic intertextual metaphors that incorporate wordplay based on culture-specific intertextual phrases. The translation task becomes more demanding when the intertextual wordplay involves extended expressions that depend on the connotation of the original intertextual phrase. To illustrate, consider Mosteghanemi's (2003: 199) following intertextual metaphor [5.6], which involves an intertextual wordplay on a well-known Qur'anic description. The Qur'anic phrase is modified to construct an intertextual wordplay used by the narrator of *Ābir Sarīr* (2003) to describe his lover.

ST	(Mosteghanemi, 2003: 199) سرّيتي (أي أحملة لكذب) (ليمكن أن نلق الملائكة إلبمزيد من الـحطب .)
TR	Saīdatī (yā ḥammālat al-kadhib) lā yumkinunā inqādh al-nnār illā bimazīd min al-ḥaṭab.
PT	'Madame, "bearer of lies",' I said, 'we won't be able to rekindle the flames without bearing more firewood.' (Roberts, 2016: 181)
MT	Oh, naughty Mrs. "bearer of lies", 'we won't be able to save my yearning fire without more of your firewood'.

Table 20. Stylistic intertextual metaphor [5.6]

As a source input, Mosteghanemi adopts the phrase “أحملة لكذب”/“ḥammālat al-ḥaṭab”, which literally means “(female) bearer of firewood”. For Arabic readers, this expression conveys a meaning related to a specific Qur’anic context, in which the opponent of the Prophet Muhammad, ‘أبو لهب’/‘Abū Lahab’, and his wife are criticised and cursed. The wife is particularly described by the phrase “ḥammālat al-ḥaṭab” or “(bearer of firewood)” because she used to throw caltrops in the way of the prophet (Qur’an, 111: 1-5). This connotation is likely unknown for most English readers who do not recognise the context of the Qur’anic verse. Mosteghanemi substitutes the word “أحملة لكذب”/“ḥaṭab”, in English “firewood”, with “كاذب”/“kadhib”, in English “lies”, in the original phrase “bearer of firewood” to construct the wordplay “bearer of lies”. In ‘*Ābir Sarīr*’, the narrator uses this wordplay to metaphorically compare his lover to the wife of Abū Lahab as described in the Qur’anic verse. In other words, the wordplay functions as a critical nickname for the narrator’s lover, who used to lie about how she loves him.

However, Mosteghanemi uses a metaphoric expression whose meaning depends on the Qur’anic verse used in the wordplay. The metaphoric expression compares the narrator’s yearning for his beloved to a fire that needs firewood to survive. The

association between the metaphoric expression and the wordplay depends on imagery. In particular, the imagery of fire and firewood in the metaphoric expression is related to the original Qur'anic phrase "(female) bearer of firewood". In other words, the supportive imagery in the metaphoric expression helps the reader evoke the original phrase used in the metaphoric intertextual wordplay.

Despite its reliance on a culture-specific intertextual phrase, the intertextual wordplay in [5.6] must be preserved in the TT. This decision is justified because the wordplay depends on a Qur'anic phrase that conveys meaning associated with another metaphoric expression in the ST. However, the model proposes adding textual clues to the cultural connotation of the wordplay. Unlike Roberts's literal translation (2016: 181), the model's translation involves the textual clue "Oh, naughty Mrs." before the wordplay "bearer of lies". This addition is necessary because it compensates target readers for their unfamiliarity with the connotation of the Qur'anic phrase used in the wordplay (i.e., the sense of criticism).

The imagery in the ST's metaphoric expression needs to be explained by textual clues as to its communicative meaning. In particular, the ST's metaphoric expression reads: "we won't be able to save the fire without more firewood". The narrator depicts his yearning for his lover as a fire that survives only with more firewood (his lover). This imagery is associated with the image of a bearer of firewood used in the Qur'anic verse. For the TT's reader, the intertextual association between the metaphoric expression and the Qur'anic verse is less recognised because of the culture-specific meaning conveyed by the Qur'anic verse. Therefore, the model proposes adding the textual clues "my yearning fire" and "your firewood" to the original expression as follows: "we won't be able to save my yearning fire without more of your firewood".

These clues help the TT's reader recognise the relevant meaning and the poetic effect of the imagery in the ST's metaphoric expression using less processing effort. The reader would pointlessly exert this effort to search for the relation between the metaphoric expression and the culture-specific Qur'anic verse, which they are less likely to recognise.

5.4.2 Universal intertextual metaphoric wordplay

The other type of embedded stylistic intertextual metaphors involves wordplay based on fixed expressions that convey universally recognised meaning. Universal idioms and phrases are characterised by their similar lexical meaning, and to a lesser extent, their similar component structure in different languages. In the trilogy, Mosteghanemi tends to substitute the key words of several universal idioms with other words more appropriate to the context of the novels. These modifications result in a number of examples of intertextual wordplay that communicate different metaphoric meanings in a stylistic, poetic way. As Veisbergs (1997:157) has described it, "wordplay based on such fossilized idioms produces a strong stylistic effect by creating a contrast with the 'normal' reading of the idiom in its unchanged form and so defeating the reader's or the listener's expectation". Mosteghanemi uses the effect of such wordplay to poetically depict the feelings of the trilogy's characters.

According to the model, translating embedded stylistic intertextual metaphors essentially involves retaining the communicative meaning of their metaphoric wordplay based on universal intertextual idioms. When the idiomatic expression used has a similar meaning and form in the TT, the translator needs to re-contextualise the ST's intertextual wordplay by replacing the adopted idiom with its equivalent idiom in the TT. Such a strategy is clarified in example [5.7] below. However, more creativity is

required from the translator when the ST's wordplay involves an idiom that conveys a similar meaning in the TT but with a different syntactic structure. In such cases, the TT's reader has to be compensated for the confusion caused by the different linguistic forms between the ST and TT's idioms. One possible solution is to deconstruct the wordplay of the idiom used and add metaphoric clues to its communicative meaning to create a new, relevant metaphoric meaning, as is the case in example [5.8]. This solution compensates the target reader for the loss of the stylistic effect of the ST's wordplay.

Consider, as an example, Mosteghanemi's (1993: 222) embedded stylistic intertextual metaphor below, which involves wordplay based on an idiom with universal meaning and form.

ST	(Mosteghanemi, 1993: 222) لَمْ أَقْدِمْ لَكَ حَبَاً عَلَى طَبَقٍ مِّنْ شِعْرِ عَلَى طَاوِلَةِ هِيَ بَيْتِي؟!!
TR	Alam uqaddim laki ḥubban ‘alā ṭabaq min shi‘r ‘alā ṭāwilah hia baītī?!
PT1	Did I not offer you love on a poet's plate ... in my flat? (Sreih, 2003: 146)
PT2	Hadn't I presented you with love on a platter of poetry laid on the table of my apartment? (Cohen, 2013: 162)
MT	Hadn't I presented you with love on 'a poetry platter' laid on a table, that is, my apartment?

Table 21. Stylistic intertextual metaphor [5.7]

Stylistic intertextual metaphor [5.7] depicts how Khaled, the narrator of *Dhākirat al-Jasad* (1993), provides his lover, Hayat, with the chance to love another man effortlessly. This occurs in the novel when Khaled meets with Hayat in his house and gives her a poetry collection written by his friend Ziyad, which later leads to Hayat

falling in love with Ziyad. To communicate this meaning, Mosteghanemi adopts the source input that involves the Arabic idiom “على طبق من ذهب”/“alā ṭabaq min dhab”, which literally means “on a golden platter”. This idiom is usually used in Arabic to describe the situation in which one gives something to someone without that person having to work or make an effort to receive it. In English, the idiom “on a silver platter” not only conveys a similar meaning to the Arabic idiom, but also has relatively similar form, except the word ‘gold’ is replaced with ‘silver’ in the English idiom. However, Mosteghanemi does not use the original Arabic idiom without modification. To construct the wordplay, Mosteghanemi replaces the word ‘ذهب’/‘dhab’, in English ‘gold’, in the Arabic idiom with the word ‘شعر’/‘shi‘r’, which in English means ‘poetry’. The result is the ST’s wordplay that reads as follows: “على طبق من شعر”/“alā ṭabaq min shi‘r”, literally translated as “on a poetry platter”. The replaced word ‘شعر’/‘shi‘r’ is used in the metaphor to refer to Ziyad because he is described in the novel as a poet. Consequently, the metaphor uses the word ‘شعر’/‘shi‘r’ as an indication of the means through which Hayat comes to know Ziyad. In addition, Mosteghanemi not only replaces a word in the original idiom, but also adds to its content. Specifically, she extends the form and content of the Arabic idiom by adding a description of the location where Khaled introduces Hayat to Ziyad; she describes the location of the metaphorical “platter of poetry” in the wordplay as located on “طاولة”/“ṭāwilah”, in English means “a table”, which represents Khaled’s “apartment”.

According to the model, stylistic intertextual metaphor [5.7] is translated by reproducing its creative modification of the original Arabic idiom. This can be achieved by adopting the English idiom “on a silver platter” because its meaning and form are similar to the Arabic idiom “on a golden platter” used in the wordplay in the ST. Despite their use of two related hyponyms (gold and silver), the Arabic and English idioms

share similar connotations and forms. In order to reconstruct the ST's wordplay in the TT, the translator needs to replace the word "silver" in the English equivalent "on a silver platter" with the word "poetry". This replacement results in a modified version of the idiom that can still trigger the absent idiom in the mind of the target reader, who recognises the English idiom, leading him/her to appreciate its poetic and stylistic value. This is why the syntactic structure of the original English idiom should be preserved in the TT with only a replacement of the word "silver" with the word "poetry".

Both Sreih's (2003: 146) and Cohen's (2013: 162) translations communicate less relevant meaning. Sreih mistakenly uses the word "poet" instead of "poetry" as a replacement for the word "golden" in the original Arabic idiom. This mistranslation wrongly communicates that Hayat's first encounter with the "poet" Ziyad occurs in a face-to-face meeting rather than through Khaled's suggestion that she read Ziyad's poems. In comparison to Sreih's translation, Cohen's involves the wordplay based on the equivalent idiom "on a silver platter". However, instead of using the idiom's recognised word order "on a poetry platter", Cohen prefers to adopt a different word sequence: "on a platter of poetry". According to the model, such a change will cost the target reader unnecessary extra processing effort to identify the original idiom "on a silver platter" and incorporate its connotation into the wordplay.

In addition, the model translates the supportive phrase of the wordplay as "laid on a table, that is, my apartment". This translation preserves Mosteghanemi's depiction of Khaled's "apartment" as the metaphoric "table" on which the "platter of poetry" is laid. The model retains this metaphoric link in the TT by using the phrase "that is" to highlight the metaphorical sense of the word "table". Cohen preserves both the metaphoric extension "on the table" and the explanatory phrase "my apartment".

However, Cohen’s translation literally describes the metaphorical table as part of Khaled’s apartment: “on the table of my apartment”. This description is not relevant to the ST, which uses the word “table” to depict Khaled’s apartment and metaphorically extends the wordplay “a poetry platter”. Unlike Cohen, Sreih omits this imagery and only uses the phrase “in my flat”. This translation leads to the loss of the metaphorical association between the word “platter” and the phrase “on the table”, which refers to Khaled’s apartment.

The following example shows how the translation of embedded stylistic intertextual metaphors can be more problematic even if the intertextual idiom used is universal. A number of embedded stylistic intertextual metaphors incorporate wordplay based on universal idioms that have different syntactic structures in the target language. Translating this type of stylistic intertextual metaphor requires creative treatment from the translator. The main aim of such treatment is to communicate as much as possible of the meaning of the wordplay and its stylistic poetic effect. One possible solution is to sacrifice the wordplay; this translation loss may be necessary in order to gain and preserve the relevant meaning of the source intertextual metaphor in the TT. To compensate the target reader for such a loss, the translator can retain the wordplay’s poetic effect using other relevant stylistic devices, such as using a related metaphor and a paraphrased expression of the idiom used. For example, Mosteghanemi (2003: 173) constructs the following embedded stylistic intertextual metaphor [5.8], which involves wordplay based on an Arabic idiom that has a similar meaning in English but a different form.

ST	<p>لغنت وأضي وتا طوي ا شغ اعن زوجي للنائمة جوارى بمطلع عفتنا بي عطيني من نحة ال معفة ولا بياغة، لنتر مم اي عطيني جده ال الذي أعف ه عن ظهر زواج! (Mosteghanemi, 2003: 173)</p>
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TR	Kuntu aqđī waqtan řawīlan munshaghilan ‘an zawjatī al-nā’imah bijiwārī, bimuřāla‘at kitāb ya‘řīnī min mut‘at al-ma‘rifah wa al-mubaghatah, akthar mimā ya‘řīnī jasaduhā al-ladhī a‘rifuh ‘an řahr zawāj!
PT	Sometimes I’d spend hours in bed oblivious to the wife sleeping next to me, so engrossed was I in reading a book that provided me with more enjoyment and suspense than her body which, married folks that we were, I knew like the back of my hand. (Roberts, 2016: 156)
MT	I used to spend hours in bed, next to my sleeping wife, busy with reading books that provided me with more enjoyment and suspense than her body, which I know by heart, a heart exhausted by a time-worn marriage!

Table 22. Stylistic intertextual metaphor [5.8]

The stylistic intertextual metaphor [5.8] depicts how ‘*Ābir Sarīr*’s (2003) narrator finds more enjoyment and suspense in reading books than in making love to his wife. In particular, the extent to which the narrator became bored with his sex life with his wife (her body) is compared to the way in which one memorises something by heart. To communicate this meaning, Mosteghanemi adopts the source input of the Arabic idiom “عن ظهر قلب”/“an řahr qalb”, which literally means “on a back of a heart”. The idiom is used in Arabic to describe something as perfectly, thoroughly learned and memorised. A similar meaning is conveyed in English by the idiom “to know something by heart”. However, despite the fact that the Arabic idiom and its corresponding English idiom convey similar connotations, they do not share a similar syntactic structure. While the Arabic idiom involves the richer image “ظهر قلب”/“řahr qalb”, which in English means literally “back of heart”, to depict the extent to which something is memorised perfectly, the English idiom uses only the main image “heart” to convey the same connotation.

Using the Arabic idiom, Mosteghanemi constructs the intertextual wordplay as follows: “أعرفه عن ظهر زواج”/“a‘rifuh ‘an řahr zawāj”, which literally means, “I know it on back of

marriage". Mosteghanemi thus replaces the word "قلب" "qalb", in English means "heart", in the Arabic idiom with the word "زواج" "zawāj", in English means "marriage", and keeps the other part of the image, "ظهر" "zahr" or "back" in the idiom, unchanged in the ST. The ST's wordplay communicates a highly creative meaning that at first glance seems to convey a positive connotation that the narrator truly knows his wife's body as a sign of extreme love. However, this interpretation is less relevant to the context of the novel, which reveals a more negative connotation. The most relevant meaning of the wordplay is that the narrator is bored with his sex life with his wife to the extent that reading books becomes more pleasant than making love to her. The narrator's lack of enthusiasm towards his sex life with his wife is compared to the way in which he memorises his wife's body by heart as a result of their old, boring marriage.

The translation of stylistic intertextual metaphor [5.8] requires retaining the relevant meaning and function of its intertextual wordplay in the TT. According to the model, the relevant meaning is the interpretation that costs the target reader less cognitive effort to reach a satisfying cognitive effect. To communicate this meaning to the TT's reader, the ST's wordplay has to be sacrificed, as the equivalent idiom in English does not syntactically match the structure of the Arabic idiom used in the wordplay. In particular, the intertextual metaphor uses the word "ظهر" "zahr" to allude to the Arabic idiom. This word is not part of the English equivalent idiom; therefore, translating the intertextual metaphor [5.8] either literally or by using the English equivalent cannot convey the meaning of the ST's wordplay nor its stylistic value because using the same syntactic form of the Arabic idiom will result in an irrelevant translation that will confuse the target reader.

To address this translation issue, the model proposes adopting more creative solutions, such as combining the original idiom with metaphoric clues that help retain the relevant meaning of the ST's wordplay in the TT. In particular, the model replaces the ST's wordplay with the phrase "her body, which I know by heart, a heart exhausted by a time-worn marriage!" This translation communicates the wordplay's function of describing how the narrator is highly familiar with his wife's body because of their long, boring marriage. Using the stylistic device of anadiplosis, or repeating the word "heart" in the idiom, and in the added phrase "a heart exhausted by a time-worn marriage" conveys a poetic effect that can retain part of the ST's wordplay effect.

The model's solution conveys more relevant meaning and function in comparison to Roberts's translation (2016: 156), which replaces the ST's wordplay with a simile without any poetic compensation. Roberts adopts the phrase "married folks that we were" as well as the English idiom "the back of my hand" to communicate how well the narrator knows his wife's body. However, Roberts's translation does not provide any indication of the ST wordplay's connotation that the narrator feels boredom towards his marriage. Moreover, Roberts seems to exert less apparent effort in retaining the poetic stylistic effect of intertextual metaphor [5.8]. In other words, in comparison to the model's addition of the creative phrase "a heart exhausted by a time-worn marriage", Roberts's translation involves no creative construction that can compensate the target reader for the lost effect of the sacrificed ST's intertextual wordplay.

5.5 Conclusion

This chapter has been concerned with demonstrating the translation of stylistic intertextual metaphors, which can involve intertextual quotations and wordplay. I have

found that the translation of the intertextual metaphor requires clarifying the ambiguous meaning of the intertextual quotation used if it is from the SL and its meaning is context-dependent. When the intertextual metaphor involves a translated intertextual quotation, the translator must evaluate the most relevant version of the intertextual quotation that can retain the meaning of the quotation in the ST.

Another major finding concerns the translation of intertextual metaphoric wordplay. Most studies dealing with the translation of metaphoric intertextual wordplay have tended to adopt convenient strategies (e.g., Newmark, 1981; Delabastita, 1996). For example, in many cases, replacing the idiom with similar one in the TT results in irrelevant renditions. These studies pay less attention to the different examples of wordplay whose meaning and function depend not only on a complex syntactic structure but also on an intertextual reference. The model proposes adopting creative solutions to compensate the target reader for the inevitable loss of the effect of the ST's wordplay caused by the variation between the languages' syntactical structures. For instance, a stylistic intertextual metaphor has been translated by adopting a rhetorical device that involves repeating the last word of the preceding phrase. The use of such a device aims at retaining the communicative meaning of the wordplay and part of its poetic effect for the target reader.

In the following chapter, I demonstrate the translation of thematic intertextual metaphors, which are characterised by their incorporation of several related intertextual references to create extended metaphoric structures. In particular, I explain the way in which the model addresses the different occurrences of this type of intertextual metaphor in Mosteghanemi's trilogy.

CHAPTER 6: TRANSLATION OF THEMATIC

INTERTEXTUAL METAPHORS

6.1 Introduction

This chapter demonstrates the translation of thematic intertextual metaphors according to the model developed in this thesis. Thematic intertextual metaphors involve several related intertextual references. In comparison with other types of intertextual metaphors (semantic and stylistic), thematic intertextual metaphors are recognised as extended metaphors. Mosteghanemi adopts this type of intertextual metaphor in order to construct metaphorical structures with richer poetic effects on the reader. In addition, the adoption of several aspects of intertextual frames such as bullfighting, theatre and Granada in order to create several related metaphoric comparisons aims to create metaphorical depictions that last for a longer time in the reader's mind.

Most of the current studies on metaphor translation have tended to put more emphasis on how to translate metaphors that extend several conventional mental images (e.g., physical, everyday images such as buildings). Little attention has been paid to extended metaphors that involve several related intertextual references. Moreover, the focus on these studies has been on a single type of extended metaphor that maintains the same general image throughout the metaphoric structure. Other cases of extended metaphors, such as successive metaphors that develop the metaphoric meaning gradually, have not received adequate attention.

In this chapter, I apply the model to a number of thematic intertextual metaphors extracted from Mosteghanemi's (1993, 1997 and 2003) trilogy. The translations of the different thematic intertextual metaphors are compared to their counterparts in the published translations (Sreih, 2003 and 2007; Cohen, 2013; Roberts, 2015 and 2016). The aim of this comparison is to demonstrate the validity of the strategies proposed by the model.

Thus, my aim in this chapter is to answer the following specific questions:

1. How can thematic intertextual metaphors of a single metaphoric extension be translated to target readers in a way that conveys their relevant meaning and function?
2. How can thematic intertextual metaphors of several metaphoric extensions be translated to the TT in a way that maintains their parallel comparisons?
3. How can thematic intertextual metaphors that involve successive metaphoric extensions be translated to the TT while preserving their original, complex structures and thematic meaning?

In the following sections, I explain the answer to these questions by analysing how the different types of thematic intertextual metaphors in Mosteghanemi's trilogy are translated according to the model developed in this thesis. In the first section (6.2), I demonstrate the structural nature of the different types of thematic intertextual metaphors and their implications for the way they are handled in translation. Section (6.3) concerns the translation of thematic intertextual metaphors that involve a single metaphoric extension. In section (6.4), I elucidate the model's insights about translating thematic intertextual metaphors that are based on several metaphoric

extensions. In section (6.5), I explain how to translate thematic intertextual metaphors constructed from successive metaphoric extensions. The chapter concludes with section (6.6), in which I summarise the observations of the chapter and review the way the model deals with the translation of stylistic intertextual metaphors.

6.2 The structural nature of thematic intertextual metaphors

Thematic intertextual metaphors are recognised as a form of extended metaphors. Dickins (2005: 252) has generally described extended metaphors as “congruent” figurative constructions that “maintain the same general image”. The intertextual references adopted in the thematic intertextual metaphor work together to create a general metaphoric meaning. As Nida (1964: 93) has argued, the meaning of extended metaphors arises from “selecting one or more components of the meaning of a particular term (e.g., physical appearance, psychological disposition, spatial relationships as in part-to-the-whole, or functional similarity) and extending them to cover some object which has not been within the domain of such a word”. In thematic intertextual metaphors, extending the intertextual references occurs in different ways that require different translation treatment.

According to the model, a thematic intertextual metaphor is constructed of a blending of several related aspects of an intertextual reference (source input). These intertextual aspects are of different natures, but they are related to each other and essentially belong to the same main intertextual source. In other words, several related aspects of the same intertextual reference are used together to create an intertextual theme. The aim of this theme is to metaphorically describe another concept (target input) and its aspects. Based on the relationship between their inherent metaphoric

extensions, I categorised thematic intertextual metaphors into three types. Figure 9 below shows the three types of thematic intertextual metaphors:

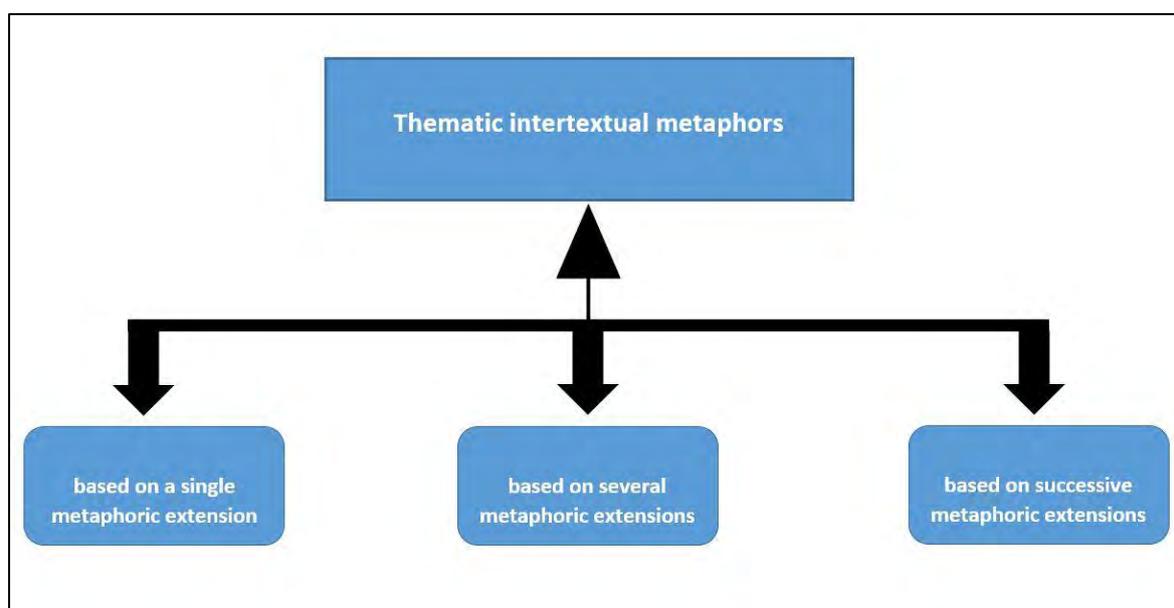


Figure 9. The three types of thematic intertextual metaphors

The first type of thematic intertextual metaphor involves a single metaphoric extension. This means that the aspects of the intertextual references incorporated in this type of thematic intertextual metaphor are used to construct a single extended metaphoric comparison. In other words, the metaphoric blending occurs between several intertextual aspects of the source input, which are used to describe another single target input. For instance, Mosteghanemi (1993: 216) constructs a thematic intertextual metaphor that describes love as a memory that is triggered by seeing several aspects of the Spanish city of Granada, as explained in Table 23 below. According to the model, translating this type of thematic intertextual metaphor requires preserving the extended single metaphoric extension in the TT. Thus, the translator needs to convey the multiple intertextual aspects that are involved in depicting the target concept. In section (6.3), I demonstrate how to translate this type of thematic intertextual metaphor according to the model.

Thematic intertextual metaphors can also be structured from several metaphoric extensions. Usually, more than one comparison is involved in this type of thematic intertextual metaphor. A number of intertextual aspects are thus incorporated in order to describe several aspects of the target input. Therefore, the difference between this type of thematic intertextual metaphor and the previous one lies in the target input's aspects, which are described by the corresponding aspects of the intertextual reference. For example, Mosteghanemi (2003:14) adopts several aspects of the intertextual reference of geological science in order to metaphorically describe a number of features of Hayat's body, as explained in Table 25 below. In section (6.4), I explain the translation of this type of thematic intertextual metaphor, which requires reconstructing several metaphoric extensions in the TT.

Another type of thematic intertextual metaphor involves successive metaphoric extensions. Each metaphoric comparison is extended by its preceding metaphoric extension. In other words, the first metaphoric comparison in the structure of the thematic intertextual metaphor gives rise to the following metaphoric extension, and so on. In order to construct this thematic intertextual metaphor, Mosteghanemi (1993: 364) adopts different aspects of bullfighting in order to depict how one of her characters feels at the wedding of his lover (see Table 27). As I explain in section (6.5), the translation of this type of thematic intertextual metaphor requires restructuring the successive relationship between the metaphoric extensions. In other words, the translator's task is to reconstruct the micro-metaphoric comparisons that form the overall metaphoric meaning of the thematic intertextual metaphor.

6.3 Thematic intertextual metaphors of a single metaphoric extension

The first category of thematic intertextual metaphor incorporates several intertextual aspects to describe a single target input. In Mosteghanemi's trilogy, several thematic intertextual metaphors are constructed from a single extended metaphoric blending. The following figure explains the structure of such thematic intertextual metaphors.

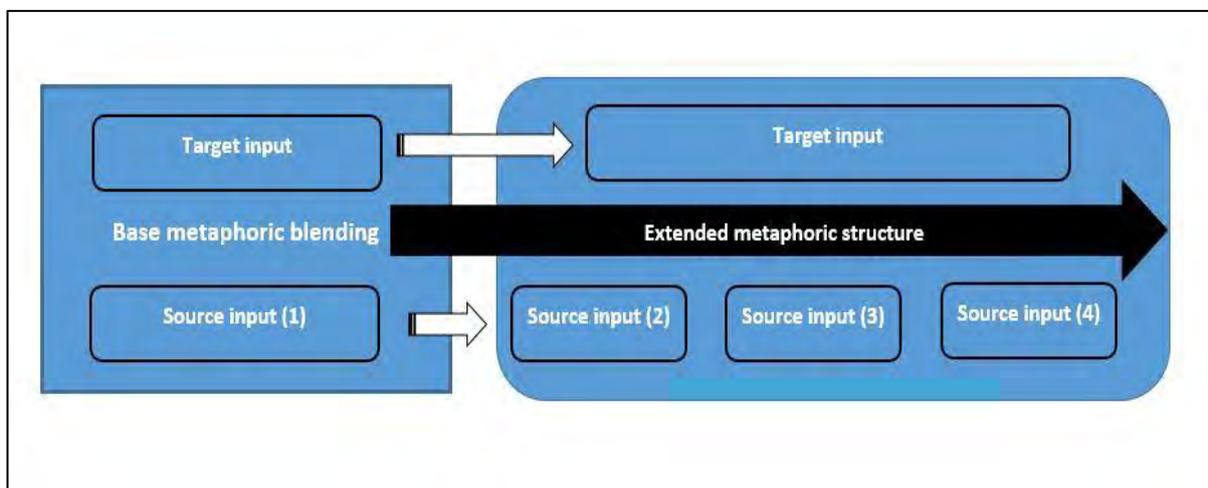


Figure 10. Thematic intertextual metaphors of a single metaphoric extension

As Figure 10 above shows, an extended metaphoric comparison is established between several intertextual aspects belonging to the same intertextual reference (source inputs) and the same described concept (target input). The initial sub-comparison usually occurs between one intertextual aspect and the target input. This thesis refers to this comparison as 'the base metaphoric blending', which is followed by a series of intertextual aspects that describe the same target input as the initial comparison.

The translation of this type of thematic intertextual metaphor requires reconstructing the dual relationship between the base metaphoric blending and its dependent sub-metaphoric comparisons. In order to accomplish this task, the translator needs to

PT2	Could I have forgotten you in a city called Granada? Your love came with the low houses and their red-tiled roofs, with the trellises of vines, with the flowering jasmine trees, with the streams that traversed the city. With the water, the sun and the reminiscence of the Arabs. Your love came with the perfumes, the voices, the faces. The brown skin and deep black hair of the Andalusian women. (Cohen, 2013: 158)
MT	Could I have forgotten you in a city called Granada? Your love came with the low houses and their red-tiled roofs, with the trellises of vines, with the flowering jasmine trees, with the streams that traversed the city, with the water, the sun and the reminiscence of the past Muslim civilisation. Your love came with the perfumes, the voices, the faces and the dark brown skin of the Andalusian women with their deep black hair.

Table 23. Thematic intertextual metaphor [6.1]

Mosteghanemi (1993: 142) constructs this intertextual metaphor by creating the base blending that describes how Khaled sees his lover Hayat as the old Muslim city of Granada. In most Arabic fiction and for Arabic readers, Granada and other Andalusian cities represent “nostalgia for the glorious past” (al-ḥanīn ilā al-māḍī) and a place of diaspora (Granara, 2005: 62). In the intertextual metaphor, Khaled’s longing for Hayat is compared to the Arab and Muslim yearning for Granada. Mosteghanemi extends this metaphoric comparison by using several intertextual aspects of the intertextual reference Granada; all these aspects of the city are used in the extended comparisons to describe Hayat. Therefore, the structure of the thematic intertextual metaphor [6.1] involves a single main metaphoric comparison (Hayat is Granada) extended by several sub-comparisons between aspects of Granada and Hayat.

The translation of thematic intertextual metaphor [6.1] requires reconstructing its base metaphoric comparison and its extended structures in the TT. The ST’s expression, “Hal yumkin an ansāki fī madīnah ismuhā.. Gharnāṭah?”, in English means “Could I

have forgotten you in a city called Granada?”, represents the base metaphoric comparison between Hayat and Granada in [6.1]. The model agrees with Sreih (2003) and Cohen (2013) in translating the base metaphoric comparison using a direct rendering of its meaning. The adoption of the direct rendering of this expression is justified by the fact that its content involves no cultural item that could restrict the communication of its metaphoric meaning to the target reader. Similarly, the strategy of direct rendering is adopted to translate most of the intertextual aspects of Granada used in the extended metaphor because they are universally recognised, such as the geographical nature of Granada (e.g., the streams crossing it) and its farms (e.g., the vine trellises and heavy jasmine trees). Therefore, the translation preserves the same intertextual references in the TT used to construct the extended sub-metaphoric comparisons in the ST.

Nevertheless, the ST involves a culture-specific intertextual aspect of Granada: “ذكرة العرب”/“dhākirat al-‘arab”, which literally means “Arab memory” and is used to depict Khaled’s love for Hayat. For Arab and Muslim readers, this expression conveys connotations of nostalgia, reminding them of the Muslim civilisation in Andalusia, and especially in Granada. According to the model, the effect of the expression “dhākirat al-‘arab” can be retained in the TT by explicating its connotation to the target readers. This task can be achieved by paraphrasing the original phrase as follows: “the reminiscence of the past Muslim civilisation”. This paraphrased expression communicates the memories and emotions that made Khaled compare Hayat to Granada. Sreih (2003) translates the ST’s phrase literally as “the Arabian memories”, whose ambiguous meaning confuses the target reader. Cohen (2013), on the other hand, seems to suggest a more related translation that involves the phrase, “the reminiscence of the Arabs”. However, Cohen’s translation still does not communicate

the relevant cultural connotation of the phrase (the memorable past glorious days of Arabs and their presence in Granada in particular).

Translating the thematic intertextual metaphors of a single metaphoric extension can be more problematic if they involve not only culture-specific terms but also ambiguous base metaphoric constructions. To address this difficulty, the translator needs to replace the cultural term with a functional equivalent that can retain its function in the extended metaphor. Additionally, the translator needs to add textual clues to the base metaphoric comparison in order to remove its ambiguous meaning. This strategy can help the target readers reach the overall relevant meaning of the source thematic intertextual metaphor. Consider the following example, in which Mosteghanemi (1993) adopts a thematic intertextual reference that involves different aspects of the Algerian city of Constantine. Mosteghanemi uses this intertextual reference and its aspects to construct thematic intertextual metaphor [6.2].

ST	ما كان أجمل مكفيوم ه!... كافيأتي مصلوات، مصلواتي، مَعْصُوت (مؤدب) في كتاي قيس رطينة لقد مة. (Mosteghanemi, 1993: 240)
TR	Mā kāna ajmal kalāmuk yaumahā.. kāna yatī ma‘a al-ṣalwāt, ma‘a al-tarātil, ma‘a ṣaūt (al-mū`ddib) fī katātīb Qasaṭīnah al-qadīmah.
PT1	How beautiful your words were that day. ... Your prayers came to me with the prayers, the chants, and the voice of that muezzin in the old Constantine Qur'an schools. (Sreih, 2003: 158)
PT2	Such beautiful words from you that day. ... Your words came bearing prayers, the chanting of the Qur'an, the voices of the monitors at the old religious schools of Constantine. (Cohen, 2013: 177)
MT	Such beautiful words from you that day. ... Your words came bearing prayers, the chanting of the Qur'an, the voices of the monitors at the old religious schools of Constantine.

Table 24. Thematic intertextual metaphor [6.2]

As Table 24 above shows, Mosteghanemi describes how the words of Hayat about Islam, belief and Allah awoke in Khaled's mind his past memories of the city of Constantine. In particular, these memories concern Khaled's experiences in the city, especially its religious life and heritage. This metaphoric meaning is structured in the thematic intertextual metaphor [6.2] by a base metaphoric comparison and the reliant extended sub-comparisons. The base comparison involves the metaphoric phrase “... كان يأتيني مع ...” / “kalāmuk ... kāna yatī ma'a”, in English literally means “your words ... came with”, which describes Hayat's words as a trigger for Khaled's childhood memories of Constantine. This phrase is part of the conceptual metaphor 'WORDS ARE CONTAINERS' (Lakoff and Johnson, 1980). Mosteghanemi uses this conceptual metaphor to conceptualise how Hayat's words transmit a collection of memories to Khaled about Constantine. Hayat's words about Islam and Allah belong to the same type of religious discourse Khaled used to hear in his old religious school there. Based on this base metaphoric comparison, extended sub-comparisons are established that aim to describe memories the words of Hayat evoke in Khaled's mind. In particular, Hayat's voice is compared to the different voices Khaled used to hear in the “كتاتيب” / “Katātīb” (i.e., the old religious schools of Constantine, usually located in mosques). The sources of these voices are prayers, the congregational chanting of the Qur'an and the voice of the “مؤدب” / “Mū'ddib” (i.e., the teacher whose role is not only to teach Qur'an but also to ensure that students behave and use the correct principles).

Translating thematic intertextual metaphor [6.2] is a process of reconstructing the base metaphoric comparison and its dependent extensions. The base comparison involves the universal conceptual metaphor 'WORDS ARE CONTAINERS', which is realised in the ST as follows: “your words ... came with ...”. This metaphoric expression conveys

ambiguous meaning to the target reader, as its relation with the following extended expressions is difficult to recognise. Therefore, clarifying the meaning of this expression is required to produce a relevant translation that costs the target reader less processing effort to reach the meaning of intertextual metaphor [6.2]. The model agrees with Cohen (2013) in adopting the phrase “your words came bearing ...” as a translation of the base metaphoric expression. Using this clear phrase in translation facilitates the reader’s role in interpreting how Hayat’s words evoke memories about Constantine in Khaled’s mind. This is because, unlike the ambiguous meaning of the verb “came with ...”, the phrase “came bearing ...” more clearly portrays the image of Hayat’s words carrying (evoking) Khaled’s memories in his mind when she talks to him about Islam and Allah. This remark is lacking in Sreih’s translation (2003), which involves a literal translation of the ST’s base metaphor and mistakenly replaces its subject “words” with “prayers”.

In addition to the base metaphoric expression, the translator needs to retain the extended comparisons between Hayat and the aspects of Constantine. In particular, Mosteghanemi uses the cultural terms “Mū’ddib” (religious teachers who teach in these type of schools) and “Katātīb” (old religious schools in Muslim Arab countries). The model agrees with Cohen’s (2013) translation, which adopts the term “monitors” as equivalent to the Arabic term “Mū’ddib”. This is a relevant translation as the term “monitors” communicates the role of teaching that the Arabic ST’s term “Mū’ddib” expresses. This meaning is lost in Sreih’s translation (2003), which uses the word “muezzin” as an equivalent for the term “Mū’ddib”. The term “muezzin” is not only specific to Arabic culture and hence communicates ambiguous meaning to the target reader, but it also has a different meaning than the one conveyed by “Mū’ddib”. “Muezzin” refers to the person responsible for reciting the call to prayer in mosques.

Therefore, Sreih's translation does not communicate the meaning of the source term and hence conveys an irrelevant connotation to the target reader. In translating the ST's cultural term "Katātīb", the model and Cohen (2013) adopt the paraphrased meaning of the term as follows: "the old religious schools". However, Sreih's translation involves the phrase "Qur'an' schools", instead. Both translations communicate the religious theme of the old Islamic schools conveyed by the ST's term "Katātīb".

6.4 Thematic intertextual metaphors of several metaphoric extensions

The second category of thematic intertextual metaphors is that of several metaphoric extensions. In this section, I demonstrate how to translate this type of thematic intertextual metaphors according to the model of this thesis. In her trilogy, Mosteghanemi constructs several thematic intertextual metaphors from a main metaphoric comparison between an intertextual reference and a target concept. This main comparison is extended to several other comparisons to create a thematic intertextual metaphor. The conceptual structure of thematic intertextual metaphors of several metaphoric extensions is explained in Figure 11 below:

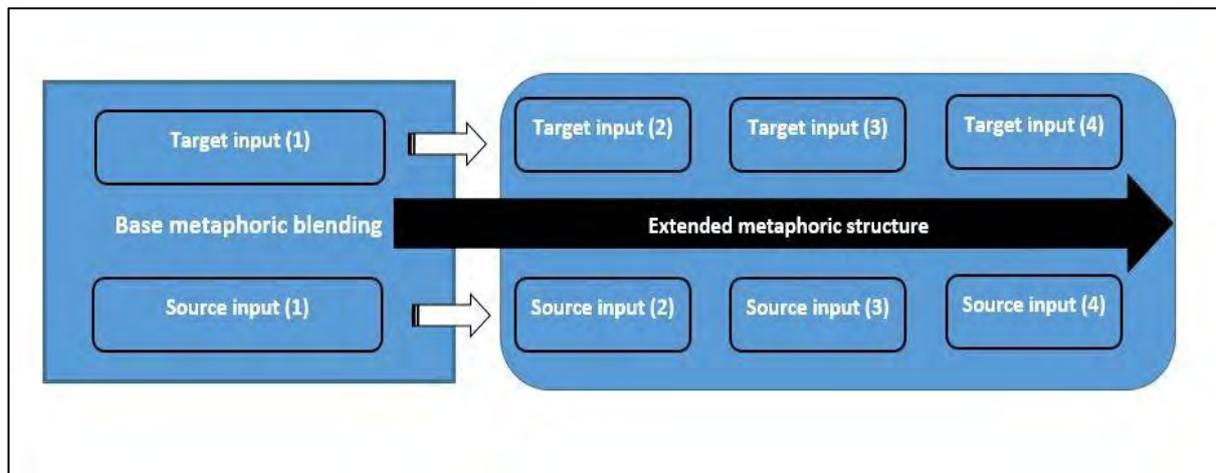


Figure 11. Thematic intertextual metaphors of several metaphoric extensions

The base metaphoric blending involves a metaphoric comparison between an aspect of the intertextual reference (source input) and a corresponding aspect of the described concept (target input). This blending structure is extended by a series of metaphoric comparisons between several related aspects of the intertextual reference and their corresponding aspects in the target input. Thus, multiple aspects of an intertextual reference are recruited to describe those of the target input. Therefore, unlike thematic intertextual metaphors of a single metaphoric extension, the use of several aspects of the intertextual reference in thematic intertextual metaphors of several metaphoric extensions aims at describing several aspects of the target input.

According to the model, translating this type of thematic intertextual metaphor requires reconstructing the base metaphor and its extended comparisons. To demonstrate this task, consider Mosteghanemi's (2003) thematic intertextual metaphor [6.3], which involves an intertextual reference to the science of geology and several of its aspects. The narrator of *'Ābir Sarīr* (2003) uses this intertextual reference to describe aspects of his lover's body.

ST	<p>ليفلي أن أعرفتي اس امرأة مأسبرت جسدهاي وما إ بشفاه لالفه؟ امرأقأي س لتهزازات هكجمع يارري بحر لشيق، أعرف ل طبقات ل سفلي لثن هوك ها. أعرفني أي عسر رت كمت خيرات رغبك ها، وب أي زمن جيولوجي لتتدار حزام زل ها، و على أي عمق تتكمن هاه ل وثق ها ل ج فوي ة. اعرف كل هذا. ولم أع، فيذ سرين، أعقب قياسي شوب ها! (Mosteghanemi, 2003:14)</p>
TR	<p>Kaīfa lī an a ‘rif qyās imra’ ah mā sabart jasadahā illā bishifāh al-lahfah? imra’ ah aqīs ihtizāzātha bimi’yār rykhtar al-shabaqī, a ‘rif al-ṭabaqāt al-suflīah lishahawātiha a ‘rif fī ayyu ‘aṣr tarākamat ḥafaryāt raghabātiha, wa fī ayyu zamn jiuluji istadar hizām zalazilahā, wa ‘alā ayyu ‘umq takmun miyāh unūthatuha al-jawfīah.. a ‘rif kul hadha wa lam a ‘ud mundhu sanatīn, a ‘rif qyās thawbahā.</p>
PT	<p>How was I supposed to know the dress size of a woman whose body I’d never measured with anything but the lips of longing? Her shudders I’d gauged on the Richter scale of desire, and I knew her longings down to their deepest layers. I knew in which age her cravings had deposited their sediments, in which geological period her earthquake belt had rotated, and at what depth to find her groundwater. All that, I knew. But now that two years had passed, I didn’t know her dress size any more! (Roberts, 2016: 6-7)</p>
MT	<p>How was I supposed to know the dress size of a woman whose bodily depth and scale I’d never measure with anything but the lips of longing? Her orgasmic shudders I’d gauged on the Richter scale of desire, and I knew her longings down to their deepest layers. I knew in which age her cravings had deposited their sediments, in which geological period her earthquake belt had rotated, and at what depth to find her sexual groundwater. All that, I knew. But now that two years had passed, I didn’t know her dress size any more!</p>

Table 25. Thematic intertextual metaphor [6.3]

The base metaphoric blending involves the comparison between Hayat’s body and Earth (as a geological sample). This comparison is realised in the ST’s expression, “امرأة مأسبرت جسدهاي وما إ بشفاه لالفه”/“imra’ ah mā sabart jasadahā illā bishifāh al-lahfah”, which in English means “a woman whose bodily depth I would never measure with anything but the lips of longing”. In particular, the narrator compares the way in which he knows his lover’s body to how a geologist knows the structural details of the Earth.

Based on this central metaphoric image, several extended metaphoric comparisons are constructed that incorporate different aspects of the intertextual reference of geological science. The aim of these additional comparisons is to extend the metaphoric depiction of the base metaphor (Hayat's body is a geological sample).

The first extended comparison depicts Hayat's orgasmic shudders as earthquakes. The narrator describes using another type of scale "مقياس ريختر للشوق" / "mi'yār rykhtar al-shabaq", which in English means "the Richter scale of desire", to measure these earthquakes-like shudders. In addition, the narrator's well-informed knowledge of Hayat's orgasmic shudders is compared to geologists' experience of measuring the shaking of the surface of the Earth. A further extended comparison portrays the orgasm trigger points in Hayat's body as the deepest layers of Earth. Similarly, Hayat's bodily signs of puberty are described as "مخبريات رغبتها" / "ḥafaryāt raghabātiha", which in English means "sediments of her cravings". This metaphoric description is followed by another extended related comparison that depicts Hayat's waist as her "حزام زلزلها" / "hizām zalazilahā", in English means "earthquake belt", which the narrator knows in which "زمن جيولوجي" / "zamn jiuluji", in English "geological age", it formed. In particular, Khaled's longstanding relationship with Hayat and her body, which enabled him to witness her waist taking shape, is compared to a geologist's knowledge of the geological age in which a specific earthquake belt is formed. The last metaphoric extension reads "مياه أوتها الجوفية" / "miyāh unūthatuha al-jawfiyah", in English literally means "her feminine groundwater", which compares the point of Hayat's orgasm to the earth's groundwater. Khaled knows the point where Hayat reaches her peak sexual pleasure, similar to a how geologist knows the locations of groundwater. Together, all the extended metaphoric comparisons create the meaning and structure of thematic intertextual metaphor [6.3].

Translating the meaning of thematic intertextual metaphor [6.3] requires reconstructing its overall theme, which is constructed by the series of extended metaphors. The translator must communicate the meaning conveyed by the comparisons between the different aspects of Hayat's body and the different aspects of geological science to the target reader. To accomplish this task, the model proposes retaining the central metaphoric image of the base metaphoric comparison in the TT using textual clues as to its relevant meaning. The ST's metaphorical expression "سبورت ده" "sabart jasadahā", which literally means "I explored her body", should thus be translated as "whose bodily depth and scale I'd never measure", as MT in Table 25 above shows. Adding the textual clues "depth" and "scale" in the translation helps the target reader recognise the metaphorical sense (the geological technique) of the way in which the narrator explores Hayat's body. Realising this metaphoric meaning is crucial because it represents the base of the other extended metaphoric comparisons in intertextual metaphor [6.3].

The translation of the extended metaphoric comparisons must maintain the overall metaphoric theme that depicts Hayat's body as the Earth and as a geological sample. The first metaphoric extension compares Hayat's orgasmic shudders to an earthquake's shakes, which are measured by the metaphorical Richter scale of desire. However, the ST involves the ambiguous expression, "أقيس لفتزازتها" "aqīs ihtizāzātha", which literally means, "I measured her shakes". In order to communicate the metaphorical significance of the expression, the translator needs to replace the ST's phrase with its more relevant equivalent, "her orgasmic shudders I'd gauged". This replacement clarifies in a more relevant way the type of shakes depicted as those of earthquakes to the target reader. Moreover, using the verb "gauge" instead of "measure" is more relevant to the metaphoric meaning of the ST because its

connotation is more closely associated with using geological tools, such as the Richter scale.

Similarly, the translator needs to adopt a more relevant metaphorical verb to translate the extended metaphor depicting the signs of puberty and desire of Hayat's body as earthy sediments. In particular, the model agrees with Roberts's (2016) translation, which involves the verb "deposited" as a relevant translation of the ST's verb "تراكمت" "tarākamat", which literally means "accumulated". The verb "deposited" communicates the image of the depositing of sediments used in the intertextual metaphor [6.3] in a more relevant way. Thus, the verb "deposited" collocates with the noun "sediments" and costs less cognitive effort for the target reader to reach more poetic effect. Translating the metaphoric extension requires explicating the ST's portrayal of Hayat's orgasmic points as the locations of earth's groundwater: "miyāh unūthatuha al-jawfīah" or "her feminine groundwater". The word "unūthatuha" or "feminine" should be replaced with the more relevant equivalent "sexual". This replacement aims to save the target reader an extra cognitive effort that he/she would exert without a rewarding cognitive effect; at the same time, it makes the metaphoric meaning more relevant.

The translation of thematic intertextual metaphors that involve several metaphoric extensions becomes more problematic if they use linguistically oriented intertextual references. In Mosteghanemi's trilogy, a number of thematic intertextual metaphors incorporate different, related intertextual aspects of the Arabic language, which makes translating their meaning into English a challenging task. To overcome this difficulty, the model proposes explicating the ambiguous meaning of the ST's linguistic-based intertextual metaphor using textual clues that help compensating for the linguistic

difference between the source and target languages. This strategy enables the target readers to reach most of the effects of the ST's metaphoric meaning.

Consider as an example Mosteghanemi's (1993) thematic intertextual metaphor [6.4], which involves different aspects of the Arabic letters. These linguistic intertextual features construct a metaphoric theme that personifies the Arabic language as a woman. In particular, Khaled constructs a number of metaphoric comparisons between the poetic features of the Arabic language and the beautiful attributes of his lover Hayat.

ST	<p>معك رحمت تكشف للعبية من جديدي. أت غم لتجول على هيبته امأنت سلم حاعاته. رحمت أن حاز للحر وقللت بيت شربك. لتاء أن وثة.. ل حاء ل حقة.. ل ه ألحن شوة.. ل لكبيو اع.. لدى الطبع عثرة على جسده أخا للسم.. (Mosteghanemi, 1993: 218-219)</p>
TR	<p>Ma'ak rihtu aktashif al-'arabiyyah min jadīd. ata'alam al-taḥāyul 'alā haybatihā, astaslim li-ighrāihā al-sirrī li-ta'arijihā, li-iḥā'atihā. Rihtu annḥāz li-al-ḥuruf allatī tushbihuk.. litā' al-unūthah.. liḥā' al-ḥurrqah... lihā' al-nnashwah.. lialif al-kibrya' ..lial-niqaṭ al-muba'tharah 'alā jasadahā khal asmar.</p>
PT1	<p>With you I was discovering Arabic, learning to exploit its awesomeness, to locate its hidden charms and inspiration. I fell for its letters that were like you, dots on letters like the dimples on your body. (Sreih, 2003: 144)</p>
PT2	<p>I discovered Arabic afresh with you. I learned to get around its gravity, to submit to its secret seduction, its contours, its allusions. I was biased towards the letters that resembled you. The feminine ending, the <i>ha</i> from the throat and the <i>he</i> from the breath, the proud-standing <i>alif</i>, the dots strewn over their empty, brown bodies. (Cohen, 2013: 160)</p>

MT	I discovered Arabic afresh with you. I learned to exploit its prestige, to submit to its secret seduction, the curves of its scripts, its allusions. I was biased towards the letters that resembled you. The <i>fa</i> of the feminine ending, the grief in the letter ḥā', the ecstasy in the letter hā', the proud standing of the letter ʾ (ʾalif), and the beauty moles strewn over its letters.
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Table 26. Thematic intertextual metaphor [6.4]

As the highlighted expression in the ST in Table 26 demonstrates, the base comparison of intertextual metaphor [6.4] involves describing the beauty of Hayat as the attractiveness of the Arabic language. It is important to note that in this intertextual metaphor, Mosteghanemi refers to the original name of Hayat, which was “ ”/“’ aḥlām”, in English “Ahlam”, who is also the first name of Mosteghanemi. As Daoudi (2016: 48) has noted, Mosteghanemi “dissects her first name, “Ahlem,” plural of dream in Arabic, to uncover the meanings of agony, torture, pain, burning, and war”. This pattern of defining letters and relating them to names, themes and concepts is a distinctive feature of Mosteghanemi’s trilogy.

In intertextual metaphor [6.4], Hayat is described as the reason the Arabic language fascinates Khaled to the extent that he sees it as a depiction of his lover. In other words, Khaled compares Hayat’s gravity, seduction, contours and sexual allusions to the way in which the Arabic language seduces and fascinates him with its similarly attractive features. Mosteghanemi extends and elaborates the base metaphoric comparison using several extended metaphors. The function of these metaphoric extensions is to compare the appealing aspects of Hayat to a number of the poetic aspects of Arabic letters.

The first metaphoric extension depicts Hayat’s feminine instincts as the Arabic letter ‘ة’, which implies the feminine ending in the Arabic language. The second and third

metaphoric extensions involve different but related comparisons that incorporate the sound of the Arabic letter “حَاء”/“ḥā’” and that of “هَاء”/“hā’”. While, in the Arabic language, the sound of the letter “ḥā’” is associated with grief, the sound of “hā’” implies the feeling of ecstasy. The semantic associations that accompany the sounds of both letters are compared to Hayat’s sorrow and joy. The following metaphoric extension adopts the semantic and poetic connotation of the shape of the letter “أ”/“alif”, which is depicted as resembling pride. This connotation is used to describe Hayat’s pride in herself. Thematic intertextual metaphor [6.4] concludes with a metaphoric extension that describes the dots used in writing the Arabic letters as beautiful natural moles spread over Hayat’s body. All of these metaphoric extensions collectively convey a thematic metaphoric meaning that depicts Hayat’s beauty as the Arabic language’s appealing features.

The translation of thematic intertextual metaphor [6.4] requires reconstructing the extended metaphoric comparisons between Hayat’s attractive characteristics and the Arabic language’s poetic features. To translate the base metaphor, the model proposes adopting the direct rendering of its meaning, as it involves general descriptions of the Arabic language, which the target reader can recognise. Nevertheless, one modification needs to be made to ensure the target reader realises the relevant meaning of the base metaphor. The ST’s word “تأرجحها”/“ta’arjihā”, which literally means “curves”, has to be changed to “the curves of its scripts” because the ST’s word refers to the curved shape of the Arabic scripts or letters. For the target readers, this connotation might be ambiguous, as they are more likely to be unaware of the Arabic writing system.

The key factor in achieving a relevant translation of thematic intertextual metaphor [6.4] is to communicate its extended metaphoric incorporation of the intertextual aspects of the Arabic language. This task can be accomplished by explicating the linguistic features of the Arabic letters that are used to describe Hayat's attractive characteristics. To translate the first metaphoric extension, which involves the Arabic letter 'ح', the translator needs to compensate the target reader for its specific connotation by adding the textual clue "the feminine ending". In translating the second and third metaphoric extensions, a difficulty arises because of the incorporation of the phonological aspects of the Arabic letters 'ح'/'ḥā' and that of 'ه'/'hā'. In particular, Mosteghanemi adopts the sounds of these letters and their associations with grief and ecstasy in order to describe Hayat's sorrow and joy, respectively. The translation of the metaphoric extensions requires explicating the associations between the sounds of these letters and their connotations. This can be achieved by adding the textual clues "the grief in the letter ḥā" and "the ecstasy in the letter hā". Cohen (2013) adopts an irrelevant translation of the ST's metaphoric comparison that reads, "the *ha* from the throat and the *he* from the breath". In comparison to Cohen's translation, the textual clues added by the model can help the target reader identify the metaphoric relationships between the two Arabic letters and Hayat's characteristics.

The following metaphoric extension incorporates the standing shape of the Arabic letter "أ"/"alif", which is used to depict Hayat's pride. To translate the meaning of this sub-metaphor, the translator needs to preserve the association between the shape of the Arabic letter and the pride of Hayat. This means preserving the shape of the Arabic letter and its connotation in the TT as in the following translation: "the proud standing of the letter أ (alif)". This translation communicates the ST's metaphoric meaning in a more relevant way than Cohen's (2013) translation, "the proud-standing *alif*". This is

because adding the Arabic letter in the TT helps the target reader visually realise the metaphoric association between the standing shape of the Arabic letter and Hayat's pride.

The last metaphoric extension compares the dots of the Arabic letters to the beautiful natural moles on Hayat's body. In particular, the ST's expression reads, "النقطة المبعثرة" "خال أسمر" / "al-niqaṭ al-muba'tharah 'alā jasadahā khal asmar", which in English means "the dots strewn over her body, dark mole". Mosteghanemi uses the word "خال أسمر" / "khal asmar", which literally translates as "dark mole", to describe the dots of the Arabic letters. The translator should retain this metaphoric image by replacing the ST's phrase "dark mole" with a more familiar phrase in the TT, "beauty moles". To compensate the target readers for their unfamiliarity with Arabic letters and their dots, the model replaces the ST's word "خال أسمر" / "jasadahā" or "body" with the more relevant word "letters" to communicate the image of the Arabic language's letters as having beauty moles that represent their dots to the target reader.

Sreih (2003: 144) replaces the cultural term "dark mole" with "the dimples", which refers to another beauty feature that does not convey the dots of the Arabic letters. Cohen (2013), on the other hand, preserves the image of the Arabic language having "dots strewn over their empty, brown bodies". However, this translation does not convey all the aspects of the metaphoric image as it mistranslates the word "خال" / "khal" using its literal meaning, "empty". The word "خال" / "khal" is used in the ST as part of the cultural term "خال أسمر" / "khal asmar", which can be translated as "dark mole". Therefore, it has a metaphoric meaning that refers to the dark moles spread over the body.

6.5 Thematic intertextual metaphors of successive metaphoric extensions

The third type of thematic intertextual metaphors consists of successive metaphoric extensions. A number of thematic intertextual metaphors are characterised by their incorporation of one base metaphoric comparison and several interdependent metaphoric extensions. Every extended comparison emerges from a preceding comparison. Therefore, while the metaphoric extensions in the previous examples can be described as independent structures, the metaphoric extensions in this type of thematic intertextual metaphor are more dependently interrelated. The following figure visualises the structure of thematic intertextual metaphors of successive metaphoric extensions.

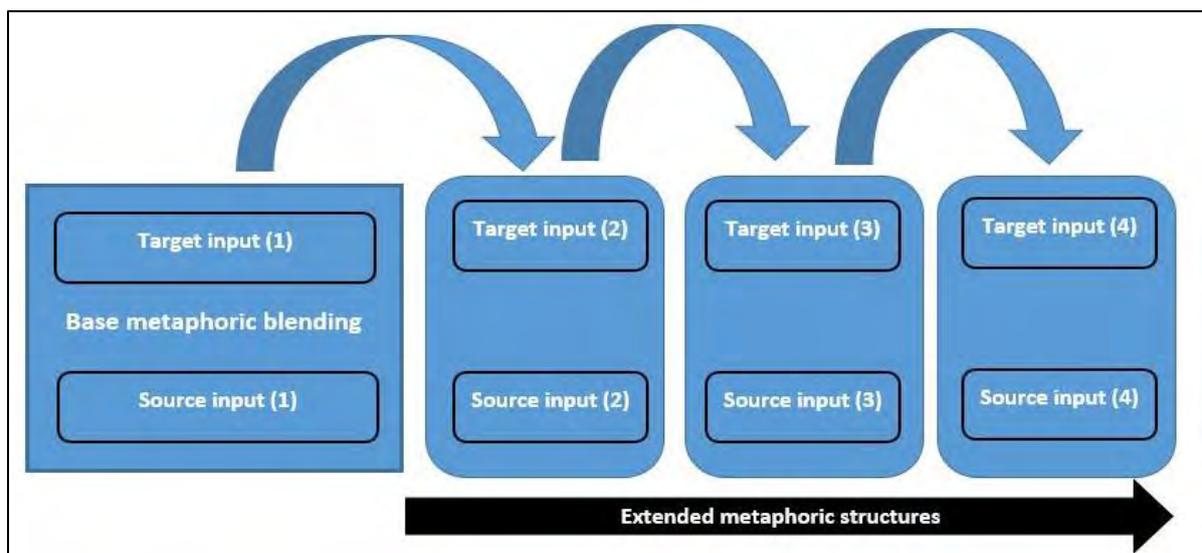


Figure 12. Thematic intertextual metaphors of successive metaphoric extensions

As Figure above 12 shows, the base metaphoric blending involves the main metaphoric comparison between one aspect of the intertextual reference and another corresponding aspect of the target input. The central comparison gives rise to a subsequent metaphoric comparison whose meaning heavily depends on the meaning of the base comparison. The same relationship is repeated in a series of extended

metaphoric comparisons. In other words, each aspect of the intertextual reference is incorporated in an extended metaphoric comparison that describes a different aspect of the target input. The meaning conveyed by an extended metaphoric comparison facilitates the creation of a new, subsequent metaphoric comparison. Therefore, the total number of metaphoric extensions creates a metaphoric chain or theme that is sustained throughout the intertextual metaphor.

According to the model, translating this type of thematic intertextual metaphor requires reconstructing its interdependent metaphoric extensions in the TT. The reconstruction of such interrelated structures should be accomplished in such a way that their overall meaning is relevant to the target reader. To translate the extended metaphoric comparisons, the translator thus not only needs to reconstruct their meanings in the TT, but also their structural order because each extended metaphor is established based on the previously created one. Moreover, the reconstruction of the same sequence of the extended metaphors in translation communicates the same overall meaning of the ST's thematic intertextual metaphor. This strategy helps target readers logically follow and create the thematic structure and meaning of the ST's thematic intertextual metaphor. In addition, if the aspects of the intertextual reference used involve cultural information that is not familiar to the target reader, the translator should make some modifications to the structure of the thematic intertextual metaphor. These modifications could involve adding textual clues that can help readers reach the relevant meaning.

To illustrate, consider Mosteghanemi's (1993: 364) thematic intertextual metaphor that involves several aspects of the intertextual reference "حصارعة الفيران"/"muṣāra'at al-thīrān", which in English means "bullfighting". In particular, Mosteghanemi adopts the

The base metaphoric comparison depicts Hayat's wedding as bullfighting. As Table 27 shows, Mosteghanemi uses the phrase "مصارعة الثيران"/"muṣāra'at al-thīrān" to describe Hayat's wedding, at which Khaled is a spectator. Similar to the spectator who cannot protest the killing of the bull, Khaled cannot protest the marriage of his beloved Hayat to the military general. Therefore, Khaled can do nothing but sit and watch Hayat marry another man. This image represents the base metaphoric comparison of thematic intertextual metaphor [6.5]. In other words, the base metaphoric comparison (Hayat's wedding as bullfighting) extends and facilitates the successive creation of an additional extended metaphor.

The first extended metaphor compares Hayat to the bull in the bullfight/wedding. Similar to the bull that is forced to participate in the game, Hayat is unwillingly married to another man whom she does not love. Based on this image, the following metaphoric extension portrays Hayat's groom, the military general, as a bullfighter (matador). There are several metaphoric associations between the groom and the matador. However, thematic intertextual metaphor [6.5] highlights a single metaphoric association using the phrase "((kuridda)) khuliqat asāsan li-tamjīd ((al-mitādur))", which in English literally means, "the corrida which mainly existed to praise the matador". This phrase highlights the metaphoric meaning of how the large wedding ceremony described in the novel is organised to celebrate the high status of the military general. In general, the series of interdependent metaphoric comparisons works together to establish the metaphoric meaning of thematic intertextual metaphor [6.5].

According to the model, thematic intertextual metaphor [6.5] is translated by retaining its metaphoric comparisons and their interdependent relationships. The translator can

adopt the same aspects of the intertextual reference, bullfighting, as it is universally recognised. Therefore, the translation can communicate the meaning of the base metaphor (Hayat's wedding is bullfighting) using its direct rendering. Translating the extended metaphors should aim to retain not only their similar meaning but also their sequential order. Preserving the same order of successively extended metaphors is essential to convey the same thematic meaning and structure of intertextual metaphor [6.5]. In general, the metaphoric extensions are translated by direct renderings of their meaning, as they involve the intertextual aspects of bullfighting that the target reader recognises. Any alteration to the content of the ST's extended metaphors should aim to increase the relevance of their meaning for the target reader. Therefore, the model proposes modifying the ST's terms "الكوريدا"/"kuridda", in English means "corrida" (i.e., bullfighting), and "المتآدور"/"al-mitādur", in English means "matador" (i.e., bullfighter), which are used respectively to describe Hayat's wedding and the groom/the military general. In particular, the model replaces "corrida" and "matador" with their more recognised equivalents "bullfight" and "bullfighter", respectively. This strategy is justified because these terms could cost the target reader more processing effort to reach the same metaphoric meaning and poetic effect. However, this remark seems to be lacking in both the translations by Sreih (2003) and Cohen (2013). While Cohen (2013) keeps both "corrida" and "matador" unchanged, Sreih preserves the latter and replaces the former with its superordinate category "sport". Using the word "sport" is irrelevant to the metaphoric meaning and is more likely to downgrade the aesthetic value of intertextual metaphor [6.5].

The translation of thematic intertextual metaphors of successive metaphoric extensions can be more complicated. This scenario occurs when the thematic intertextual metaphor that incorporates intertextual references involves extensive and

rich information. The adoption of such thematic references results in various metaphoric extensions whose meanings and structures are more complex and metaphorically dense. The translation of such thematic intertextual metaphors requires translators' special attention because the translation task requires preserving a large number of intertextual details that construct the metaphoric extensions of the thematic intertextual metaphor in question.

For example, in *'Ābir Sarīr* (2003), Mosteghanemi uses a thematic intertextual reference that involves information about theatre and several of its aspects, such as actors, audience, directors and stage. Mosteghanemi uses these intertextual aspects to construct thematic intertextual metaphor [6.6], which describes the death of Kateb Yacine, the Algerian playwright and novelist.

<p>ST</p>	<p>هو الكاتب المسرحي، لم يتوقع أن تلك المرأة التي أحبها في ذخيرين سنة، وما عادي عرف م محشي خوجه، ماتت وليتضح رل عرض لوجيد واخي رلمش هدموت هفتي مسرحية اقبدا فصلها اول فذنه فقرني وم رآها فم انك ان ليه ذق ان لاص ا خري مسرحي، يتجه ل قدر، ووحده لموت يوزع غيها ا دوار على الناس بين فخرين ومثليين، قاتت ثا انشيق واع لستار، فالقدر وينهك عديم اي من دورك ببدا المسرحية، ايج هة من لمسررحتكون، ومن سيكون لخصوري ومها. (Mosteghanemi, 2003: 289-290)</p>
<p>TR</p>	<p>Hua al-kātib al-masraḥi, lam yatawaqa 'anna tilka al-mar'ah allatī aḥabbahā mundhu khamsīn sanah, wa mā 'ada ya'rif malāmiḥ shaykhukhatihā, satati li-taḥzar al-'arḍ al-waḥid wa al-akhīr li-mashhad mawtiḥ, fī masraḥiyyah ḥayat bada faṣluha al-awwal mundhu niṣfa qarn yaūma rāahā. Fama Kana li-yuṣaddiq anna al-nnaṣ al-akhīr li-aī masraḥi, yartajilahu al-qaddar, wa waḥdah al-mawt yuwazi' fīh al-adwār 'alā al-nnas bayn mutafarijīn wa mumathilīn, lā daqat thalathan tasbiq raf' al-sitar, fa-al-qadar lā yannabbihuk 'indamā yaḥyīn dawrak bi-bid' al-masraḥiyyah, lā fī ay jihah mina al-masraḥ satakun, wa lā man sayakun al-ḥuḍur yaūmahā.</p>

PT1	He, the playwright, would never have expected the woman he had loved for fifty years, and whom he wouldn't have recognised in her old age, to attend the final scene of a real-life theatrical production that had begun when he first saw her half a century earlier. He would never have believed that a playwright's final text could be improvised by Fate, and that Death would be the one to assign the roles of actors and spectators alike. There are no three sounds of a gong to announce the rise of the curtain, since Fate doesn't tell you when it's your turn to go on stage. Nor does it tell you which side of the stage you'll be on, or who will be in the audience that evening. (Roberts, 2016: 265-266)
MT	He, the playwright, would never have expected the woman he had loved for fifty years, and whom he wouldn't have recognised in her old age, to attend the final and only scene of his death in a real-life theatrical production that had begun when he first saw her half a century earlier. He would never have believed that a playwright's final text could be improvised by Fate, and that Death would be the one to assign the roles of actors and spectators alike. There are no three sounds of a gong to announce the rise of the curtain, since Fate doesn't tell you when it's your turn to go on stage. Nor does it tell you which side of the stage you'll be on, or who will be in the audience that evening.

Table 28. Thematic intertextual metaphor [6.6]

Thematic intertextual metaphor [6.6] is constructed from a base metaphoric comparison that depicts the death of Kateb Yacine as a scene of a theatrical play that represents his life. Mosteghanemi clarifies the first and the last acts of this metaphoric play for her readers: the first represents the time in Yacine's life when he truly felt the joy of life when he first met his lover, Nejdma; on the other hand, the death of Yacine is compared to the final act/scene of this metaphoric play (Yacine's life). The first metaphoric extension of this metaphoric image continues the depiction of Yacine's death. It reads: "yartajilahu al-qaddar", which in English means "improvvised by Fate". Fate is depicted as someone improvising a play's script (the details of Yacine's life) by adding a different plan for Yacine's death (Nedjma unexpectedly comes to see Yacine

for the last time). The second metaphoric extension reads: “al-mawt yuwazi‘ fih al-adwār ‘alā al-nnas bayn mutafarijīn wa mumathilīn”, which in English means “death assigns the roles of people who are actors and spectators”. While fate is the playwright of the metaphoric play, the director is death, who is described by the second metaphoric extension as responsible for assigning the roles of actors and spectators. In this metaphoric extension, the actors represent the dead people, whereas the spectators symbolise people who witnessed their deaths. Mosteghanemi (2003) follows the previous two metaphoric extensions with a further metaphor describing how the moment of death is unpredictable: “lā daqat thalathan tasbiq raf‘ al-sitar”, which in English means “there are no three rings sound to announce the rise of the curtain”. In the metaphoric play of life, there is no front-of-house call (three sounds of a gong) that marks the start of the performance (death). The fourth metaphoric extension reads: “al-qadar lā yannabbihuk ‘indamā yaḥyīn dawrak bi-bid’ al-masraḥiyyah, lā fī ay jihah mina al-masraḥ satakun, wa lā man sayakun al-ḥuḍur yaūmahā”, which in English means “fate doesn’t tell you when it’s your turn to go on stage. Nor does it tell you which side of the stage you’ll be on, or who will be in the audience that evening”. It extends the previous metaphoric portrayal of death’s unpredictability by describing how fate does not alert people when their roles (death) occur in the last act of the play of life. No one knows where on the stage of the life’s play they will perform their last role (die) and who will be among the audience (witnessing the deaths).

The translation of thematic intertextual metaphor [6.6] requires reconstructing its inherent network of a metaphoric base and its interdependent extensions, which create its overall meaning and structure. According to the model, the base metaphoric comparison is translated by a direct rendering of its metaphorical depiction of life as a

theatrical play. As the incorporated intertextual reference (the art of theatre and its aspects) is universally recognised and thus relevant to the target readers, the translator can transfer it to the TT without change. However, the translation should aim to transfer all the components of the base metaphoric comparison that give rise to its overall meaning. These metaphoric elements involve not only the description of Yacine's life as a theatrical play, but also as its acts (his meeting with his true love and his death). Therefore, these metaphoric components should be reconstructed in the TT so that the relevant meaning becomes clear to the target readers. This remark is overlooked by Roberts (2016), who omits the ST's phrase "مشهد موته"/"mashhad mawtih", in English means "scene of his death", which functions as a textual clue to the meaning of the base metaphor. The significance of retaining this phrase in particular in the TT lies in its role of specifying a key semantic aspect of the meaning of intertextual metaphor [6.6], that what is meant by "الأعرض الوحيد والآخر"/"al-'ard al-wahid wa al-akhīr", in English means "the only and final show", is the death of Yacine and not the end of his relationship with his lover Nedjma.

According to the model, translating the metaphoric extensions involves using the same intertextual reference used in the base metaphor (theatre and its aspects) and in the same structural order. The model agrees with Roberts's (2016) translation that the direct renderings of the metaphoric extensions in [6.6] can convey their meaning to the target reader. This is because the meanings of the metaphoric extensions depend on the aspects of the intertextual reference 'theatre', which are universally recognised. In particular, the personification of fate as a scriptwriter is maintained in the TT by using the same metaphorical image in the ST. In addition, the metaphoric comparison in the second metaphoric extension is translated by adopting the ST's metaphoric image of death as the director of the theatrical play of life. Moreover, the model

communicates the meaning conveyed by the metaphoric extension that portrays the unpredictability of death to the TT. This task is achieved by adopting the literal equivalent of the ST's term to refer to the theatrical technique (three sounds of a gong). This translation maintains the ST's contrast between metaphoric, theatrical life and real life, in which death needs no announcement to appear.

6.6 Conclusion

This chapter has been concerned with the translation of thematic intertextual metaphors. While the previous studies on metaphor translation have minimally addressed the topic of extended intertextual metaphors (e.g., Nida, 1964; Dickins, 2005), the present chapter has focused on the translation of three different complex structures of thematic intertextual metaphors: single, several and successive intertextual metaphoric extensions.

According to the model, the relationship between the metaphoric extensions should be reconstructed in the TT. Accomplishing this task requires the translator to ensure that the meaning of the incorporated intertextual aspects is communicated to the target readers. Thus, the translator's task is not limited to reconstructing the local meaning of the metaphoric extensions in the TT. Instead, the translator needs to ensure that their micro-metaphoric meanings are compatible with the overall (thematic) meaning of the thematic intertextual metaphor. It has been found that, in some cases, this task is restricted by the cultural meaning of a number of intertextual aspects. In my model, I propose replacing any ambiguous intertextual aspect with its direct meaning in order to preserve the extended metaphor's network in the TT.

The following chapter presents the answers to the major questions of this thesis. These questions relate to the validity of the model it develops by integrating complementary concepts of blending theory and relevance theory in order to translate different cases of intertextual metaphors in Mosteghanemi's trilogy.

CHAPTER 7: CONCLUSION

7.1 Introduction

The aim of this thesis has been to demonstrate the translation of different types of intertextual metaphors in the trilogy of Ahlam Mosteghanemi (*Dhākirat al-Jasad* [1993], *Fawḍā al-Ḥawās* [1997] and *Ābir Sarīr* [2003]). The choice of studying the translation of intertextual metaphors in Mosteghanemi's trilogy in particular is due to the importance of the author and her literary production. In addition to its important status as one of the first Arabic literary works by an Algerian female author, Mosteghanemi's trilogy has received significant attention among Arab readers and named as the best-selling Arabic writer in 2006. Moreover, the language of the trilogy is poetic and characterised by numerous intertextual metaphors that involve references to the Algerian and Arab collective memories. In other words, intertextual metaphors in Mosteghanemi's trilogy convey not only poetic effect, but also intellectual and political ideas related to the Algerian revolution and other Arab political/historical cases, such as the Israeli-Palestinian conflict. For translators, this means that the task is not only to communicate the metaphoric meaning to the target readers, but also to equip them with the intertextual information needed to interpret the intertextual metaphor. Therefore, given that it employs various intertextual references in different metaphoric structures, Mosteghanemi's trilogy is an ideal case to study the translation of intertextual metaphors.

In this conclusion, I discuss the main findings regarding the translation of intertextual metaphors and highlight the conclusion of the overall study. In the first section, I offer a review as a reminder of this thesis and its content, followed by a section discussing

the main results and findings of this research. After that, I identify the implications of the thesis's main findings and its proposed model for both the work of professional translators as well as translation training courses. In the final section, I highlight further potential refinements of the model and a number of recommendations for future research in the field of intertextual metaphor translation.

7.2 Overview of the study

In this thesis, I have developed a cognitive-pragmatic model that aims to explain the different structures of intertextual metaphors and demonstrate how they are interpreted and translated. The model combines blending theory's (Fauconnier and Turner, 2002) notion of 'multiple inputs' (i.e., metaphorical meaning rises from the integration of several inputs) and relevance theory's (Sperber and Wilson, 1995) 'principle of relevance' (i.e., the most related meaning of an utterance is the one that costs the reader less cognitive effort to reach more effect or meaning). The concept of multiple inputs is used to explain intertextual metaphors as blending structures that involve source (intertextual) inputs, target input and metaphoric input. The integration of these inputs creates the meaning of the intertextual metaphor, which is constrained by pragmatic contextual factors (e.g., textual clues). In simple words, I argue that the text usually includes traces of the most relevant meaning of intertextual metaphor, which require the translator to find them and reproduce them or modify them for his/her target readers.

I classified intertextual metaphors into three types according to the types of intertextual references employed and the way intertextual metaphors use these references in their structures and meanings. The first type is semantic intertextual metaphors involve intertextual references, such as the names of figures and historical/political events.

The second type includes stylistic intertextual metaphors, which incorporate intertextual quotations and wordplay into their structures and meanings. The third type is thematic intertextual metaphors, which are characterised by their extended structures that involve the use of several related intertextual references.

The model developed for this thesis is intended to help practitioners translate intertextual metaphors and expect three key stages to be performed: decoding, evaluating and encoding intertextual metaphors. In the first stage, the translator interprets the meaning of the ST's intertextual metaphor by deconstructing its cognitive structure to its essential elements (i.e., source, target and metaphoric inputs and blended space). In the second stage, the translator makes decisions about the un/translatability of the different aspects of the ST's intertextual metaphor (e.g., semiotic, pragmatic and intra-textual aspects). The final stage involves producing the TT's intertextual metaphor. It is at this stage that the principle of relevance is found to be useful in guiding the decision to adopt strategies that achieve a more communicative translation for intertextual metaphors. This means the translator has to produce the TT's intertextual metaphor based on the condition that the translated intertextual metaphor costs the target reader less processing effort to reach more of the effect of its meaning. To accomplish this type of translation, the model proposes several possible strategies, which include (1) directly transferring the ST's intertextual metaphor to the TT, (2) re-contextualising its cultural content, (3) explicating its meaning and (4) enriching its context (see Chapter 3, section 3.3.3).

The study followed a methodological approach that consists of three main steps. The first involved identifying intertextual metaphors in the texts of the trilogy together with their English translations as they appear in Sreih's translations (2003 and 2004),

Cohen (2013) and Roberts (2015 and 2016). The process of identification consisted of two main stages (as explained in Chapter 1, section 1.6.1.1): (1) identifying the linguistic expressions that include intertextual references and (2) determining if the identified intertextual reference was used metaphorically. For each intertextual metaphor in the ST, I have provided an English translation according to the model of this thesis. The second step of the methodology involves comparing the proposed model's translation with the published translations of each intertextual metaphor. The comparisons focus on whether each translation achieves several aims, such as communicating the semiotic/intertextual meaning of the ST's intertextual metaphor, its pragmatic function in the text and its intra-textual relation within the text. The analytical comparisons of the examples of intertextual metaphors have been presented in the three chapters of the analysis. Chapter 4 involves the analysis of semantic intertextual metaphors, and Chapter 5 concerns the translation of stylistic intertextual metaphors. Chapter 6 is devoted to the analysis of examples that demonstrate the translation of thematic intertextual metaphors. The third step of the methodology involves drawing conclusions from the analysis to demonstrate the validity of the model in translating different cases of intertextual metaphors. In some cases, the analysis showed that the translators of the trilogy adopted creative procedures when handling intertextual metaphors. Overall, the analysis of the different types of intertextual metaphors yields several significant findings, which are discussed in the following section.

7.3 Key findings of the study

In the following section, I discuss a number of findings that represent the main points of this study's originality. I divide my discussion of the findings into three main sections, each of which discusses one key aspect of the study.

7.3.1 Explaining the validity of the model

An important aspect of the originality of this study is the model I have advanced, which advocates valuable insights from blending theory (Fauconnier and Turner, 2002) and relevance theory (Sperber and Wilson, 1995). I use the model to demonstrate how different types of intertextual metaphors can be understood and translated effectively. Part of the originality of the model thus lies in its integration of cognitive linguistics' approaches to metaphor with translation approaches to have comprehensive views on the translation of intertextual metaphors. Most previous studies on metaphor translation (e.g., Mandelblit, 1995; Schäffner, 2004; Maalej, 2008; Al-Harrasi, 2011) have drawn on the proposition of conceptual metaphor theory (Lakoff and Johnson, 1980) that metaphors arise merely from the comparison between source and target domains. Conceptual metaphor theory does not provide an adequate explanation of how intertextual metaphors can be structured from several domains or inputs and their aspects. I found that blending theory's notion of 'multiple inputs' is of high applicability in understanding the different, complex structures of intertextual metaphors (see Chapter 3, section 3.2.1). I define intertextual metaphors as those involving blending networks, which are constructed from several combined inputs. In particular, I argue that the meanings of intertextual metaphors arise from the integration of several related aspects of intertextual references, target inputs (described concepts) and in some cases, metaphoric inputs (e.g., conceptual metaphors, idioms and images). In other words, intertextual metaphors in this study are not seen as a direct comparison between two concepts, but as a blend of intertextual references and other concepts that interact to create the metaphoric meaning. This interaction can take different forms that represent the three types of intertextual metaphors (semantic, stylistic and thematic) proposed by this thesis.

Moreover, I showed that the model's comprehensive view of the structure of intertextual metaphors and their different types is original in the way in which it helps the translators in deconstructing the essential elements and relations inherent in the structures of the ST's intertextual metaphor, which must be retained in the TT. In other words, in addition to its account of the translation decisions, the model explains the meaning construction of different types of intertextual metaphors. The model thus not only contribute to the translation of intertextual metaphor, but also to the monolingual analysis of how intertextual metaphors are constructed and understood. For instance, I argue that thematic intertextual metaphors involve several comparisons that are difficult to understand using conceptual metaphor theory's source-to-target domain mapping. According to the model, thematic intertextual metaphors are better conceptualised as a network of multiple blended metaphoric associations constructed between several related aspects that belong to intertextual references and described concepts (see Chapter 6, section 6.2). I argue that translators can draw on this understanding to realise how to translate thematic intertextual metaphors, which mainly involves retaining not only each sub-metaphoric association in the TT but also the entire network of associations inherent in the structure of thematic intertextual metaphors. For example, I have explained the translation of Mosteghanemi's thematic intertextual metaphor that involves different aspects of bullfighting, which is used to describe different scenes and aspects of Hayat's wedding. The translation of such intertextual metaphors requires reconstructing several metaphoric comparisons between the different aspects of the intertextual reference and those of the described concept. In other words, retaining only one metaphoric comparison and ignoring other associations might destroy the metaphoric network inherent in the structure and meaning of the thematic intertextual metaphor (see Chapter 6, section 6.5).

In addition, I explained that intertextual metaphor can be translated more effectively by aiming at a relevant intertextual metaphor in translation. In other words, I use Sperber and Wilson's (1995) 'principle of relevance' to develop the concept of the relevant translated intertextual metaphor. In particular, I argue that the relevant translation of an intertextual metaphor is the one that costs the TT's reader less processing effort to reach most of the meaning and function of the ST's intertextual metaphor. According to my model, this rule regulates the type of translation described as effective because it helps determine the best way to communicate the meaning and function of the ST's intertextual metaphor to the TT's readers. For example, I found that adding textual clues in the TT is an effective strategy to communicate the relevant meaning of the intertextual metaphor to the target audiences, especially if the ST's intertextual metaphor involves culture-specific concepts. For instance, I explained that Mosteghanemi uses the name of the Muslim military leader 'Ṭāriq ibn Ziyād' to construct a semantic intertextual metaphor. As the name Ṭāriq ibn Ziyād is likely to be ambiguous for the TT's (English) readers, the translator can produce a relevant translation by adding textual clues to the cultural semantic significance of the name (i.e., the bravery of Ṭāriq ibn Ziyād). If the translator opts to translate the ST's intertextual metaphor without adding any textual clues to the connotation of the Muslim leader's name, interpreting the translated intertextual metaphor would cost the TT's reader more processing effort in exchange for no or less semantic gain, as he/she does not recognise who Ṭāriq ibn Ziyād is (see Chapter 4, section 4.3.1).

7.3.2 Un/translatability of intertextual metaphors, revisited

The originality of this thesis lies in its in-depth accounts of the translation of different types of intertextual metaphors, which are usually overlooked and, in some cases,

studied separately from each other (i.e. metaphor and intertextuality). Other studies dealing with the translation of intertextual metaphors (e.g., Nida, 1964; Newmark, 1981 and 1988; Al-Harrasi, 2011) have tended to focus on a small number of intertextual metaphors of similar structural and semantic features. In this study, I have found that intertextual metaphors can be constructed from various types of intertextual references using different metaphoric structures. Hence, I have classified intertextual metaphors into three different types (semantic, stylistic and thematic) based on the type of intertextual reference and its metaphorical use. One of the main findings is that each type of intertextual metaphor is characterised by several features that influence its translation. For example, I found that many intertextual metaphors depend on the names of figures, events, places and concepts that have particular semantic importance, which could be related to collective memories and nationalistic symbolisms. Most of these intertextual references have cultural connotations, which are in many cases not recognised by the TT's readers. For instance, Mosteghanemi uses the pre-Islamic concept 'الوأد' 'al-wa'd' (female infanticide) to construct a semantic intertextual metaphor that describes dreams being aborted before they are achieved (see Chapter 4, section 4.3.3). The cultural term 'al-wa'd' refers to a practice that involves burying newborn girls immediately after birth. For English readers, this term conveys an unclear meaning, as it is specific to the pre-Muslim historical culture. The translator needs to supply the TT's reader with the missing contextual information by adding textual clues that clarify the connotation of the Arabic terms.

In addition, my findings revealed that the difficulty involved in translating intertextual metaphors does not necessarily lie merely in the cultural connotations of their intertextual references. Most studies on metaphor translation (e.g., Dagut, 1976 and 1987) have identified the cultural content of metaphors as the main source of the

problem in translating their meanings across languages and cultures. However, I found that another main difficulty arises from the way in which intertextual references are incorporated into the metaphoric structure. For example, some semantic intertextual metaphors involve metaphoric inputs such as cultural idioms, conceptual metaphors and images that might convey unfamiliar meaning to the target reader. When the metaphoric input conveys a culture-specific meaning, the translator needs to search for a similar input in the TL that can retain the function of the original metaphoric input. For instance, Mosteghanemi uses the idiom ‘he is made from the same clay of someone’ to describe how Si Taher has the same characteristics of the Algerian military leader Didouche Mourad in terms of his bravery (see Chapter 4, section 4.3.1). The model translates this intertextual metaphor by replacing the Arabic idiom ‘they are made of the same clay’ with the English idiom ‘they are cut from the same cloth’. However, in other cases, the metaphoric input used (e.g., idioms) conveys universal meaning, but its literal translation might restrict the communication of its function in the target text. In this case, I found that the effective solution is to adjust the metaphoric input (e.g., by substituting its keyword with more functional replacements) (see Chapter 4, section 4.4.1).

Moreover, one of the main original contributions of this study is its account of the translation of stylistic intertextual metaphors, which convey meaning characterised by their stylistic value and poetic effect. This effect comes from their incorporation of intertextual quotations and wordplay. When an intertextual metaphor involves an intertextual quotation, its meaning usually depends on that quotation’s content. The meaning of the intertextual metaphor is thus the result of a semantic dialogue established between the content of the intertextual metaphor and that of the quotation. For example, Mosteghanemi quotes a line from the lyrics of a French song (Jacques

Brel's (1959) 'Ne me quitte pas') in order to construct a stylistic intertextual metaphor whose meaning depends on images used in the quotation (see Chapter 5, section 5.3.2). Therefore, the translation task becomes not only retaining the meaning of the intertextual metaphor but also the content of the quotation. This task is more demanding if the author uses a translated quotation, which requires the translator to search for the original quotation and use it in the TT rather than re-translate it. Another form of stylistic intertextual metaphors involves intertextual wordplay, which incorporates well-known expressions from different types of texts, such as novels, as well as formulaic expressions, such as idioms and proverbs. However, stylistic intertextual metaphors do not use these expressions in their original form as quotations. Instead, they modify their content in order to construct new metaphoric expressions. Therefore, the reader's ability to interpret the metaphoric meaning is conditioned by his/her familiarity with the original expression. In translating this type of intertextual metaphor, the translator's creativity plays a key role as he/she needs to retain the meaning and effect of the metaphoric intertextual wordplay using other equivalent techniques, such as repetitions and inversions (see Chapter 5, section 5.4).

Another finding of this study concerns the difficulty of translation posed by thematic intertextual metaphors, which have more extended structures because they incorporate several intertextual references. Thematic intertextual metaphors are constructed from several metaphoric comparisons between several intertextual aspects and the corresponding aspects of the described concepts (target inputs). I found that the source of the problem lies in the varied complex types of interactions established between the intertextual references and the concepts described in the structures of thematic intertextual metaphors. While some thematic intertextual metaphors use several intertextual references to describe a single target concept,

others adopt several intertextual references to describe several target concepts. The task of the translator is not only to retain the individual metaphoric comparisons, but also the interactive relations established between them. For example, Mosteghanemi uses a number of poetic features related to Arabic letters to describe several attractive attributes of Hayat (see Chapter 6, section 6.4). Translating such intertextual metaphors is restricted by their inherent related metaphoric comparisons, which need to be reconstructed in the TT. This task is demanding because, in many cases, thematic intertextual metaphors use several intertextual references that the TT's readers do not recognise.

7.3.3 Key remarks on translating intertextual metaphors

One of the original aspects of this study is its account of the translation of not only intertextual metaphors' meanings, but also of their key textual relations within texts. Drawing on Mosteghanemi's interview and her remarks that she uses textual clues to help her readers understand her novels in a better way, I advanced my model to account for the textual functions of intertextual metaphors. In other words, I explained that the model's translation strategies operate in conjunction with the textual environment of intertextual metaphors and the pragmatic functions to which they were assigned in their texts. In other words, my findings show that preserving the cultural intertextual references of intertextual metaphors in the TT and adding textual clues to their meaning are important to the text's overall message. I argue that it is necessary for translators to evaluate the importance of the intra-textual relations of the intertextual metaphor before deciding to change any parts of their structures (i.e., their intertextual references). This important remark has typically been overlooked in previous studies on the translation of intertextual metaphors (e.g., Dagut, 1976;

Stienstra, 1993; Al-Harrasi, 2011). Most of these studies have tended to prioritise changing cultural intertextual references with corresponding or otherwise similar references from the target language and culture. However, this act produces irrelevant translation as the function of the intertextual metaphor in communicating the message of the text and upholding its theme is lost in the TT.

In addition, my analysis showed that two strategies are dominant in addressing intertextual metaphors. The first is directly transferring the ST's intertextual metaphor to the TT, where I found that intertextual metaphors can be translated by directly transferring their structures in two main cases. The first concerns translating intertextual metaphors that involve universal intertextual references; such metaphors are translated by directly transferring their forms and meaning if they involve universal intertextual references the target reader recognises. The second type of direct transferring involves translating the ST's intertextual metaphor literally, but with minimum change. This change usually includes adding textual clues that clarify the cultural meaning of the intertextual reference for the target reader. Moreover, I conclude that enriching the context of the TT's reader by adding textual clues is another dominant strategy in translating intertextual metaphors. This strategy is especially helpful for translating intertextual metaphors that involve culture-specific intertextual references. Textual clues help the TT's readers interpret the meaning of the intertextual metaphor by guiding them to the particular aspect of the intertextual reference that it uses. In many cases, textual clues can remove the ambiguity or the uncertainty of the intertextual metaphors by narrowing their multiple meanings. This can occur when the author provides textual clues to the similarities between the source and target inputs of the intertextual metaphor. In translation, these textual clues can be used to ensure that the meaning of the ST's intertextual metaphor is communicated

to the target audience. This can be accomplished by equipping the target reader with the knowledge they need to interpret the cultural meaning of the intertextual metaphor, and this cultural information can be provided in the form of textual clues.

The translation of what I originally called ‘defined stylistic intertextual metaphors’ constitutes one of the main contributions of this study. I explained that Mosteghanemi constructs metaphoric expressions whose meanings depend on both original (Arabic) and translated intertextual quotations. The result of this creative construction is a stylistic dialogue established between the semantic content of the intertextual quotation and its dependent metaphoric expression (see Chapter 5, section 5.3). Translating how metaphors tend to interact with intertextual quotations in texts semantically is a topic that the contemporary literature on metaphor translation has largely ignored. For instance, while both Al-Harrasi (2011) and Kershaw (2014) have addressed the topic of translating metaphors and intertextual quotations, they have tended to discuss the translation of these two constructions separately, thus ignoring their interrelation in texts. I explained that the model retains the semantic association between the intertextual quotation and its dependent metaphoric expression in the TT. According to my model, the translator has to add textual clues to the meaning of the metaphoric expression if the adopted intertextual quotation belongs to the source language and its meaning is context-dependent on the original text. I found that cases are possible in which the intertextual quotation is neither originally from the source text nor the target text; the translation of such cases requires the translator to evaluate the most relevant version of the intertextual quotation, whether it is the available target text’s translation of the intertextual quotation or a re-translation of the quotation’s meaning.

Another significant contribution of this study concerns the translation of what I term 'embedded stylistic intertextual metaphors', which involve wordplay based on intertextual phrases (see Chapter 5). I found that Mosteghanemi tends to adopt various intertextual phrases from the Qur'an as well as from the idiomatic resources of contemporary Arabic. However, the structures of these intertextual phrases are modified in order to create several metaphoric wordplays that have different meanings and functions in the trilogy. In translation, few studies have addressed the translation of intertextual or 'allusive wordplay' (e.g., Newmark, 1981 and 1988; Delabastita, 1996; Leppihalme, 1996). However, these studies have largely disregarded the metaphoric use of intertextual phrases in wordplay and the implication of such creative construction in translation. In general, most studies agree on either replacing the ST's wordplay with its equivalent in the TT or replacing it with an explanation of its meaning. However, less attention has been paid to wordplay that involves cultural intertextual references. My model addresses this gap in knowledge by offering more creative solutions to translate embodied intertextual metaphors. When the intertextual metaphor involves wordplay based on an idiom with a similar meaning in the target language but a different form, the translator is required to compensate the target reader for the loss of the effect of the ST's wordplay. This can be achieved by adopting relevant stylistic devices, such as repeating the last word of the idiom to create a new metaphoric expression that retains the meaning and effect of the lost wordplay. When the adopted intertextual phrase is culture-specific, the model proposes adopting more creative measures. The aim of these solutions is to compensate the target readers for their unfamiliarity with the form and meaning used in the ST's intertextual wordplay. Such a solution can involve stylistic-syntactic modification of the word order of the ST's intertextual metaphor to convey more relevant meaning to the TT's reader (see

Chapter 5, example [5.8]). Another example includes adding stylistic phrases, such as shocking ones, that serve as textual clues to the communicative meaning of the wordplay (see Chapter 5, example [5.6]).

The findings reveal that translators are required to have a high level of intertextual knowledge, which is not limited to the knowledge of previous texts but includes more universal knowledge. In many cases, the translator may confront intertextual references that are loaded with culture-specific connotations, which require a high level of intertextual competence in the ST's culture. Similarly, texts might include intertextual references that are not necessarily related to either the culture of the ST or the TT. For example, Mosteghanemi's trilogy includes several instances of intertextual references to Pharaonic, mythological and other universal cultures (e.g., see section 4.4). Therefore, my model describes the translator's intertextual knowledge as encyclopaedic in nature, and it must involve different types of information about renowned quotations, events, concepts and figures in different fields such as literature, history, politics and religion. I believe translators can obtain such a wide variety of intertextual information by regularly exposing themselves to different books and websites. For example, dictionaries of reference and allusion and encyclopaedias can provide brief but adequate explanations of different intertextual references. This rich intertextual knowledge is necessary for translators to effectively accomplish their dual roles in receiving the ST and producing the TT.

7.4 Implications for translation practice and training

The findings of this thesis can be extended to reflect the effectiveness of translation research for translation practice and training. In this thesis, I demonstrate that the integration of blending theory and relevance theory can be valuable in understanding

and translating different types of intertextual metaphors. According to Holmes, the question translators usually ask and that confronts most translation studies is, “What’s the use of what’s being done? What does it do to help me?” (1988: 97). This study provides a novel understanding of the different types of intertextual metaphor and how they can be translated to the target audience in a relevant way.

The three stages this model proposes to translate intertextual metaphors (deconstructing, evaluating and producing intertextual metaphors) provide useful guidance to practitioners of translation. Identifying the elements of the ST’s intertextual metaphor and evaluating their translatability before producing the translated version are two essential steps that translators must follow. This is because evaluating the different aspects of the intertextual metaphor helps translators adopt the relevant translation strategy that ensures that both the meaning and function of the ST’s intertextual metaphor are effectively communicated to the target readers. As Wallerstein (1996: 116) has said, “if an individual reader misreads, he suffers the consequences individually. If a translator misreads, he leads innumerable others astray, all of whom pay the consequences as well”. A clear example is a point raised in the findings of this thesis concerning the importance of translating intertextual metaphors according to the evaluation of their intra-textual relations in the text. For instance, when the intertextual metaphor involves intertextual references that have an essential role in communicating the text’s overall message, the translator needs to preserve them in the TT and supply the target reader with the necessary contextual information using textual clues. The model of this thesis facilitates making such crucial decisions and encourages translators to evaluate the translatability of the different aspects of intertextual metaphors (semiotic, pragmatic and intra-textual) before proceeding with their translation.

In addition, a main implication of this study for translators' training is that it provides detailed explanations of the translation of different types and instances of intertextual metaphors in their real contexts. In other words, educators and trainers of translators can use the model developed in this thesis to clarify how to translate the complex structure and meanings of different types of intertextual metaphors. While previous studies have explained intertextual metaphors as simple comparison between source and target domains, the model of this thesis provides translators with a more comprehensive and applicable explanation of the structure of intertextual metaphors. In this model, intertextual metaphors are seen as involving different inputs that are incorporated in different ways. The model clarifies the structural elements and the meaning construction of three main types of intertextual metaphors (semantic, stylistic and thematic). Each type of intertextual metaphor is characterised by a number of features that play key roles in constructing the metaphoric meaning. The model explains these features and proposes how to communicate them to the TT's audience in relevant ways, thus ensuring effective communication. In other words, the model's understanding of the complex structures of intertextual metaphors and their influencing features puts translators in a better position to produce translations that reflect the complex meaning construction of the ST's intertextual metaphor. Therefore, trainers of translators can employ the model in their programmes to facilitate how translators address complex types of intertextual metaphors. For instance, using the model, a trainer can clarify to his/her students how an intertextual metaphor can be structured as a thematic mini-extended metaphor. According to the model, translating this type of intertextual metaphor requires the translator to maintain not only the meaning and structure of each individual metaphoric comparison but also the overall collective

network of comparisons, which results in the thematic metaphoric meaning of the intertextual metaphor (see Chapter 6).

7.5 Further research directions

The topic of intertextual metaphor translation is extensive and complex because it involves the interrelated research fields and interdisciplinary approaches to metaphor, intertextuality and translation. This thesis has attempted to focus on a number of important aspects of translating intertextual metaphors that previous, related studies have overlooked. However, it is beyond the scope of a single study (this thesis) to address all the aspects of this broad, multidimensional phenomenon (intertextual metaphors in translation). Further studies are needed to focus on other aspects and types of intertextual metaphors and how they can be translated in different discourses. For instance, the interaction between intertextual metaphors within the same text can be studied in relation to the translation of literary texts.

Since the current thesis has focused on the translation of intertextual metaphors in Mosteghanemi's trilogy, studying other literary works by different authors can be a useful topic. Investigating the translation of the works of other novelists can help investigate the translation of new creative structures of intertextual metaphors. Researchers are encouraged to consider literary works characterised by their cultural themes and symbolic language use. For example, post-colonial novels present a possibly excellent case for studying the translation of intertextual metaphors. Moreover, as this thesis focuses on the translation of intertextual metaphors from Arabic into English, it was limited to this language pair. Other pairs of languages can be studied to investigate the translation of intertextual metaphors between other languages.

Finally, further studies can be conducted to extend the validity of the model this thesis develops to translating intertextual metaphors in different languages and discourses. Studying the applicability of the model to translating intertextual metaphors in newspapers would be an interesting research topic, for example, because of the special terminology and features of newspaper language, which makes the translation of intertextual metaphors in that context a more demanding task.

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APPENDIX A: the Arabic transcription of Mosteghanemi's interview

أُنِّي سة: هذا طلب بسعودي، لئمه وليدي عمل في أطروحة روضة جدا، سوف نترك الراجح للوليدي حدث عن دريلته،
ففضل وليدي.

وليدي: مساء الخير أستاذة .

أ : مساء النور، أه وليدي.

وليدي: أشاركك! إ تمام؟

أ : بيحك. سع يدقبك. سمعت عنك أخبار جميلة.

وليدي: شكرا. نشرف فبقولك اعطاني من وقتك شوي.

أ : مرحبا بك، فع اناس عديدة. أعتقد أن نصف نجاح لطلاب في العمل هو الشغف فع عن دمك حب العمل لبلبل درجة
أى ثم من العمل كحب الكنتب، سوف تفق في حبك، نه دون الشغف، دون أن مس شي فيك، لي يمكن
أن تتفوق فال حب شيء ضروري في أي عمل تقدم في ه.

وليدي: الصراحة، أنا منال مع صبر و اييتك وخلص فل غالتت يتست خدينه، وإن شاء الله يوم ا من ايام، منال يمكن بعد
تخرج يقبلين أن نترجم إحدى و اييتك في نية، بام.

أ : ييس عنني جدا، بي فوقك، وضى إذا مترجمت روليتي، لنا يمكن عن عطيك نص ووص شعري قسريطة و جولة،
ممكن تجرب في ه، بمتوافق، عدي قصائد جميلت ترجمه، ممكن هذه أسهل عليك.

وليدي: لك رالسؤال هو مريستطوع أن يترجم شعاع في لغات ل غة أخرى؟ هذا هو السوال.

أ : بيحك.

أ القارئ الن نموذجي، نعم، أن التفت لتليل قارئ العربي كتب تليل نية كتلت لحي مراحل، وقتك تلبلة الرواية
أ، لم كن أعرف أني كتب رواية نني لفتت ها لحي هي عش ذرات، أو قهظات، ولتفتي حل فنسري سهية بيا
نني شعرت بل غيبة، وكل كك ن ه عملي أ ل فلك انني متفق فلتت نتوح ه لكتل للكتب ل جزئي يبل لتلي عن دي
حسيلات. لتنت عرف أن كل عمل بلدا عي موصفي حسيبات، عي لتتكتب نكري ضفي سج ابنتك مع ال مضي،
مع شخص معين، مع عيب، ضي م عتسك، حتى مع ذكتك، ليس فاك عمل خارج هذا أ ار، ولتلي، العمل
أ لكان تصفية سجات مع ال جزئي لتي صفته التي لتي التي آنت بلبي، ومع ال غيبة، ومع كل شيء، ومع
ال حزب، لكن أالم كرفي حل و عي در ك ذلك.

لعت عرف أن فاك نوعين من للكتاب، فاك للكتاب يفتبون و مضي كامل و عي هم، هي عفون نتي سنتي هي لتعلم هم،
هي عفون ما ذا يفتبون، و فاك للكتاب يفتبون ولي عفون نتي سنتي مون فقط ع دم ايبت مون يفتبوا أن هم لت هوا. فاك
قبلة ش مور تقول إن للكتبي لمئن ه أن يكتب شيئا أو جهة ويصعب لحي شرح ها، عي نتي لتتكتب شيئا عجز عن
شرح ه ن هيتلق القارئ بطريقة أخرى، و ن ه كل واحد لفتسري رفه القارئ مو ل طرف ال خرفي للكتاب في كاد
يسب للكتاب ليس محسب مزاج و حسب عمره. إن كت ابني كل ه حل ه من ال عمر ن حزن قرأه، لتتغير م عطف عليا،
فالك بعض للكتب بيا لتي مضي عمر معين فتت مضي قت لح قف هو أمرت دخلفي ه ل حللة القسرية أيضا، و فاك
قائم قبل للكتب التي لتتقرأ ه فتم أ فاك رواية لتين هيات جميلة، و فاك للكتب لتين صجها ع دم ليكون النسان مصطا،
ني جب عليك لتت حاشاها ن هتدمرك، و ذلك لتت ابني دخلفي حيتا لك قارئ وكتفب لتلي أن اعن دم التت كتب
لتت نتوح في للكتاب أ وللقارئ ل جزئي م ع دم ان جح للكتاب جاح القيرا، لصحت نتوح للقارئ العربي، ن
بي الن هية، عملي - لقه أوال جزء الخبير ه -، موعن ل غلام العربي أيضا، و سرن جاحه أن كل ل عرب و ج دوافيس م
ني ه، ن عية خلبن طوال و ما حلبه هي عية ل عرب أ ج م عي فتم لمي آخر لك نية ع دم لي عتل و ضه لتي تتمل
ل اجزائر، فضبي ع الصيق ه لقي مودينم قسن طينة.

" عية القسي ل عمل هي رمز ل جزئر، لمرأة لتي اغصبت، لمرأة لتي أصها ل ج عي، لبعضي عوق دأل هال عوب، مرة مع
لشاعر، و مرة مع ل صور. " عية " هي ل جزئر لتي عشت يها ل ج عي، و تامل هذا وذاك، وشتت هي هذا، و تيد ذاك،
لكتنت جوزت عسكري، فبي عرس هتم دعوت خلبن طبال لبارك اغصبله اب عن يتم دعوة رموز الثورة، لباركة
اغصبال جزئر من قبل ل عركر، و ع دم اي ذب خلبن طبال لك ل عرس يت حولل لم تدي عي، أي من اللحظة أ

تبارك زواجه، لكل حاكم فخر أخو با عدام - ن سري موتب عدذلك - عني يستتلا لل ف جمل ع، عني عن دم اي ح لم
أخوه حسن ب حياة أجمل، لمي طب بشيء من اجزائ فقط أن يكون عدهم ي بسري ط، وأن يغلق ليل من هذه النغم،
طل ب فقط ان يكون ك م ف عمل مي ب ق م ل في ال م ظاهر ال ل تي من م بدأت الثورات ا رى ك الل ف ضة ال ب م عية
وا ية - ن شئت فقل م ذلك ل ج ل ب د أن تض عن ك خفي ال ع ل ي ا س ي.

قضية للوحة مهمة جدا - م ع ا ل ج ي ت ب ل ه ال ل خي ر ل ل و حة ه ي ل ا ج ز ا ي ر ح ا ف ط ع ل ي ه ا خ ل ب ن ط ب ا ل ، و ه ي ل د ت
م ع الثورة ال ج ز ئ ية - ل و حة ع ي ن - و ف ض أن ي ع ي ه ا ، و ه ي ع ي اة ق م ه ا ، ه ي ل و حة ر س م ه ا ع ن د م ا ل د ت ع ي ا ق ي
ت ن س ، ك ا ن ق ه د ا ي ر س م ، و ل ت ل ي ه ي ل ج ز ئ ر ق ت ل ل و ر ق ت م ا م ل ي ع ا م 54 ، و ظ ل ح ا ف ظ ل و ت ل ل و حة و ف ض أن
ي ع ي ه ا ، و ه ي ا ل و ع ي ل ا ق ت ي أ ع ط ب ه ا ، و ل ي ع ط ه ا ل م ص ي ق ت ه " ك ث ر ي ن " ، ل ك ن ع ن د م ا ج اء ا ل ص و ر و ق ت ا ب ض ا ر خ ل د ، أ ع ط ا ه
للوحة.

و ن القصة بعينه على خالد، لو ك ي ت ع م ل ال ن ية ، ك ا ن ل ب د أن ل م ل م و ت ه ، و م و ش يء م م ، ق و ي ل ع م ل ، ن ه ل ه د
ل ق ا ر ئ ا ن ي ع ر ف م ا م و ق د ر م ذ ا ل ل ط ل ، و م ا ذ ا ص ا ر ل ه ف ا ن ا ع ل ه ت ق س خ ه ص غ رة ع ن خ ل ب ن ط ب ا ل ق س خ ه أ ج م ل ،
م و م ذ ا ل م ص و ر ا ل ن ف ا ز ب ج ل زة ن ظ ي ر ت و ت ق ل ع ج ر ا ئ م أ و ع م ل إ ر م ل ي ف م و ص و ر م ن ح ق ب ن ط ل حة و ق ل م ت ص و ر ن ية
ل ط ب أ م ا م م ل ، ط ب ع ا ل ت ر ف ي م ن ية ل ل ط ب ن ف ي أ و ب ا ل ص و ح ل ل ط ب ي و ت ر ف ي م ك ث ر م ن ا ن س ا ن ، ن م ت ع و د ن ا ف ي ف ي ظ ر
ا ن س ا ن ل ف ض ع ية ، ل ك ن ا ل ع ي و ا ن ص ا ر ي و ت ر ف ي ن ا ك ث ر .

دعني أتكلم لك للقصة مرة أخرى بسرعة، كان لصور في فرنسا اليندم هذه لجلزة، وخدم اكان يمر لصور
لجاش ا ر ع ي ب ا ي س ، ل ك ش ف ل ف ي م ع ر ض ل ل و ح ا ت ل ا ت ي ية م ت و ف ا ج ل ب ا ن ج ي ع ل ل و ح ا ت ت ح و ي م و ر ا ف ب د ا ن ي ل ك ر ا ن
م ذ ا ل م و ض و ع ي ع ف ه ، و أن ف ا ك ر س ا م ل ي ر س م ا ل ل ج و ر ف ج ر د م ا د خ ل ل م ع ر ض ، و د ا ئ ي ق ص ي ، ل ك ش ف ل ه ف ا ك ا م ر اة
ن س ر ية م س و لة - ط ب ع ا ل م ي ك ن ا س م ه ا ك ث ر ي ن ن ف ي ا ل ع ي اة ن ح م ل ا س م اء ا ل ب ط ا ل م ل ب د ي س ا ل ، ل ك ش ف ا ن ه ذ ه
ا ل ع م ا ل ا ف ي ب ن ي ل خ ل ب ن ط ب ا ل ، و ه و م و ج و ف ي ا ل ع ي اة ل ك ن ا س م آ خ ر ف ذ ه ل ي ز ي ا ت ه . ا ل ق ض ية ه ي ن ا ن ي أ ر د ت ا ن ت ص ل
و ص ية خ ل ب ن ط و ا ل ل ن س خة ا خ ر ي ف ي ه ، ل ا ذ ي م و ل ج و ر ، ل ل ط ل ع د ل ق ا د ر أ و ع د ل ح ق (ل ا ل م أ ع ط ه ل ل م ل س ا) ،
ن ي ش ب ه ه ف م ل ي ح ب ا ل م ر ا ق ن س ه . و ل م ت ت ك ر ف ا ك ش م د ق و ي ج د ا ، ع ر د م ا ل ي ق ي ل ج و ر ب ح ي اة " ف ي ب ي ت " خ ل د
ب ن ط ب ا ل " ف ع ن د م ت ر ق ص " ح ي اة " ، ي ر ن ا ل م ل ف ي ر ن ، و ن ه ك ا ن ف ا ك ص و ت ا ل م س و ق ي ، ل م ي ب ت ط ي ع و ا س م ا ع ص و ت
ر ي ن ا ل م ل ف ، و قد أ و ص ت ه ك ث ر ي ن ب ا ن ل ي ع ي ب ف ي ل م ل ف إ ذ ا ر ن ، و م ن ك ا ن ي ت ص ل ؟؟ ك ا ن ا ت ص ا ل م ن ل م ت ف ي ،

هي الرواية، عليك أن تتضح ما استطعت في هافالارويطة هي ليس تتفق طوقصة، نه إذا كنت تقص بأكبرك أنتشاهفيلم، ليهك مهيق عضلافية وصور وكل شيء. للرواية لهد أنتكون هي لا تحببة للتيين مربغي هافلك اناء، ولتيين وصلبها تقفلة للجيل بيحوي القارئ الذي لي عرف فلبيح، فالكفلكار وقولت وعدة لتياء أجيل ألق حماء، لكن أرغمت للطبة أن يتفحموا ويعدوا اليها، ثم الموتلورك. وأجيل اعددي قراءات جيل فليس تنفي روي اتفق طبلحت في الصخله، أغيرفي هاففكره جيله ففم لفي "عبرس رير"، موت هافغواي الذي لبحربال من دس الذي بعته ليه امر أتلبيه مع ففمشوك ه، ولتيكي يحوي أن يعثلك الموت معشوك هف بعد ما زارت "حياة" خلابن طوبال لفي لا ميتفوي لحيات ل ه شو ف موتلورك ففرصة هافغواي ففرصة أن تدخل بعض افكار لاجيله وللففلية، أيضا ثم أقتل لورك" ولي فطلقوا علي المنار من الخف، ولي ف قال لتي فبعت وانهم نأكم س وفتطلقون المنار فحيفي فحبي" ف هذه ا الفتي داخل طلق فيص تصنغاني افه ال عامه.

ولكذا أسربل تاريخ، بلأحت عن أيفتحه صغري لالنص مكن أن ادخل من خ ل هفكره، أوتاريخ، أوقصة، أو شعر، أو أي شيء، ضي نغري ل العمل، وهذا الذي جعل من العمل ص درتقفة، بل هذاي ع مد أيضا لفي للتدي سفي للتييات نه يثري للناس، ثم اقصة ص ظي بنبل عي د وليف حاول لا مروب منال سجن وليف قتل، فوي لاجزاء للثاني ألكي لي قتل بلن فني فس اليوم على يد جزئيين بيحوي تصور ل ألتقيت احدي بأناء مص ظي بنبل وعي ففي أول وفهم ال مضوي، هذا رمز لتي ل لنضال فلي في موت ا ب فحوي بال فن سويين، ويقتل الولد قتل بلبي ه وهو ذاهب لغير ملكن فحوي د بيين، ويديف امحك حدث نحل هذا قهتبدو هذه القصة لشيء-، لكن هيت خص رسؤال من أجل من نطل لتكن نضلت حارب فن س ا فبالت يال جزئري ييقتل وليد ففسي فوم استش هادك فلكذلي لتيك أنتس ربليات اريخ للرواية، نه هذه ا ياء والحدث اذال من وثقه ال تاريخ س وفي موت هي تحفي، ونه لمي عد احدي لي مل وقت ليقرا ل تاريخ الن، ول أفضي يظل لول قبال فف ل سف ل ببد أنتس ب طي للرويات في اصق ادك ما اذا أعم الي س يطة نحل "لتيخ ولبحر" أخذت جزئ زقول؟ نه تتض من فلكار ل ل فوية، لئاب صغري، لك نفي فلفية ل ا حية، لتي ف لسان وين نضال طوال حية ه، وعن دم اي عوب حوت لغير ص طاده ويصل لاش اطي لتيبت نه مزال قادر فحوي الصرطي استيفاج أ لميق فاه ولشيء سوا لا يكل فف الفلفية، وأيضا فاك ثم فلفية سري فيف الذي عصب الصخرة وينزلب هاف هذه لتيها لفي فتصول ل القارئ؟ ب ما ق تتكون مذل فلكا ل تي ل العمل، ل أدري، وب ما لتي ه.

وليدي: أفهم من حيثك انت وظيفك الفل سوية بياقتي جليبي ها من خارجن صوصك لت وظيفي ها داخلن صوصك
هي غراض لبية وأغراض تاي نجية يصال لئير مع عرفي ذه ل قاري؟
أ : نعم.

وليدي: سؤال آخر جو مرفي دراستي، هل وظيف هذه لا خارجاقتي أخشي ها من خارجن صوصك لت وال نصك،
هل كان هذا وظيف عن طريق المجاز والاستعارة؟
أ : لكي في عن ي؟ لف هم السؤال.

لبية: وليدي ه مجموعة لظرة تحتار له وتكبري ولي حدث اليكون أفضل.

وليدي: بثا، سوف قرأس طران من روية ذكرة ل لجد: "ها مميق دم نكلي، لوحه لمطخ قبل دم، لي ا نجي ع جزي
ا خر. لي ا نجي جويتم ا اخرى. ولغني لي لئحرك ول أضج لئس من حق شامل صرارعة لئيران، أني نجي فطق
اشرياء، وين حاز لئور. وال كان لئيه أن يقي وفي بيته ولي خزر)كوري دا ((لئقت لئس الت مجد)) لا موت ادور ((لئس
مذا لئال أريت وظيف لئقفلة صرارعة لئيران اللبية وليف لك لئرقطها مجاري ووظتها يصال الفكرة لبية أو
لوظية مينة.

أ : نعم، نه منزل لحظة التي خزر في ها "خلد بن طبال" عرس "حياة"، هي بارك اغصربه فمالي سبلت طابعه
أيسأل هم لئذ لئفعلون لئذاهم ونا نل شخصي خزر "كوري دا" في ضج، لم اذ لئضبون لئو بال سريوف لئذا؟ قد
أديت موه، ما ذل لئت حبه؟ من الل لحظة التي لئتي في ها ولئت لئم لك لتست طي عت نجي فطق ا ياء. ولئت ترى هذه
لجوي فمعليك أن تقبلها، وال عليك أن يقي وفي بيته ف هو منزل حظقتي جاغي ها لئ عرسها، عليها أن يقبل كل
شيء، ويني جاعو جل سيني نظر لئ الضباط لئني لئمون لئ جزئر لئ في لئق بل مون لئ لئمة، ووقول أن أرى دم لئها، أي
لئيف اغصبت لئ جزئر فم اذ لئ لئن أن أغير؟ ك اني جب أن بلق وفي بيته، وأن لئني لئ القسرين طينة.

أنب هذا لئ طريق لئفوت ا في النص. لئت بما لئ حظنتي ذك لئما جسد عدة مرات أن فاك ادخل لئ قصص صغيرة،
بثا عن ا لئ لئ الصال لئن، وعن لئ سمور، وعن دم ا لئني عن سمور يربلو، ي نجي كل ما لئت طعت أن أعود لئها ي خ،
أعود.

وأجمل، ففي "عبر سير" أتفق د-، رجعت ووضع قاطع من ذكر فلجسد، لكن استعنته بلحلقوب: "الذين قالوا وحده الجبال لتتلقى أخطأوا" فأرجع أخذ نفس القبط فوكي أبطين رص وصال نبي فأبسط أن الجبال ليل تتلقى، ولله ليل أن ال صورات في فنسا و غيروا على خالد.

وليد: يعني كأن هناك محاور قنين القاطع.

أ : نعمل بالضبط.

وليد: هل تظن أن هذا الزخم ابداعي لكل متيق لم يشك لصحي للغة ا ينية؟

أ : ل أدري، نني ل أعرف للغة ا ينية، ههش كلتي، نمن ين عرف نكم نتم، نأني اعرف أن في قرب وقت نني س أترجم "ا سوي لي قبك" وأي دي على قلبني ف هي نفس المترجم.

وليد: أنا أراه الكنت حوية، لكن مذكروني ليس وال، لم اذا ذكره لا حرد فوضي لحواس اعجت رجته ا أو طلبتي اعادة ترجمته ا؟

أ : نعم، اعجت ترجمته ا نني لست راضي بلبدا، هي ترجمت من قبل صيغة كنت معي في ايس، هي لم تكن مترجمة م خيفة. أسم هبلغة ا هي صحافي فقط، ماذليل نعي عدم جي لجامعة المولي في القامرفي نسا المترجمة، له أي أحيلقون ياكفن هبلترجمة، هي صفي قبل عربي عش افوتك عرف ا يزي فقول وال هل علي ترجمي، هي ليست م خيفة قبل لتلي من شأتروال حقوق دارن شيل وم زي ري، طلبوا إعاد لترجمة وتغير عولهن لرويات.

وليد: أسأدة ، لفي حكتني ألترجمي نلسيلقنين غيرس ليمه أو غيرصحي حة؟

أ : أنا حكمت من خ ل القراء، نني ل أعرف ان ليني، ويض الكون نثق لشر بلذي تكون لغه الم هي للغة لتي يترجم اليه، فلض لظما أن يكون لترجم ل ليني أو امويكي في عرف اللغة ل عريية، أما أن يكون عربي يترجم ينية، فالكسوف يكون خلل مافن الكت عيري وذي ليقدر علي ها ال لترجم ا ربي أو الذي يترجم ل لغه ام، ونني أعرف المترجمة وهي صقيتي وأعرف حدودها، هي قائة حيدة وكثبة حيدة، لكن ليس عدها قدرات لترجمة.

وليد: أسأل لكي فيمكن لتخرجم أن تقول بثا المتعارفة بما عهد الله والناس للقارئ انجليزي؟ هذه صعبة جدا، ما رأيك؟

أ : تخرجم "ذكر لجد" هو "كويين" وهو ليس بتخرجم الووايات اى فأن ال أعرف بال ضبط من أفضل في تخرجته. ل أعنيك، أنا لفترض أن لذي يتخرجم روييني هو بتعاطف معي، نظرا لهيته، لنتوقع أن يتعاطف مع قضيتي.

وليد: يعني قصصك له من المبتدئ ل أن يقول فسأل شعور؟

أ : نعم، نلهي شعربوع، ونهشخص أسمه "كويين" بما لذي يتوقع أن يشعربه؟

وليد: وهل القارئ العربي وصل ل نفس ا ؟

أ : العربي كأي وصل، نالكتاب لعي ناس لغير، هذا لكتاب غير حجة ناس، ناس لحي وحيك لمون نخل لجد بن وطب الويليس والود، ونساعوق عوفي حبشخص أسمه لجد فوضى صارت من وراء ذلك لجاد فوضى لخيرة فكل واجترك هذا لشي هي، وتدخل في حيته، لعل هي لظرفي حيته.

وليد: للصراحة، أنا ليقصدت جدا من هذا لقاء.

أ : أنا سعيدة جدا بك، ونأني لكون ساعتك ما لبتطعت.

لنأني سة: شكرا، لغير الله خيرك، لطلاب النسوف لكتب هذا لحوار من اللف لى لى، ي أخذ فاهشغل، وليظي سوفيفق في الملحق لخاص برسالتة.

أ : نعم، شكرا لكم.

APPENDIX B: the English translation of Mosteghanemi's interview

Dr. Anissa: This is Waleed. He is a Saudi student. Waleed is working on an excellent research project. I will let him talk about his research to you. Here you are Waleed.

Waleed: Good afternoon, Ms. Ahlam.

Mosteghanemi: Good afternoon. Hello, Waleed.

Waleed: How are you? I hope you are doing well.

Mosteghanemi: Thank you. I am happy for you. I have heard good news about you.

Waleed: Thank you. I am honoured to have this opportunity and meeting you.

Mosteghanemi: Welcome, I am really happy to have you. I believe that half of the students' success depends on their passion. If you love the work, you will already love the author, and that leads to a successful research. This is because you cannot succeed without passion and without that the work touching something in you. Love is necessary in any work we do.

Waleed: Honestly, I admire your novels and especially the language you use. Insha'Allah (God willing) one day, perhaps after my graduation, you would accept that I translate one of your novels into English.

Mosteghanemi: I will be happy. May Allah help you succeed. Even if you do not translate my novels, I can give you some easy and simple poems. You can try

translating them. You might success. I have good poems that are good for translation. These poems might be easier for you to translate.

Waleed: But the question is who can render the same poetic value of your language to another language? This is the real question.

Mosteghanemi: Thank you.

Dr. Anissa: Indeed.

Mosteghanemi: This is an important question. I have just attended a translation conference where I discussed this topic. In the conference, I said that: indeed, poetry is what is lost in translation. For example, the great poets Dr. Ghazi Al Gosaibi (May Allah have mercy of his soul) and Nizar Qabbani were friends of mine. They used to tell me that they could not fully understand their poems in translation. This is because when you translate Nizar Qabban, you do not ... [the call interrupted through the interview] ... and Ghazi Al Gosaibi too. However, when you translate Adunis (i.e. Ali Ahmad Said Esber) for instance, the translation will be more beautiful. This is because Adunis's work essentially depends on ideas. It is not poetry in essence, but instead it can be described as deep reflections based on thoughts. There is no reliance on poeticalness or rhythm. It is like music.

Waleed: I was very keen to follow your visit to Dubai and your participation in the great conference there. The initiative of bringing the novelists with the translators of their works in the same session was a very beautiful idea. I have heard a lot about it.

Mosteghanemi: The title of the lecture was: "write so I can see you ... translate so I do not fear you." This idea might be irrelevant to your research, but it is good to know about it. We, nations, when we write, become visible. If we take as an example Colombia, a country that we might do not know much about, except for Gabriel García Márquez. We have nothing to do with Colombia, but the author can bring to you or transport you to his country. You can become in love with a country because of an author. For you, anyone you meet from that country resembles that author, and you might become in love with a person just because you see in him/her your favourite author. For example, countries that have great authors such as Dagestan were not known before Rasul Gamzatov. This means a poet can make you love a country and introduce you to that country despite its small size or insignificance.

Currently, the world fears us because we ignore translating ourselves to the world so that the world can read us. The world does not know anything about us except the news of slaughters that people watch on television. This is our picture in the world. When non-Arab reader reads you, he/she can discover that you are human like him/her, you have fears, concerns, love, disappointments and victories, just like him/her. You become normal human in his/her view. However, when non-Arab reader does not read you, he/she becomes in the dark. Consequently, you become source of fear for him/her. Therefore, the beauty of translation lies in the fact that it is not only a literary act, but also and more essentially a political act.

Waleed: Nice. This leads me to a philosophical question. Since the texts of the trilogy include references to literary concepts and historical events, what was the type of reader you had in your mind as you write the trilogy? What is the intellectual

competence level or the level of knowledge of literature and general knowledge of this reader? I mean as you write the trilogy, did you have in mind a model reader or a particular reader type who has a specific intellectual competence level and a knowledge of a particular culture?

Mosteghanemi: The model reader, yes. I was writing to the Arabic reader. I wrote the trilogy on stages. While I was writing the first part, I did not know that I was writing a novel because I wrote it in pieces. Furthermore, I was in bad psychological state probably because I was feeling homesick. It was my first book. Therefore, there was flooding of emotions in my first novel as I was writing to the Algerian reader, so I was settling old scores. You know? Any creative work is a score-settling. This means we write because we want to settle score with the past, with a particular person, with a lover and even with ourselves and our memories. No (literary) work is situated outside this understanding. Therefore, my first novel aimed to settle scores with Algeria that I knew, the one that hurt me, hurt my father. It was settling scores with the alienation, the party and everything. Nevertheless, I was consciously unaware of all this.

Do you know that there are two types of writers? The first type of writers tends to write with full awareness, knowing when they will finish writing and what they are writing. Other writers write without knowing when they will finish. They know that they finish only when they finish. There is a popular saying that the writer can write something or a sentence that he/she finds difficulty explaining it. In other words, you might write something and cannot explain it because the reader might receive it in

another way and because everyone has his/her own interpretation. The reader is the other end

of the book, so he/she almost attributes the content of the book to his mood and age. Books have different effects on us in every stage of our life. There are some books that you might not like in a certain age, but then, in a later time, you find yourself has become in love with them. It is a thing that has to do with the reader's psychological state too. There is a list of books that you have to read such as novels with happy endings. On the other hand, there are books that it is not recommended to read them if you feel frustrated, so you have to avoid them because they will destroy you. Therefore, books intervene in your life whether you are a writer or a reader.

Therefore, when I was writing the first book, I was talking to the Algerian reader. Then, when the book achieved a great success, I became more oriented to the Arabic reader. This is because my novels, all of them or most of them, basically are about the Arab world. The secret behind the success of my novels is that all the Arab find themselves in them. This is because Khaled bin Toubal and what happened to him represents the disappointment of all Arabs. For example, at the end of the trilogy, Khaled's painting that represents Algeria was sold. It is the same painting that Khaled, in the first part of the trilogy, refused to sell it to his Jewish friend from Constantine.

In the trilogy, 'Hayat' symbolises Algeria. She is the woman who has been raped, the one who was loved by everyone. Some people think of Hayat as a playful girl as she had several love affairs, one time she was with the poet, and another time with

the photographer. 'Hayat' is the Algeria that everyone desires, she flatters with this and that, she desires this and wants that. However, Hayat marries a military leader, and in her wedding, Khaled is invited in order to bless her rape. In other words, the symbol of the revolution, i.e. Khaled, is invited to bless the raping of Algeria by the military leaders. This means when Khaled first decides to attend the wedding, the wedding gradually turns to a funeral. It is at the moment that Khaled blessed Hayat's marriage, he was like sentencing his brother to death as his brother dies at the end of the story and other calamities emerge. In particular, Khaled's brother did not ask Algeria for anything, he was only dreaming of a better life and to have simple things like a house, something that any teacher like him would have. However, Khaled's brother was killed in the demonstrations that ignited the other revolutions like the social, and Islamic if you may, uprising Intifadas. All these ideas have a political aspect that serves as a general theme for the trilogy.

The painting represents a very important concept in the trilogy, which unfortunately a lot of readers did not notice. The painting is the Algeria. Khaled bin Toubal looked after the painting, which he named 'Hanin' and refused selling it in many occasions. He painted it at the time of the Algerian revolution and when 'Hayat' was born in Tunisia. Therefore, the painting represents Algeria at the time of the revolution in 1954. He kept looking after the painting and refused to sell it. Among his several paintings, Khaled kept the painting 'Hanin' and did not give it to his girlfriend 'Catherine'. However, when he was in the hospital dying, Khaled finally let go the painting and gave it to the photographer.

Because the trilogy depends on Khaled and in order for the story works, it was necessary for Khaled to die which is very important and strong for the story. This is because the reader needs to know the destiny of this hero, and what happened to him. I created a small version of Khaled bin Toubal, a more beautiful version represented by the photographer. He won award for his photos of the crime and the terrorist act of Bentalha massacre in Algeria. He took a photo of a corpse of a dog laying in front of a dead child. Of course, the award committee was touched by the photo of the dog's dead body because in Europe the sight of a dead dog became more touching than that of a dead human. We get used to the sight of human as a victim to the extent that the photo of a dead animal became more touching for us.

Let me tell you the story again quickly. The photographer was in France to receive this award. When he was walking down a particular street in Paris, the photographer found himself in an exhibition of oil paintings. He was surprised by how the all displayed paintings show images of bridges. He then started to think that the theme of these paintings is familiar to him and that there is a painter who always includes the images of bridges in his paintings. When he was in the exhibition site, the photographer found that the manager is a French lady who reminds him of 'Catherine' from the first part of the trilogy. The photographer was told that the displayed paintings belong to Khaled bin Toubal. However, Khaled was carrying another name. The photographer then went to visit Khaled bin Toubal in the hospital.

My aim was to deliver the will of Khaled bin Toubal to the other version of him, who is the photographer whose name is the hero Abdul Qadir or Abdul Haq, in fact I did not give him a particular name. This is because he resembles Khaled, and also as

they both love the same woman. There is a powerful scene in the trilogy when the photographer meets 'Hayat' in Khaled's house. The phone kept ringing for several times while 'Hayat' was dancing. However, they could not hear the phone ringing because the music was loud as well as because 'Catherine' told the photographer to not answer the phone. But who was calling? It was the hospital calling to tell the photographer that Khaled bin Toubal was dying and he needs to come to the hospital. My aim was to clarify that while the hero, Khaled bin Toubal, was dying, Algeria was dancing not concerned about his death. This is the powerful scene that was not fully understood by most readers. Moreover, in order to send the corpse of Khaled bin Toubal to Algeria, the photographer needed money. However, he had not any money as he spend all his money to buy Khaled's painting 'Hanin'. Also, the photographer refused the offer of the embassy to pay the fees of sending Khaled's body to Algeria. So, how can he bring the needed money? From where? The photographer decided to offer the painting for sell. Who was the buyer? It was Khaled bin Toubal's Jewish friend who Khaled refused to sell the painting to him before. And just like that, Algeria was gone in a blink of an eye. In other words, the photographer had to sell the painting in order to save the body of Khaled bin Toubal by sending it to Algeria and to let him die in dignity. This is the whole scene and summaries the whole novel.

Waleed: The analogies of the novels have become clear to me now. However, I want to move the discussion to a different aspect. I want to focus on the language of the trilogy. I have asked you about the model reader of the trilogy, and you have answered that the model reader of *Dhākirat al-Jasad* is the Algerian reader whereas *Fawḍā al-Ḥawās* and *Ābir Sarīr* are directed to all Arab readers.

Mosteghanemi: Yes, after the success of *Dhākirat al-Jasad*, I became more oriented towards the Arab readers. Of course, even in *Dhākirat al-Jasad*, I was not writing to the Algerian reader only. However, as *Dhākirat al-Jasad* is an Algerian novel, I was interested more in the Algerian reader in particular. For your information, I did not expect that my first novel, *Dhākirat al-Jasad*, to receive such great attention among the Arab readers. Therefore, when my first novel achieved a great success, my works have become more oriented towards all Arab readers because they are who can interact with them more effectively.

Waleed: I would like you to comment on an observation that I have. You incorporated particular ideas into the language of the trilogy such as political ideas and quotations from other texts. In my opinion, this is a right for any writer. However, some of the incorporated ideas might not be recognised by the average reader or above his/her intellectual level. In addition, the way in which these ideas are incorporated into the language of the trilogy makes their interpretation more difficult. In other words, you tend to use metaphors to incorporate ideas from other texts into the trilogy. For example, you use historical references to 'Palaces of Granada' and 'Abū 'Abdi-llāh/Boabdil' in your texts. The metaphorical use of these ideas borrowed from sources outside the text pose difficulties in interpretation, especially for the average readers who are unfamiliar with the historical Islamic civilisation in Andalusia. This issue is the essence of my research.

Mosteghanemi: I would like to say something. I have said in my novel 'The Black Suits You' that there are professions that will vanish such as teachers of history, poetry and philosophy. This is because people have become less interested in

reading these subjects. Therefore, the only way to save poetry, history and philosophy is to the novel. You have to include as much ideas as you can in novels.

The novel is not just a story. If the novel is only a story, it would be enough to watch a film and enjoy all the other factors such as music and photos. However, the novel should be the baggage that we use to smuggle our ideas to our readers, and the medium that we use to deliver different cultural and intellectual ideas to the generation. The reader who does not know these ideas, he/she must go and search them. I usually incorporate some ideas and sayings into the texts of the trilogy. By doing this, I drive the readers to learn about these ideas such as the death of the poet 'Lorca'. I use great ideas in my novels, which I usually find while reading not only novels but also newspapers. For example, in '*Ābir Sarīr*' I used the death of 'Ernest Hemingway' who killed himself using the gun sent to him with a box of chocolate by his mother in law. I used the idea of how death is sent to you with a box of chocolate. In particular, when 'Hayat' visits 'Khaled bin Toubal' in the hospital, she brings a box of chocolate with her which evokes in Khaled how Hemingway died. In such cases, there are opportunities to incorporate some beautiful and intellectual ideas. Another example is my incorporation of the way in which 'Lorca' was killed by shooting on the back and his last words: 'I left knowing that you will shoot me in my absence'. Therefore, the ideas I include in my texts create the readers' general knowledge.

I used to leak history into my novels by searching for any small gaps in the text that can I use to introduce a concept, history, story, poetry or anything else in order to enrich the work. This is what makes the work an intellectual source. Such works can be part of high schools' curriculums as they aim to educate people. For example, in

the first part of the trilogy, I used the story of Mostefa Ben Boulaïd and his escape from the prison and finally his death. In the second part of the trilogy, I narrated how the son of Mostefa Ben Boulaïd was killed on the same day that his father was killed. I have met last February one of Mostefa Ben Boulaïd's sons whose father was a great symbol of the revolution. How come the father killed fighting the French, the death of the son was by the hands of some Algerian radicals who killed him when he was in his way to the grave of his father. While this story seems s normal one, it yet summaries a key question: for whom exactly you fought? You spent your lifetime to fight against the French coloniser, only finally to find out that your son killed by an Algerian on the same day of you die.

Using this technique, you can leak the history to the novel. We do that because if we do not document these historical events, the history will die and vanish. We leak history and philosophy into novels because no one has the time to read these subjects these days. Therefore, these subjects should be leaked into novels. Why do you think simple literary works such as 'The Old Man and the Sea' won the noble prize? The reason is that the book includes philosophical ideas. It is true that it is a small book, but it tells the philosophy of life. It includes the idea of a human being fighting all his life and wants to prove that he still good at fishing. However, when this man comes back to the shore from his finishing trip, he surprised by the fact that nothing but its skeleton was left in the fish he caught. Moreover, I used the philosophical idea in the story of 'Sisyphus' who rolls a rock up a hill only for it to roll down when it nears the top. The question is then how to communicate all these ideas to the reader? The ideas I incorporated into my texts might have restrict the reading of the trilogy, or rather enrich it. I am not sure.

Waleed: I understand from your answer that the aim of your incorporation of philosophical and literary ideas that you brought from other texts and include in your texts is to serve specific literary and historical purposes and to produce a specific effect on the reader's mind. Is this right?

Mosteghanemi: Yes.

Waleed: I have another key question in my research. Does your incorporation of different external ideas into the texts of the trilogy has been achieved through the use of allegories and metaphors?

Mosteghanemi: What do you mean? I did not understand the question.

Dr. Anissa: Waleed has a group of examples he extracted from the trilogy. It would be better if you mention one example, Waleed.

Waleed: As an example, I will read two lines from *Dhākirat al-Jasad*: "There they were offering you to me a painting splattered with blood, as a proof of my ultimate impotence, as a proof of their other crime. I did not move or protect. A spectator at a bullfight cannot change the logic of things and side with the bull. Otherwise, he should have stayed at home and not attend a bullfight existed mainly to praise the bullfighter." This example shows an employment of the cultural idea of the Spanish bullfighting. You used the cultural concept metaphorically in order to communicate a literary idea or a particular function.

Mosteghanemi: Yes, once 'Khaled bin Toubal' attended the wedding of 'Hayat', he accepted to bless her rape. He could not ask that why they forced her into marriage? In the wedding, Khaled is like a person attending a 'corrida' to protest and asking:

'why are you stabbing the bull with swords? You made the bull bleed! What you have done to him?' From the moment you came to the 'corrida', you knew that you cannot change the logic of things. While you see this crime, you have to accept it, otherwise you should stay home. Similarly, from the moment Khaled came to the wedding of 'Hayat', he had to accept everything happening there. In other words, Khaled came to the wedding and saw how the military leaders who rule Algeria share the feast and the blood is everywhere. This image symbolises the raping of Algeria. In the midst of this, Khaled asked himself: 'how could I change any of this? I had to stay home and did not come to the wedding not Constantine from the beginning.'

Following this approach, I used to include ideas in the texts of the trilogy. You might notice that I include in *Dhākirat al-Jasad* several short stories such as stories about the righteous Muslims and bridges like Mirabeau Bridge in Paris. Therefore, I use historical references in the trilogy, every time I have the chance.

Waleed: Ms. Ahlam, when you used the historical references 'Abū 'Abdi-llāh/Boabdil' and 'Andalusia' in the trilogy, was your aim to convey an intellectual message to the reader, in addition to its literary function?

Mosteghanemi: There is a significant thing related to 'Khaled bin Toubal'. In the trilogy, I had the chance to choose any setting or any place in the world to let Khaled go to. Yet, I chose to let him go to Andalusia, particularly Granada so that I can speak about the city. In other words, I chose Granada in particular so that I can speak about the loss of Arabs there. This is clear even in Khaled's words 'it is not the first time that we lose here, loss has become a regular thing for us, we have

being losing since eternity. I am crying now just like Boabdil did before, I will cry too because I did not know how to defend Algeria.' Of course, 'Khaled bin Toubal' said: he was crying for 'Hayat'. However, he is actually crying for Algeria. We lost Andalusia in the same way we lost Algeria. Even when his friend 'Ziyad' died, Khaled kept talking about all the massacres that witnessed the death of a large number of Palestinians. He compares these massacres to several trains carrying several groups of people.

Moreover, if you can remember, in the novel *Fawḍā al-Ḥawās*, the female protagonist was in the cinema searching for the man she has met before. In the scene when Hayat was in the cinema theatre, I chose a particular film to be the one that was showing in order to incorporate a particular idea into the trilogy. The film was 'Dead Poets Society', which won several Oscars and achieved a great success. I use some ideas from the film in order to employ them in the novel. For example, I used the idea that we have to reconsider everything in our life, and how some people were born brave, while others were born coward and they will remain like this. I adopted this idea from the scene in the film that depicts a group of students stand up above a table, except for one afraid student who remains seated on his chair. The fear of this student will accompany him his entire life.

Waleed: There are some ideas or expressions that I think you have spread throughout the texts of the trilogy. In my opinion, if the reader finds these expressions, he/she can use them as keys to interpret the main ideas in the text. For example, the reader who is not familiar with particular ideas such as the bullfighting, 'corrida' or 'matador', he/she can look for some clues in the text. You

offer these clues in order to help the readers in their interpretation of the ideas and references that might be unfamiliar to them.

Mosteghanemi: Indeed, you are absolutely right. I always try to help the reader. It is true that when I use, for example, the Algerian dialects in some parts or conversions in the trilogy, I do not explain these expressions in a footnote. Instead, I include in the answers direct expressions written in clear language and not involve any vague dialect. In other words, I tend to clarify what I mean using a poetic literary language instead of using footnotes in the novel. I believe using footnotes in novels is not poetically appropriate. Therefore, I tend to leave keys helping the readers to understand the text.

Sometimes, I use another strategy. For example, in '*Ābir Sarīr*', I included some extracts from the first part of the trilogy *Dhākirat al-Jasad*. In particular, in *Dhākirat al-Jasad*, I said: 'Those who say that mountains never meet are wrong.' I did not use this exact expression in '*Ābir Sarīr*', but instead I use it in reverse: 'Mistaken are those who say that mountains can never meet'. The aim of this strategy is to link the texts of the trilogy together. This is also clear when the photographer in '*Ābir Sarīr*' comes to France and finds the protagonist of *Dhākirat al-Jasad*, 'Khaled bin Toubal'.

Waleed: It is as if a dialogue established between the extracts of the trilogy.

Mosteghanemi: Yes, exactly.

Waleed: Do you think that all this creative richness has been transferred correctly to English?

Mosteghanemi: I do not know because I do not speak English, it is a problem I have. I wish I know as soon as possible from you because I will send my novel 'Black Suits You' to translation and I am so afraid as it will be the same translator of the previous novels.

Waleed: I think the novels were mostly literally translated into English. In facts, this leads to a question: why did you request to translate *Dhākirat al-Jasad* and *Fawḍā al-Ḥawās* again?

Mosteghanemi: The two novels have been retranslated because I was not satisfied at all with the first translations. The translator of the first translations is a friend of mine called Baria Ahmar Sreih. She is not a professional translator. She is only a journalist. This proves the irresponsibility of the translation department in the publishing press of the American University in Cairo. They choose unqualified persons to do the translation. Sreih is a journalist who writes in Arabic. She was selected by the publisher only for the reason that she knows English, she is not a professional translator. Therefore, when Bloomsbury publishing bought the rights for the two novels, they asked to translate them again and to change their titles.

Waleed: Ms. Ahlam, on what basis you decided that the two early translations of *Dhākirat al-Jasad* and *Fawḍā al-Ḥawās* were incorrect?

Mosteghanemi: I based my decision on the readers' reviews because I do not know English. In addition, I trust more the translator when he/she is translating to his/her mother language. I always prefer the translator who is an American or British and knows Arabic language. However, if the translator into English is an Arab, there will something wrong in the translation. There are expressions and other literary devices

that cannot be correctly translated unless the translator is a native English speaker or when the translator translates to his mother language. Another reason for my judgement on the previous translations is that the translator is my friend and I know her limits. She is a good reader and a good writer as well. However, she is incompetent in translation.

Waleed: I am wondering how is it possible for a translator to convey the metaphor that involves references to 'Abū 'Abdi-llāh/Boabdil' and 'Andalusia' to the English reader? I think it is a very difficult task. What do you think?

Mosteghanemi: The translator of the second translation of *Dhākirat al-Jasad* is Raphael Cohen. He did not translate the other two parts of the trilogy. Therefore, I do not know which translator produced a better translation. Honestly, I do not expect the translator who translates my novels will sympathise with me nor or with my case because of his/her identity.

Waleed: Do you mean that it is impossible for him/her to convey the same feeling you express in the novels?

Mosteghanemi: Yes. It is impossible because the translator did not feel my pain, and because he is a person whose name is 'Cohen'! So, what do you expect him to feel?

Waleed: Did the same feeling has been communicated to the Arab reader?

Mosteghanemi: The feeling has been absolutely reached to the Arab reader because the novels affect many people. This trilogy changed the life of many people. Some people have become taking like 'Khaled bin Toubal' and wear black. Some

women fall in love with men called 'Khaled'. *Dhākirat al-Jasad* caused a big mess. Therefore, this trilogy left something in every reader. It intervened in the readers' lives making them reconsidering the way they live.

Waleed: Honestly, this interview is very helpful to me.

Mosteghanemi: I am happy for you. I hope I helped you as much as I can.

Dr. Anissa: thank you. We are grateful to you. The student now will transcribe this conversion entirely. He will use parts of it, and will attached it in the appendix of his thesis.

Mosteghanemi: Yes, thank you.