Translating Intertextuality in T.S. Eliot's *The Waste Land*

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Abstract: *Despite the numerous Arabic translations of T.S. Eliot's The Waste Land, the poem continues to fascinate, attract and challenge Arab academics, poets and translators alike. The major difficulty in translating it arises from its extensive use of intertextuality. This paper examined how three academics - Louis Awad, Abdul-Wahid Lu'lu'a and Adnan Abdulla - rendered the intertextual elements of the poem into Arabic. The analysis showed that they all adopted a foreignizing approach which retained intertextuality in the core target texts. However, the deep immersion of the poem in the western cultural tradition and its heavy reliance on intertextuality have produced core target texts that are mostly cryptic and inadequate. This created a need for clarification and compensation to preserve the semantic integrity of the poem and bridge the cultural gap between the text initiator and target text receiver. Thus, paratexts emerge as a viable – even a necessary - element in the translation of the poem into Arabic and recreating its meaning. As such, paratexts are no longer viewed as peripheral but as an essential component in which part of the meaning of the translated text is situated.*

Keywords: allusion, intertextuality, The Waste Land, translation.

1. Introduction

The uniqueness of poetry as a literary genre derives from the interdependence of aesthetics, imagery and figurative language. Add to that the socio-cultural dimension, lexical creativity, stylistic subtleties, the cultural aspects of the poem in question, poetic structures and the fusion of meaning and sound, and the task of translating poetry becomes well-nigh impossible. In fact, claims that the translation of poetry is unattainable are neither new nor surprising, with some attributed to celebrated poets, famous translators, men of letters and translation scholars. One of the aspects that contribute to the challenges poetry creates for the translator is the use of intertextuality.

Intertextuality is a device which involves the use of elements in a text from another or other texts. Intertextual elements may derive from a variety of sources and their interpretation will depend on shared knowledge between the text author and its readers (Kristeva 1986; Worton and Stills 1990). In translating across cultural boundaries, such shared knowledge is unlikely to exist, nor can the translator risk basing his approach and strategies on the assumption that it does. For this reason, intertextuality would represent what has come to be known in the literature as a "cultural bump" (Archer 1986; Leppihalme 1997).

This paper examines three translations of *The Waste Land* into Arabic, with three objectives in mind: to identify the approach and the strategies employed in the rendition of intertextuality in the Arabic versions; to investigate the impact of this approach on the form and content of intertextuality in the target texts and to

establish if the approaches adopted have created Arabic texts that preserve the meanings of the original intertextual material and produce texts that are both equivalent to the source text (Koller 1983; Pym 2010) and accessible to the Arab readership. The three translations to be studied are those carried out by Louis Awad (1968), Abdul-Wahid Lu'lu'a (1980) and Adnan Abdulla (2006).

The paper is divided into three sections. The first section provides an overview of intertextuality in *The Waste Land*. The second introduces the three Arabic versions and examines the translation of the major intertextual elements in each of them. The last section discusses the findings of the study. The theoretical framework within which the study is conducted draws its elements from Descriptive Translation Studies, Relevance Theory and Skopos Theory.

2. Intertextuality in *The Waste Land*

Hailed as a masterpiece heralding the modernist poetic movement, *The Waste Land* captures the desolation, disillusionment and spiritual bankruptcy of the post-war generation. Other themes it tackles include the barrenness of human relations and the perversity of human sexuality. Technically, the poem embodies several of the theoretical precepts Eliot advocated on the relationship between the poet and "tradition" at large. The major body of the poem consists of 434 lines organized into five sections. It abounds in images of birth, death and resurrection, and it usually appears with the notes Eliot attached to it at a later date.

So far as poetic technique is concerned, the poem represents a radical departure from both the narrative style of the Romantic poets and the ideals of the Victorian period. The new strand of poetry Eliot advocated was heavily allusive in order to create a dialogue and a "continuous parallel between contemporaneity and antiquity" (Eliot 1975:178). This dynamic relationship between the past and the present, according to Eliot, provides the poet with a chance of "controlling, of giving a shape and significance to the panorama of anarchy which is contemporary history" (Eliot 1975:178). Accordingly, the poet should be conscious "not only of the pastness of the past, but of its presence" (1975:38). A poem thus created will be constructed largely as a mosaic of citations and allusions that are absorbed and transformed in that poem (Kristeva 1986:37). The myth is employed as "a symbolic expression of certain patterns of human experience of universal and almost mystical significance" (Kettle 1967:123). The technique of "collage" is introduced by the gathering and superposition of "various languages, cultures, temporal and geographic spaces, with the intention of annulling the mimetic representation of reality" (Brisanu 2014:75). The end result is a text that is "a mosaic of quotations" (Kilbride 2017). Our modern civilization, according to Eliot, is one of great complexity and diversity; therefore, "modern writers must be comprehensive, and this requires them to be "more allusive, more indirect" (1960:248).

Following his own dictum, Eliot made extensive use of intertextuality: names of real, literary and mythical characters, direct quotations from English sources, translated texts from other languages and twenty-three quotations in their original languages. The intertextual relation that dominates the poem is allusion

which, according to Malykhina (2014), "is a form of intertextuality that works largely through verbal echoes between texts" (9). Ruokonen (2010), on her part, defines allusion as "an intertextual reference that evokes another text (the referent) and conveys implicit meanings to readers who can recognize the referent and interpret the alluding text in relation to it" (30–33). In the poem, allusions are elitist, polycultural and anachronistic (Magedanz 2006:8-10). The notes which Eliot grudgingly attached to the end of *The Waste Land* are "infamous for being opaque, fragmentary, and often misleading" (Magedanz 2006: 13). In the process of creating his poem, Eliot tapped a variety of sources for his allusions that are too numerous to list here. (For a detailed list, see North 2001).

There have been many explanations to account for the inclusion of intertextual elements in *The Waste Land*, with some critics claiming that their use lent universality to the poem (Nasi 2012:5).Another function is playing a "role on the structural level of the poem, emphasizing fragmentation and at the same time estranging each instance of quoted lines from the present context and narrowing the distance between the text in *The Waste Land* and other previous texts" (Nasi 2102:5-6). To other critics, foreign quotations operate as a symbol of a diverse and discordant world reminiscent of the world after Babylon (Taylor-Batty 2013). They also create opacity as well as a sense of instability in the poem and serve as an allusion to the larger literary inheritance of the poet (Hayman 2014). Yet to others, foreign fragments represent different voices derived from diverse sources. Still, some critics believe that certain quotations bring something special to the text; the quotation from *Tristan und Isolde* is, reportedly, used for the sound effects its long vowels lend to the text. Those taken from Greek and Latin sources invest the text with the power of the two civilizations that spoke them. Martin Arista (1993) gives four reasons for the use of foreign texts in *The Waste Land*: as "a charm of a liturgical character"; to serve an aesthetic function, as an element of the mythical method which Eliot advocates (112-113) and, finally, as an attempt on the part of the poet to immortalize his poetry and become part of the tradition (115-116).

As for allusions, critics have proposed a diversity of functions. Lewis (2007) suggests three: "to give symbolic weight to the poem's contemporary material, to encourage a sort of free association in the mind of the reader, and to establish a tone of pastiche, seeming to collect all the bric-a-brac of an exhausted civilization into one giant, foul rag and bone shop" (129-151). Additionally, they permit the poet to implement his own ideas of the role of tradition in modern poetry, offer him the chance to introduce different voices in the poem and capture the diversity and complexity of modern civilization. Semantically, allusions to the past not only "add meaning to the present"; they also add "layers of connotations that could not be presented in any other manner" (Ames 1996-2014). Another explanation for their use is that they are a tool for brevity (Richards 2003). Some allusions are used as metaphors to spur the reader to ponder topics raised by the poet (Bloom 2007). Eliot confirms in his writings that allusions are intended to be recognized (North 2001).

3. Translation of intertextuality
In this section, we shall examine how intertextuality was translated by the three Arab academics who form the topic of this study.

3.1. Proper names
Many scholars weighed in to offer suggestions for the translation of proper names: Newmark (1988), Hermans (1988), Leppihalme (1997), Vermes (2003), Albin (2003), Nord (2003), Bertills (2003) and Kalashnikov (2006). Hermans (1988), for example, offered six strategies: copying, adaptation, substitution, deletion, replacing the name by another one from the SL or TL and omitting the name along with the allusion or replacing it by some other way (9). Vermes (2003) suggested four strategies: transference, translation proper, substitution and modification. Fernandes (2006) proposed ten strategies including rendition, copying, transcription, substitution, recreation, deletion, addition, transposition and phonological replacement. However, Bîrsanu (2014) stated that the selection of the appropriate strategy depends on several factors: the overall approach the translator decides to adopt, the genre of the source text, the semantic load of the name itself and the intended readership of the target text. Al-Hamly and Farghal (2015) discuss strategies used in the rendition of English proper names into Arabic, with the purpose of determining if a correlation can be established between the type of proper noun encountered and the strategy the translator selects. The four strategies they investigate are translation, transliteration, translation plus addition and transliteration plus addition. But before we discuss the decisions of the translators, let us examine the translations of some of the relevant examples in this category.

Table 1. Some proper names and their translations.

Proper name	Louis Awad	A.W Lu'lu'a	Adnan Abdulla
Ezra Pound	عزرا باوند	Not cited	عزرا باوند
Starnbergersee	بحيرة شتارنبرغرزي	بحيرة (ستارنبركر)	بحيرة ستنبركر
Horfgarten	حديقة الهوفكارتن	(الهوفكارتن)	الهوفكارتن
London Bridge	جسر لندن	جسر لندن	جسر لندن
King William Street	شارع كنغ وليم	شارع الملك وليم	شارع الكنك وليم
Saint Mary Woolnoth	كنيسة سانت ماري وولونوت	كنيسة القديسة (ماري ولنوث)	كنيسة السانت ماري ولنوث
Mylae	ميلاي	مايلي	مايلي
Smyrna	الإزميري	الإزميري	أزمير
the Thames	التاميز	التيمز	التيمز
Cannon Street Hotel	فندق كانون ستريت	فندق شارع كان	فندق الكانن ستريت
Metropole	المتروبول	(المتروبول)	المتروبول
Queen Victoria Street	شارع الملكة فكتوريا	شارع الملكة (فكتوريا)	شارع الملكة فكتوريا
Lower Thames Street	شارع التاميز الأسفل	شارع التيمز الأدنى	شارع اللورثيمز

Richmond	ريتشموند	رجموند	رجموند
Isle of Dogs	جزيرة الكلاب	جزيرة الكلاب	جزيرة الكلاب
Ganga	جانجا	كانكا	نهر الكنج
Hieronymo	هيرونيمو	(هيرونيمو)	هيرونيمو
Equitone	اكيتون	ايكويتون	ايكويتن
Philomel	فيلوميلا	فيلوميل	فيلوميل
Coriolanus	كريولان	(كريولانس)	كريولانس
Eugenides	يوجينيديس	يوكينيديس	يوجيندس
Tiresias	تيرسياس	تايريسياس	تايرسياس
Carthage	قرطاجة	قرطاجة	قرطاجة
Sosostris	سيزوستريس	سوسوستريس	سوستريس
Alexandria	الاسكندرية	الاسكندرية	الاسكندرية
Thebes	طيبة	طيبة	طيبة
Jerusalem	اورشليم	اورشليم	القدس

Because of the unique nature, status and significance of *The Waste Land* and the desire to stick as closely as possible to the "explicit contents of the original" (Gutt, 1991:122), the three translators have chosen a direct translation approach that sought to preserve the "foreignness" of the names intact. The names cited in the poem refer to actual geographical places, real people or mythical and fictional characters. Mythological names are intended to evoke images and add another layer to the meaning in the poem. Fictional names are taken from sources which the poet deliberately uses to create an association which he wants the reader to recognize and understand. *Madame Sosostris*, for example, was taken from A. Huxley's *Crome Yellow*. Names of real people such as *Ezra Pound* have to be preserved (though the Arabic version of the first Hebraic name has been adapted to (عزرا). Geographical and personal names have either been replaced by exonyms such as طيبة, روما, قرطاجة, الاسكندرية, اورشليم, or the original name was retained through transliteration with occasional transcriptional variations (ريتشموند, ريجموند؛ايكويتن, ايكويتون, اكيتون). However, *The Ganges* was translated differently; Awad and Lu'lu'a chose to borrow the English name (with different orthographic representations جانجا and كانكا respectively), while Abdulla opted to use the Arabic name of the river نهر الكنج. Names of streets, churches and bridges were retained as well, but the generic segments (such as street, church, bridge) were sometimes replaced by their Arabic equivalents (شارع الملكة فكتوريا؛ فندق الكانن ستريت, فندق شارع كانن؛ شارع الكنك وليم, شارع الملك وليم, شارع كنغ وليم). Other generic words not in the name have also been added through transliteration and addition, though they are occasionally redundant (بحيرةستنبركر, بحيرة (ستارنبركر), بحيرة شتارنبرغرزي). In some names, three different renditions were given, reflecting variations in how much of the name should be preserved (شارع اللورثيمز, شارع التيمز الأدنى, شارع التاميز الأسفل). In one particular instance, the three translators used direct translation and erroneously rendered the *Isle of Dogs,* a location in London, as جزيرة الكلاب. Fictional and mythological names were also transliterated in the translations, but

again not without small variations (*تايريسياس, تايرسياس; فيلوميلا, فيلوميل,*
تيرسياس؛بيوجنيدس, يوكينيديس, يوجينيديس).

3.2. Direct quotations

These are citations from other literary sources which Eliot quoted directly in the poem. Some of these quotations are Eliot's translations while others are taken verbatim such as those borrowed from Shakespeare's *The Tempest*. The poem also uses "untransformed quotations" and "slightly transformed quotations (e.g. the lines from Marvell's *To His Coy Mistress*) (Gregory 1996:41).

The following table lists examples of such direct quotations alongside their translations.

Table 2. Direct quotations in *The Waste Land* and their translations

The Direct Quotation	Awad	Lu'lu'a	Abdulla
1. I had never thought Death had undone so many	لكثرته نسيت أن الموت حصد جمعا غفيرا	ماكنت أحسب أن الموت قد طوى مثل هذا الجمع.	ما كان في الحسبان أن الموت يطوي مثل هذا العدد الغفير
2. Those are pearls that were his eyes	هاتان لؤلؤتان كانتا من قبل عينيه	(لؤلؤتين كانتا عيناه)	(أذكر أن) هذه اللآليء كانت له عينين
3. Sweet Thames run softly till I end my song	إجر في رقة يا نهر التاميز الحلو, حتى أتم نشيدي	ايها التيمز الحبيب, إجر الهوينا حتى أتم أغنيتي	إجر الهوينا ايها التيمز الحبيب, كي أتم غنوتي
4. "And on the king my brother's wreck"	(أفكر) في حطام أخي الملك	(أتأمل) في تحطم سفينة الملك أخي	(أرنو) إلى حطام أخي الملك
5. This music crept by me upon the waters	"وتسلل هذا اللحن بجواري على وجه المياه"	"هذه الأنغام انسابت بقربي على المياه"	بالقرب مني انسابت الأنغام هذي فوق سطح الماء
6. Good night, ladies, good night, sweet ladies, good night, good night	طابت ليلتكن يا سيداتي, طابت ليلتكن يا سيداتي الجميلات	ليلة سعيدة، سيداتي ليلةً سعيدةً، سيداتي اللطيفات.	ليلة سعيدة سيداتي الرائعات ليلة سعيدة, ليلة سعيدة

Theoretically, there are several avenues open to the translator to deal with the English quotations (for example, see Nord 1990). Firstly, the translator may

delete the quotation. The problem with this solution is that a crucial element in the structure and meaning of *The Waste Land* would be sacrificed. On the other hand, quotations could be foreignized but without any paratexts to help explain their meaning, placing the task of interpreting the context of the original text entirely on the shoulders of the reader. Again, such a strategy would render the poem "unreadable" (Abdulla 2006:14). It is also disruptive, confusing and detrimental to the understanding and appreciation of the poem. In fact, it is almost entirely inconceivable to imagine an Arab reader capable of recreating the "cognitive environment" envisaged by the poet on the basis of the target text alone. Additionally, leaving the quotations in the original language would be counter to the poetic norms in the Arab culture; it is true that modern Arabic poetry uses intertextuality extensively, but the elements it employs are in Arabic. Direct quotations from literature are infrequent, and those derived from other foreign literatures in the original are extremely rare. Domestication (indirect translation) would not fare any better since the resultant translation "would reduce the poem to a ludicrous caricature" (Abdulla 2006:14). The approach is also rejected outright by Gutt who believes that the resultant text cannot even qualify as translation (quoted in Hatim and Mason, 1994:63). A fourth strategy that may be applicable in certain situations is the exploitation of translations into the target language that contain such quotations. This, though, is a problematic solution since very few of the sources of *The Waste Land* have been translated into Arabic, and those which have been are neither canonized nor well known. For example, Dante's *Divine Comedy* was translated into Arabic by Hassan Othman (n.d.). The line "*I had never thought Death had undone so many*" is a translation of Inferno III, 55-57: "*si lunga traUa di gente, ch'io non avrei mai creduto che morte tanta n'avesse disfatta.*" Othman translates it as وفي أثره جاء قوم في صف طويل, لم أكن أعتقد ابدا أن الموت قد أهلك منهم هذا العدد. a rendition that is not intrinsically superior to any of those given by the three translators. The line "*The music crept by me upon the waters*" from Shakespeare's *The Tempest* was also rendered into Arabic by R. Mashati (1988) who translated it as: حوالي انسابتهذه الألحان الشجية على صفحة المياه. This may be a good translation which some translators could borrow had the translation been canonized. Moreover, the rendition of the line "*those are pearls that were his eyes*" وعيونه البراقة حوله تتجول is one that is erroneous and would definitely be rejected by the three scholars. The only remaining feasible option is to render the English quotations literally in Arabic and provide paratexts that adequately compensate for the loss resulting from this strategy. This is the approach followed by Lu'lu'a and (to some extent) Abdulla. Awad, on his part, settled for giving an Arabic rendition of the quotations without any additional explanation. Though the Arabic translations of the direct quotations vary, it is the kind of variation that results from the nature of the translation discipline itself. In the paratexts, Lu'lu'a detailed every single source of these quotations, their meanings and an explanation of the contribution they make to the text. Abdulla, by comparison, identified and explained the first and the third quotations in the table only.

As for foreign quotations in the poem, the following table represents examples of such quotations along with their translations in the three texts, all of which are direct renditions of the original.

Table 3. Foreign quotations in *The Waste Land* and their translations

Foreign Quotation	Louis Awad	A.W Lu'lu'a	Adnan Abdulla
1. Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent: Sibylla ti theleis; respondebat illa: apothanein thelo."	No translation is cited	بعيني أنا رأيت (سيبيلاً) في (كومي) معلقة في قارورة، وعندما كان يصيح بها الأولاد: "سيبيلاً ماذا تريدين"؛ كانت تجيبهم دوماً: "أتمنى أن أموت".	بعيني أنا قد رأيت سيبيل كومي معلقة في قفص وكلما سألها الأطفال: سيبيل ماذا تريدين؟ تجيبهم: أريد أن أموت
2. il miglior fabbro	الصانع الأمهر	No translation is cited	صاحب الصنعة الأمهر
3. Bin gar keine Russin, stamm' aus Litauen, echt deutsch	ما أنا بالروسي وإنما أنا ألماني من ليتوانيا	ما أنا بالروسية، بل من ليتوانيا، ألمانية أصيلة	لست أنا روسية بل أنا من ليتوانيا أصلي من ألمانيا
4. Frisch weht der WindDer Heimat zu Mein Irisch Kind, Wo weilest du?--	عليلة تهب ريح الوطن الى طفلتي الأيرلندية: أين تقيمين يا طفلتي؟	نشيطة تهب الريح تجاه الوطن يافتاتي الايرلندية أين تنتظرين؟	نشيطة تنطلق الريح صوب الوطن فأين أنت الآن يا فتاتي الأيرلندية؟
5. Oed' und leer das Meer	عميق وفارغ هو البحر	موحش وخالٍ هو البحر.	البحر خال موحش
6. You! hypocrite lecteur!–mon semblable,–mon frere!	وأنت ايها القاريء المنافق! يا شبيهي! ويا شقيقي!	"أنت، أيها القاريء المرائي! –ياشبيهي،- يا أخي!"	يا قارئي المرائي ويا شبيهي, وأخي
7. Et O ces voix d'enfants, chantant dans la coupole!--	ويا لأصوات الأطفال هذه, وهي تغني تحت القبة	يا لأصوات الأطفال هذه، تنشد تحت القبّة!	يا لصخب الأطفال في القبة ينشدون
8. Poi s'ascose nel foco che gli affina Quando fiam ceu chelidon	ثم توارى في النار التي طهرتهم	ثم توارى في اللهب المطهر	ويختفي في اللهب المطهر
8. Quando fiam uti chelidon	يا عصفور الجنة, يا عصفور الجنة	متى سأصبح مثل السنون	متى أصير يا ترى كطائر السنونو
9. Le Prince d'Aquitaine a la tour abolie	امير أكويتين في البرج المحطم	أمير (أكيتين) ذو البرج المنهار	أمير أكيتين ذي البرج الذي ينهار

Derived from seven languages, the foreign language quotations in the poem serve a host of complex functions; to stress opacity, diversity, fragmentation and discordance as well as to lend power, universality and immortality to the poem. At the outset, this author is uncertain if such meanings can be communicated to the Arab reader even if complete interpretive resemblance is achieved between the source text and the target text. (Resorting to boldface to highlight these foreign quotations as Lu'lu'a did does not help either). A retentive strategy is theoretically conceivable – and indeed viable - were such foreign quotations familiar to the Arab reader or were the Arab culture a part of the European cultural heritage. This particular strategy would also be deemed feasible if the resulting text were in line with the Arabic poetic tradition. Unfortunately for the translator, the Arab culture is one that is very distant from the European culture and the inclusion of foreign texts in the body of the poem is not part of the Arab poetic norms. Moreover, the sudden shifts in voice (and meaning) which these foreign quotations introduce in the poem are not only lost on the Arab reader but also disorient the reader and create a sense of alienation, discontinuity and fragmentation in the core target translation if left without any explication.

There are other strategies the translator may consider. Deletion can be ruled out since it will deprive the poem of an essential component at the structural and the meaning levels. Interpolation, on the other hand, may be more fitting for prose than for poetry. Footnotes can be used, but some critics, for example Landers, object to their employment as they "would destroy the mimetic effect" by drawing the reader's attention away from the text to the bottom of the page (2001:93). There are other objections to footnotes on more technical grounds; Connolly (2000), for example, concedes that many suggest that "the translation of poetry must stand on its own as a poetic text, to a large extent unsupported by glosses or commentary, whether they take the form of footnotes or are embodied in the text" (171).

This position, however, is not universally held; Stanley Burnshaw (1995) supports a more academic approach to the translation of poetry where scholarly explanations and commentaries are part of the translation of the poem. Nabokov also advocated the use of extensive paratexts in literary translation, saying, "I want translation with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity" (2000:83).

The three translators under study, however, each held his own views; Awad chose to maintain the integrity of the translated text without any paratexts. Abdulla, on the other hand, referred only to two of these quotations. The only translator to provide the reader not only with a full documentation of these quotations but also of their significance was Lu'lu'a.

2.3 Translation of allusions

The nature, frequency and complexity of the allusions in *The Waste Land* pose a very serious challenge to the translator. At a glance, the poem would reveal a very complex network of references. They include mythical, literary, religious and

historical references and are polycultural (Kirillove 2003; Dastjerdi and Sahebhonar 2008; Leppihalme 1997). The poet, furthermore, uses allusions not only as part of the meaning but also as part of the modernist poetic form. As far as Arab modern poetics is concerned, the inclusion of allusions does not, technically, pose a problem; it is evident in the poetry of several modernist poets including B. S. Al-Sayyab, Amal Danqal and Mahmoud Darwish. Moreover, the types of allusions – religious, historical, mythological – tend to be almost identical in both *The Waste Land* and modern Arabic poetry.

For the translator, several strategies are potentially available for the rendition of allusions (Leppihalme 1997; Khalifa 2016). A retentive strategy would not, in principle, be ruled out in order to preserve and even emphasize the foreignness of the poem. However, this strategy is dependent on the ability of the reader to make the association between the poem and the source of the allusion in order to trigger the new meaning. To do this, the reader has to be bi-culturally competent and necessarily well-acquainted with Dante, Baudelaire, Shakespeare, Milton, the Bible, Greek and Roman mythologies, Huxley and many others. The poetic form of the text also makes glossing awkward, inadequate and quite disruptive. Footnotes would not be helpful either; the number of allusions in the poem and the details regarding their origin and role in the poem would render them as cumbersome and disruptive as glossing. Equally unsound would be the deletion or the replacement of the allusions in the poem by items that are familiar to the Arab reader; deletion would defeat the purpose for which allusions are used in the poem at the levels of meaning, themes and form. It would also impact the adequacy of the translated text as part of the "invariant core" would disappear. Replacement by culturally familiar items would run counter to the purpose of the translation: to express the foreignness of the original text in terms of content and form. Paraphrasing, finally, would not fare any better: allusions in *The Waste Land* are given in the text because the poet wants the reader to recognize them and make the connection with the original source to create a new meaning. Therefore, in order to preserve the foreignness of the target text and retain its cultural specificity while enabling the Arab reader to understand the significance, status and sources of the allusions, the most sensible approach would be one that combines foreignization and the use of paratexts. The latter would help recreate the cognitive environment of the source text for the Arab reader by acting as "a shell that explains necessary cultural and literary background for the receiving audience and … a running commentary on the translated work" (Tymoczko 1999:22). The soundness of this strategy seems to be attested by two facts: first, that all the translations the author has accessed have foreignized the target text. None of them intended it to be a "fluent translation" or an original Arabic text. Secondly, the vast majority of translators have provided paratexts of some type where the poem was interpreted, allusions (or at least some of them) identified and their significance explained.

So far as Awad is concerned, his was the only translation which rendered the source text faithfully but, again, lacked any means that may help explain the allusions to the reader. Fathoming the rationale underlying Awad's decision is

difficult, but it is likely that he wanted to put the Arab reader face to face with the English text, let him draw his own conclusions and glean as much sense as he can on his own. Such an explanation may be reasonable in light of the fact that Louis Awad did not provide any notes to explain allusions in the other poems he translated and published in the same book in which *The Waste Land* appeared. The absence of notes could also be partly for editorial reasons, but more of this later.

Abdulla's translation, on the other hand, provides the reader with two paratextual elements that directly relate to allusions; a translation of Eliot's notes which are fairly enigmatic, too brief and occasionally refer the reader to texts written in languages other than English. Secondly, the translator discusses in some detail the poem, explaining the source and meaning of some allusions. Those that are identified include the myth of the Sybil, Chaucer, Brooke, Ezekiel II, Ecclesiastes XII, Donne, Wagner, Baudelaire, the Pubonic War, Webster, Shakespeare, Middleton, Ovid, St Augustine and the Buddha. But the translator leaves out several other references: Baudelaire, the Aeneid, Milton, Marvell, Shakespeare, Day, the Australian soldiers' song, Sappho, Goldsmith, Wagner, Verlaine, Froude and Dante's Purgatory. In fact, sections four and five include only reference to one allusion from Dante's *Divine Comedy*.

From the Arab reader's perspective, the most thorough translation is Lu'lu'a's; in his translation, Lu'lu'a provides three major paratextual elements that embed the text into its proper cultural context. He translates Eliot's notes; he takes each line and identifies the source and meaning of the allusions, and, at the end, he gives an insightful analysis where the allusions, themes, images and explanations are fused together in a narrative that recreates the entire panorama of the poem.

3. Findings

The fact that Arabic translations of *The Waste Land* continue to emerge is a testimony to the greatness of the poem, the fascination it continues to hold for Arab intellectuals and a recognition of its impact on modern Arabic poetic norms. (The only other foreign poems that compare to *The Waste Land* in this respect are only two: Omar Khayyam's *The Quartets* and *Le Lac* by Alphonse Lamartine, but neither compares to *The Waste Land* in terms of status or impact). Yet, these translations are best understood when viewed from the nature of the relationship between a dominant culture (English) and a dominated one prepared to alter the norms prevalent in its poetics (Arabic). It is this relationship which determined several aspects of the translation: the selection of the poem itself, the shape of the end product in Arabic, the faithful adherence to the source text and the cognitive environment giving rise to it and the foreignizing strategies used at the micro-level. Foreignization, according to our analysis, explains why proper names were transliterated, the English and foreign language quotations translated literally and allusions left unexplicated. It also accounts for the absence of any interpolation that may threaten the integrity and iconicity of the poem.

It is, however, doubtful to conceive that the translations discussed here were intended to affect the Arabic poetic norms, and Lu'lu'a admits that much; Arab poetics started to show aspects of modernism advocated in the poem since the late forties of the twentieth century. Some of the leading Arab poets whose works have been influenced by Eliot's literary revolution (e.g. B. S. Al-Sayyab, S. Abdul-Saboor and Nazik Al-Malaa'ika) mostly belong to the fifties of the twentieth century (see Gohar 2008). Al-Sayyab wrote *The Hymn of Rain* in 1954, and the poet himself passed away in 1964. Abdul-Saboor's poem reflecting Eliot's influence, *A Journey At Night,* was published in 1953, and the poet himself departed from this world in 1981. Moreover, many of those poets impacted by Eliot were bicultural and had no need of a translation of *The Waste Land*.

Still, every translation is carried out within a cultural setting and serves a skopos of some kind. In fact, the three translations under examination do have such a purpose. First of all, none of the translations was commissioned by an external agency. This meant that decisions relating to ideology, external pressure and the need to conform to any pre-set poetic norms were neutralized from the outset. Secondly, the selection of *The Waste Land* for translation and the fact that each translator felt that he had something to add to previous translations meant that these translators view themselves as mediators between the two cultures and the two poetic traditions. Awad's dedication in his translation hints at patronage and financial need, but neither factor impacted the translator's approach to the text. His translation was part of an attempt to introduce the Arab reader to some aspects of the Victorian and Modern English Literature, and Eliot was one of several writers whose works were reviewed in his book في الأدب الإنجليزي الحديث *On Modern English Literature*. Awad's book gives translations of *The Waste Land*, *The Love Song of Alfred Prufrock, The Hollow Men* and *Ash Wednesday*. His poetic translations were published in magazines in the sixties at a time when very few readers, outside the narrow circles of poets and critics, were aware of T.S. Eliot's work. His translation of *The Waste Land* stands alone, and not even Eliot's notes are given to aid the reader in bridging the gap between the cognitive environments of the source text and the target text. This absence of a commentary applies to the other poems Awad translated in his book.

In Lu'lu'a's case, the translation was published in the form of a book entitled ''تي.اس. اليوت (و) الأرض اليباب: الشاعر والقصيدة'' (*T.S. Eliot (wa) l-?ardu l-yaba:b: al-shaaʕiru wa-qaʂi:da*). The book consists of six sections: a dedication to "the serious Arab reader", an introduction to the third edition, The Poet (which amounts to a short literary biography), the text of the translation, the manuscript, notes on the poem, analysis and criticism. Though Lu'lu'a concedes that his translation comes thirty years late, he feels that all the writings (on Eliot) that appeared in the Arab World have been both inadequate and incomplete. He sees his book as one that gives a much more comprehensive and clearer picture of T.S. Eliot and his famous poem. He adds that it is the task of those who have studied the poet in depth to provide the Arab reader with a study that fills the gap. In Lu'lu'a's opinion, both Eliot and modern Arab poets were concerned with the role of tradition in poetry, a claim that is worth further investigation (7-8).

An examination of Abdulla's translation shows that it consists of several sections: The Preface, the text, a commentary on the English text, remarks on the translation, the poem and its translation, a translation of the poet's Notes, Analysis and a Short Biography of Eliot. In the Preface, Abdulla states that his translation is different from others in three ways: first, it is poetic (written in free verse). Secondly it is a very faithful rendition of the original poem, and thirdly, the text is accompanied by illustrative paintings. The translator concedes that the analysis following the poem is "no more than a simple interpretation intended to emphasize the internal dynamics of the poem and a tentative attempt to decipher the poem and unlock its secrets" (6). The translator returns to his reasons for the translation of the poem again in the "Remarks on the Translation", saying: "in spite of the sincere efforts of previous translators, their translations did not do justice to the poem; they alternated between literal, rigid translation and adaptations which sacrificed some of essence of the poem". Therefore, he and his co-author "decided to introduce a new translation that maximally preserves the source text while at the same time enjoying a certain measure of freedom at the level of form – but without compromising the content" (9). On the decision to resort to blank verse, Abdulla writes, "We believe that the translation of poetry should take a poetic form" (9).

The faithfulness of the three translators to the source text places a huge burden on the sensibilities and interpretive powers of the reader (Tymoczko 1999:21). Yet, the three translators have differed as to whether to provide paratexts and how much detail they should include, depending on the skopos of their texts. Awad chose to "transplant" the poem into the Arab culture without any mediating commentary or interpretation. One may surmise that the absence of paratextual material is largely due to editorial constraints; initially, *The Waste Land* translation appeared in a magazine. The reluctance of the editor – an external agency - to permit a lengthy text to accompany the translation of a poem as long as *The Waste Land* would find sympathy from many quarters. Editorial considerations apart, when Awad's translation appeared in book form, he still failed to provide the reader with any explanations or commentary to make the intertextual elements understandable. Lu'lu'a, on the other hand, provided a detailed account of the quotations and allusions. He also translated Eliot's notes to the poem. Lu'lu'a, we must recall, had a different skopos: he was addressing the "serious Arab reader". It is not unreasonable to expect that such a reader would require a fuller account of the intricacies of the poem and keys to unlock its multiple and mutli-cultural secrets. Abdulla charts a middle course; he translated the poet's notes and provided an explanation of the main themes, images and symbols of the poem, and in the process, he identified and explained some of the relevant allusions in the poem. Abdulla's purpose was to translate the poem in a poetic form, while incorporating paintings to enhance the meaning and provide the reader with an overall view of the major issues raised in the poem. Detailing the sources and the meanings of intertextuality in the poem was not part of his skopos.

The above analysis brings into focus the role paratexts can play in translation. We have noticed that in two translations, paratexts were used to provide details about different aspects of the poem; the themes, imagery, symbolism, modernism, history and criticism of the poem, manuscripts, a biography of the poet, explanations and interpretations of the poem have all been explained. The purpose was to "recontextualize" the poem and shed further light on aspects that are relevant to its understanding. However, of all this jumble, the only paratextual elements that are central to the explication of intertextuality are the "notes" (whatever name they take) which identify the origins and explain the meanings and significance of the intertextual elements.

Using paratexts is this manner, however, is criticized by Venuti (2009) for two reasons: first, such paratexts are not translation but commentary. Secondly, "not only does the translation acquire a typically academic form, potentially restricting its audience, but it fails to have the immediate impact on its reader that the foreign text produced on the foreign reader. An equivalent effect is again preempted" (159). These comments, though, can be answered. On the one hand, accessing a poem as complex as *The Waste Land* even by English native speakers is problematic; understanding the intertextual reference in the poem depends on the educational background of the reader and not on his cultural identity. Therefore, the issue of "equivalent effect" is, at best, questionable. On the other hand, the only way to make intertextuality accessible to the readers, both Arab and English, is through extensive notes that explicate the complex network of quotations, references and allusions the poem contains. We may refer, in this respect, to Michael North's (2001) three-hundred page tome which seeks to make the meanings of the poem accessible to native speakers of English. Thirdly, the elitist nature of the poem and the fact that the translations being examined here were done by scholars make an academic analysis of the poem a necessary step. Finally, the process of "decontextualizing" *The Waste Land* through translation cannot be redeemed without extensive notes capable of "recontextualizing" it. This is the only route open to the translator to achieve optimal relevance and a complete interpretive resemblance between the source text and target text.

The inevitable conclusion this paper arrives at is that in the rendition of *The Waste Land*, the use of explanatory paratexts is the most effective strategy to address the inadequacies arising from direct translation. Consequently, we have to concede that the meaning of the source text can no longer reside entirely in the core target text; part of that meaning becomes a property of the paratexts. Thus, paratexts cannot be viewed simply as mere commentaries or an ancillary element to translation but an essential component that mediates between the cognitive environment of the source text on the one hand and the reader's needs and expectations on the other (Kong 2013). And if we are willing to accept that a complete interpretive resemblance is essential for a faithful translation, then we have no choice but to accept paratexts as part of the target text.

The last question that needs to be addressed is the following: have the translations retained and communicated to the Arab reader the purposes for which the different intertextual elements were put? If we consider the core target texts on

their own, then we must conclude that the understanding of the text is largely a function of the reader. To the vast majority of the educated Arab readers - whom the translations target- some of the names, almost all the allusions and the entire English and foreign quotations would represent texts that are simply inexplicable. This being the case, the Arab reader will inevitably fail to grasp the higher-order functions such intertextual elements serve in the core translation. But once relevant paratexts are provided, a space is created allowing the translator to mediate between the text and its new cultural setting.

4. Conclusion

The translation of a literary text cannot be undertaken without taking into account the power balance between the two concerned cultures, the genre of the translated text and the status the text enjoys in the target literary system. These factors determine the overall approach to its translation as well as the strategies employed at the micro-level. The status of *The Waste Land,* the fascination it holds for Arab intellectuals and its impact on the Arabic poetic norms made foreignization and retentive strategies a natural choice. This approach, however, places a heavy burden on the interpretive powers of the reader and creates a need to fill the cultural gap resulting from the foreignized text. A viable solution that maintains the integrity of the text and allows for compensation of meaning loss is the provision of paratexts. Such paratexts would, consequently, become an integral part of the meaning of the translated text.

The discussion provided in this paper, however, focused on three academic scholars. This leaves two interesting angles that may shed some more light on the translation of this poem into Arabic. One is to examine how poets who translated this poem into Arabic dealt with it and to determine if there are any noticeable differences in the approach they have adopted in the translation. Secondly, the poem has been translated so many times over the past sixty years or so; it would be informative to examine if the macro- and micro-strategies used in its translation have been impacted by time and the changes in both literary tastes and norms and developments in translation studies.

At the same time, translated literature, including the different versions of *The Waste Land*, has led to the accumulation of a huge corpus of translated literary texts in the Arabic library. The time has come to explore this corpus in a more detailed and systematic manner. Some of the aspects that may be examined are the nature of the texts that have been chosen for translation, the translations that have been canonized, the nature of the relationship between literary texts produced within the Arab literary tradition and those that are translated, how translated texts compare as a genre to the texts that are already part of the Arab literary canon and finally whether translated literary texts form a somewhat distinct genre on their own.

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