

Translation Assessment of Qur'anic & Prophetic Intertextuality with Reference to Maḥfūz's Cairo Trilogy

ESSAM TAHER MUHAMMED
Translation Dept., College of Arts
University of Mosul, Mosul, Iraq
essam.kassab@uomosul.edu.iq

ABDULRAHMAN A. ABDULRAHMAN AI-QAZAZ
Translation Dept., College of Arts
University of Mosul, Mosul, Iraq

ABSTRACT

The Egyptian novelist Najīb Maḥfūz has proved himself to be a genius author at incorporating a variety of academic and intercultural sources in his works. He uses many forms of Islam-related references, such as the Qur'anic and Prophetic ones, to convey his intended meanings. In the present study, we attempt to assess the translation of Qur'anic and prophetic intertextuality in Maḥfūz's "Cairo Trilogy" using the criteria proposed by Larson's Model (1984). This study follows a qualitative approach to analysis, i.e., the data is not in the form of numbers but in the form of texts. This study aims to discover the tactics utilized in translating Arabic Qur'anic and prophetic intertextuality into English, as well as to identify the obstacles faced by the subject translators and the reasons behind such challenges. The study concludes that irrespective of what method the translators adopt to translate Qur'anic and prophetic intertextuality, their religious and cultural background seriously influences the output of the translation process.

Keywords: accuracy; appropriateness; clarity; intertextuality; naturalness

INTRODUCTION

Although the term "Intertextuality" is a fresh one, having been first used by the Bulgarian-French writer and critic "Julia Kristeva" in the 1960s, the idea that underlies it clearly shows up in the early writings of Ferdinand de Saussure and Mikhail Bakhtin. Intertextuality as a literary device dates back to earlier literary works in both English and Arabic. At the same time, the academic discussion concerning it began with the development of postmodernism.

Maḥfūz (1956, 1957a, 1957b), the Egyptian novelist and Nobel Prize laureate for literature in 1988, excelled at using intertextuality in his novels. Unquestionably, his prose work demonstrates his unique gift for using a variety of intertextual relations, including religious, literary, historical, and mythological relations. Maḥfūz's (1956, 1957a) Cairo Trilogy consists of three novels, namely "Palace Walk, Palace of Desire, and Sugar Street." This trilogy demonstrates all types of intertextual dependencies, and this makes it very useful in carrying out a study on translation quality assessment (TQA), especially on religious intertextualities due to the extensive use of Hadith and Qur'anic verses by Maḥfūz in most of his novels to enhance his work of literature and extend its deeper significance. The current study examines a total of six texts. Three of the selected texts make three references to the Prophetic Hadith, while the other three refer to the Glorious Qur'an. The novels that make up the Cairo Trilogy are used interchangeably to provide the study's data. The purpose of the current study is not to count the instances of religious intertextuality in the selected novels; rather, it explores the difficulties of translating them

and assesses the methods employed by the selected translators. In simpler terms, this study will assess the methods and investigate the challenges in translating Qur'anic and Prophetic intertextuality from Arabic into English, as well as provide assumptions for translating them.

LITERATURE REVIEW

MAḤFŪZ AND HIS "TRILOGY"

Najīb Maḥfūz ‘Abd al-‘Azīz Ibrāhīm Aḥmad al-Bāshā was born on the eleventh of December nineteen hundred and eleven in one of the oldest neighbourhoods of Cairo called al-Jamālīyah, located near the mosque of sayyid al-Ḥusayn, the grandson of Prophet Muhammad (‘Abd al-‘Azīz, 2006). Maḥfūz represents a unique literary phenomenon that is distinguished from others because he uses distinct artistic means through which the novelistic world comes to life. Maḥfūz is fundamentally distinguished in integrating all elements, generating a lively, deep, and comprehensive artistic and intellectual vision (p.31). This is in addition to the fact that Maḥfūz is a longwinded novelist, which is evident in his novelistic works, representing an epic of man's struggle in his daily life. The most prominent manifestation of Maḥfūz's novelistic world is represented by the general artistic construction of the whole novel and the storytelling process, assigning the main characters and depicting real life in particular (‘Uthmān, 1986, p.7).

In his trilogy, Maḥfūz used a realistic style to depict his Egyptian life. He portrayed the events of their lives between the First and Second World Wars with remarkable artistic ingenuity and with a profound philosophical substance, besides addressing the intellectual, political, economic, and social aspects of the Egyptians at that time(‘Abd al-‘Azīz, 2006, p32).

INTERTEXTUALITY

EARLY BEGINNING

The idea of interrelated texts first appeared in Saussurean structuralism and semiotics. According to Saussure, any language is a network of signs that relate to one another. Language, for him, is a sort of sign system among many throughout the world. As a result, anything that is an element of any system is a sign, and the meaning of this sign is established by how it is associated with other signs of the same system. Thus, no sign has significance on its own. A sign's significance depends on how it interacts with other signs and how diverse the system's total sign population is. In Saussure's view, a sign's meaning arises from its relationship to other signs; in other words, a sign "takes its significance from its function inside a specific structure; from its interactions with the other signs" (Bertens, 2005, p. 67). Saussurean school of linguistics was completely content to study language in a vacuum and to use sentences as its basic concept or unit (Bakhtin, 1986,p. 69).

In contrast to the Saussurean school of linguistics, the Bakhtin circle took the utterance as the point of departure (Bakhtin, 1986, p.71). Bakhtin and Volosinov (1986) argue that abstractly analyzing literary genres in particular and any other genres generally means ignoring that people use language in particular social circumstances. Here, the keyword is an utterance that reflects the human-centred and socially relevant quality of language that Saussurean linguistics failed to spot. Meaning, then, is something unique that arises from the language interaction of particular people in particular social settings (p.70). Through his dialogic discourse theory, Bakhtin conducted his

famous critical study "Problems of the Poetics of Dostoevsky" on Dostoevsky's works. In this study, Bakhtin found many voices within the work of Dostoevsky that combat the idea of the existence of autonomous and independent texts. Accordingly, he concluded that the human being has a speech that is not his own but acquired from other voices, so language is a collective property and not individual (Lary, 2019, p153).

THE COINAGE OF THE TERM

According to Allen (2000, p.44), the intertextual theory was first developed by Kristeva by combining Saussurean semiotics "relational signs" and Bakhtin's "dialogism or the social word". Kristeva coined the term after a thorough study and a comprehensive understanding of the works by Mikhail Bakhtin and Ferdinand de Saussure (Alderbashi & Al-Shbeekat, 2023, p.71). In Bakhtin, Kristeva saw the intelligence and novelty that had not been understood forty years before. She was very interested in Bakhtin's concept of the plurality of voices or polyphony, which is associated with the idea that several voices are within a single voice. The static cut of the work is opposed by a dynamic one, in which the literary structure is elaborated in relation to another (Kristeva, 2003, p.8). Kristeva (1986, p.37) maintains that "any text is structured as a mosaic of quotations"; "every text is the transformation and the absorption of another text and the language of poetics is read as at least double. She has replaced Bakhtin's concept of voices with her concept of texts, resulting in a modification and paraphrase of Bakhtin's approach. Thus, each word (text) is seen as an intersection of words (texts) where at least another word (text) can be read (Kristeva, 1980, p.66). Since texts are produced by the reiteration and alteration of additional textual constructions, the intertextuality theory necessitates that we view texts as interdependent systems, never like autonomous entities. Consequently, they cannot operate as isolated units (Alfaro, 1996, p.1). The two methods of Bakhtin and Kristeva are similar in some aspects but differ in others. For example, they are both post-structural, dynamic, and recipient-centered and focus on the social aspect of language use. Also, they are similar in some terms, such as "heteroglossia" and "polyglossia," which mean diversity of voices or pronunciation (Todorov, 1984, pp. 64-65). In contrast, Kristeva's approach can be considered a remould of Bakhtin's approach, replacing dialogism with intertextuality.

Oke (2021, p.14) confirms that scholars after Kristeva entertained different notions of the term, although they all shared the same core meaning of the interrelationship. For example, the French literary critic and theorist Gérard Genette has written his famous work "The Palimpsest: Literature in the Second Degree" (1982), in which he argues that the object of poetics is not the text itself but the archtext. The arch-textuality of the text is defined as the set of general or transcendent categories, such as types of discourse, modes of enunciation, literary genres, etc., that pertain to the palimpsestuous nature of texts. Intertextuality within this framework has a more restricted definition. The co-presence relationship between two or more texts means a hypotext appears in hypertext (p.15). Barthes, in his essay "*The Death of the Author*", focuses on the fact that the author is not a person but a culturally, socially, and historically constituted subject (Barthes, 1977, p.142). This critic sees the phenomenon of intertextuality as the removal (distancing) of the author. Thus, the author does not "nourish" the book, does not exist before it, and does not think and suffer for it". The modern author "is born at the same time as his text; he is not endowed with a being that would precede or exceed his writing" (p.148). According to Allen (2000, p.69), Barthes's contribution to the post-structuralist concept of intertextuality explicitly emphasizes the reader's role in producing the anti-monological text. Thus, the author mentioned above indicates the presence of two categories of readers: consumers" who read the work in search

of stable meaning, and readers" of the text, who are productive while reading (p.70). Riffaterre created his unique theory of intertextuality in 1990. He adopted a reader-focused approach to intertextuality that views a text as the origin of all reader's behaviours. A literary text would constantly guide the readers toward the significance of the literary work (Riffaterre, 1990,p.61). According to Riffaterre (1978, p.66), there are hypograms that are repeated frequently throughout the text via anomalies that make the reader think himself forced to uncover via a retroactive reading. This encourages the reader to refer to earlier parts of a certain text and evoke his knowledge of older works in the culture. Additionally, Riffaterre (1990, 56) makes a distinction between intertextuality and intertext. For him, an intertext could be one or even more texts that the reader has to be acquainted with to recognize the entire importance of a piece of literature. For him, the concept of intertextuality contends that significance and even "literariness" are produced through repeated allusions to other texts (p.57).

THE FUNCTIONS OF INTERTEXTUALITY

In an introduction to his seminal work "*Mythology and Intertextuality*", Marc Eigeldinger does not only define intertextuality as an act of rewriting and cultural diversion but also specifies its multiple functions and its true role, which privileges the language of exchange and plurality'.The following are the main functions of intertextuality suggested by Eigeldinger (1987, p.17) :

1. A referential and strategic function: What is interesting in this function is that it explains the productivity of the text as follows: "Any quotation, allusion or parody refers to an earlier or contemporary model, to a cultural domain, to a sphere of knowledge that it subjects to the work of assimilation. It refers to authority, an external representation that it appropriates to integrate into the coherence of its new context, where it plays the clutch role.
2. A transformative and semantic function: It is considered by Eigeldinger as the main function of intertextuality because, at this level, it is not a question of reproducing in its raw state the borrowed material but of transforming and transposing it to inaugurate, generating new meaning.
3. Descriptive and aesthetic function: This function acts at the level of the scenery of the narrative through comparison. Eigeldinger notes its contribution to the enrichment of the decor by introducing "the dimension of the aesthetic ornament that it borrows from pre-existing models of painting or theatre to fix such an element of the landscape and such character of the portrait.
4. Metaphorical function: This function is, in reality, only the enlargement of the descriptive and aesthetic function, in addition to the enrichment of the text with ornaments. This function conveys, according to Eigeldinger, "signs that carry figurative meaning. It proposes mythological, plastic, or musical equivalences; in a circumscribed text space, it inserts similarities and verbal analogies, endowed with the power to increase the metaphorical virtue of writing."
5. Parody function: By this function, Eigeldinger demonstrated how, by engaging in the game of cross-dressing, by imitating a model to draw effects of comedy or humor, she invites the narrator to yield to the taste for entertainment and mockery to resort to a playful activity by which he distances himself from any authority.

INTERTEXTUALITY IN ARABIC

Al-Kaswānī (2012) points out that Arab criticism had never heard of the term "intertextuality" before it was employed by Western criticism. He confirms that the idea of intertextuality and textual interconnection drew the attention of old Arab critics, and they tackled it but under different names such as implication, quotation, citation, plagiarism, pastiche, parody, etc. He asserts that this fact does not lessen the value of our poetic and critical heritage; rather, it gives it new life when it is interpreted in the context of modern critical ideas, giving it immortality because each generation finds in it what it seeks in the context of its growing ideas (p.4). Mubārakī (2003, p.3) provides examples that show pre-Islamic poets' awareness of the importance of being in touch with the linguistic heritage of the past generations and tracking their pace. This example is represented by the famous saying of Imam 'Alī Ibn Abī Ṭālib (may Allah bless him):

" لَوْلَا أَنْ الْكَلَامَ يُعَادُ لَنَفَذَ "

If discourse is not replicated, then it will finish up. (Mihsin, 2019, p.19)

According to al-Tabrīzī (1995, p.193), the words of Imam 'Alī Ibn Abī Ṭālib (may Allah bless him) come as a confirmation of the artistic fact that 'Antar Ibn Shaddād repeated in his Mu'allaqah regarding the previous generations who didn't leave nearly anything unsaid for the subsequent ones. Ibn Shaddād, cited in al-Tabrīzī (1995, p. 193), says:

هَلْ غَادَرَ الشَّعْرَاءُ مِنْ مُتَرَدِّمٍ ؟

Did the poets leave things unversified? (Mihsin, 2019, p. 20)

Ibn Shaddād, in this half of his poetic verse, demonstrates how it is impossible to abandon the literary heritage of the past due to its critical role in creating new poetic writings. Similarly, Ibn Zuhayr cited in al-Andalusī (1983, p.86), says:

مَا أَرَانَا نَقُولُ إِلَّا مَعَاراً أَوْ مَعَاداً مِنْ لَفْظِنَا مَكْرُوراً .

We say only the previous. And our speech is repeated (Mihsin, 2019, p. 20)

In the poetic verse cited above, the poet Ibn Zuhayr claims that earlier people have either said everything we say and we only repeat what they have said as if we borrow their words, or merely we repeat our words by saying them again and again with a little polish. This is further evidence that intertextuality was well understood by the ancient Arabs before the West, even though old Arabs did not mention the precise term in their writings.

Bwdhrā' and khayruldīn (2018) confirm that the term (al-Tanāṣṣ) in contemporary Arab criticism is a translation of the French term Intertext, where the word (inter) in French indicates exchange (al-Tabādul) and the word text means (al-Naṣ). Thus, intertext or intertextuality has been translated into Arabic as (التبادل النصي) (al-Tabādul al-Naṣṣī), which refers to texts that are linked to one another (p.25). Alī (2011, p.17) claims that the term intertextuality has entered Arab culture in two ways: (i) directly through our brethren in the Arab Maghreb, who had the benefit of having critics and researchers fluent in French. (ii) indirectly through English, which borrowed the term from the French. It's conceivable that these critics were the first to adopt and represent the phrase because most of them have roots in Western culture, which shaped their perspectives and made them similar to those of Western studies.

METHODOLOGY

The translation of Qur'anic and Prophetic intertextuality from Arabic into English is investigated in this work. Six examples of Qur'anic and Prophetic intertextuality are drawn from Maḥfūz's (1956, 1957a) Cairo Trilogy, along with its translation by (Hutchins et al., 2016). To carry out the present study, the trio of novels that comprise the current study were carefully examined to gather the data. The data pertains only to the Qur'anic and Prophetic intertextuality in the Cairo Trilogy. None of the other forms of intertextuality are examined. Translation quality assessment (TQA) is conducted following Larson's Model (1984). Each excerpt is assessed according to the three criteria suggested by Larson, i.e., accuracy, clarity, and naturalness. In applying the accuracy test, the researcher intends to find any wrong or inaccurate information in the target text (TT). The unjustifiable or even justifiable addition and omission produced by the subjects in their attempt to render Arabic intertextuality into English. In the clarity test, on the other hand, severe meaning alteration, as well as lexical and syntactic vagueness of meaning, is checked. Finally, the naturalness test is applied to check the natural feel of translation, i.e., reading as original. The stylistic, lexical, and syntactic forms are checked for appropriateness.

ANALYSIS AND DISCUSSION

The next section will investigate the translation of Qur'anic and Prophetic intertextuality from Arabic into English. The analysis focuses on the potential shift in the message's intended meaning caused by the cultural and religious specificity of these types of intertextuality, which could ultimately result in a loss of clarity and naturalness. The translation strategies used by the subject translators in their attempt to translate Qur'anic and Prophetic intertextuality from Arabic into English are also addressed in this section.

QUR'ANIC INTERTEXTUALITY

TABLE 1. Aya 1

ST	TT
<p>لَمْ يَكُنْ يُبْصِرُ الظَّنَّ حَتَّى يَبْغِضَ الْأَعْيَانَ مِنْ أَسْفِدَائِهِ الَّذِينَ يَصْطَحِبُونَ زَوْجَاتِهِمْ وَبَنَاتِهِمْ فِي الْعَرَبَاتِ لِلتَّنَزُّهِ فِي الْخَلَوَاتِ أَوْ لِعَشْيَانِ الْمَلَاهِي الْبَرِينَةِ مُكْتَفِينَ فِي مِثْلِ هَذَا الْحَالِ بِتَرْجِيدِ قَوْلِهِ: "لَكُمْ دِينُكُمْ وَلِيَ دِينِ" ق</p>	<p>Indeed, he saw nothing wrong with the fact that some of the more distinguished ones took their wives and daughters along when they went in a carriage for outings in the countryside or to frequent wholesome places of entertainment. All he would do was repeat the saying, "You've your religion, and I have mine." (Palace Walk, p. 219)</p>
(بين القصرين، 257)	

The Prophet (ﷺ) when addressed the disbelievers with this verse "لَكُمْ دِينُكُمْ وَلِيَ دِينِ" or more specifically, the entire verse "The disbelievers, الْكَافِرُونَ"; he wanted to declare acquittal from polytheism and its adherents. In other words, he wanted to say to them, "You have your polytheism, and I have my monotheism," this was before Allah Al-mighty imposed fighting on Muslims (Al-Zamakhsharī, 2015, p.804). In this context, Maḥfūz uses this verse to convey to his readership that Mr Aḥmad ‘Abd al-Jawwād is not concerned about other people's actions and that he does not give any importance if they are adhering to the guidelines he places on his family or not, as the Prophet had done in the past with disbelievers who refused to adopt Islam. In other

words, Maḥfūz wants to say that Mr Aḥmad ‘Abd al-Jawwād believes that everyone has his own beliefs and way of living in this life except his family.

In this text, the use of Qur'anic intertextuality in place of the author's own words is demonstrated by the employment of one of the Holy Qur'an's short verses, "The Disbelievers." Maḥfūz thinks that because most of his audience is of a similar religious background or at least acquainted with it, they can easily understand the Qur'anic verse's significance. Therefore, employing this intertextuality won't pose any difficulties for SL readers. Concerning translation and TT readers, the following queries might arise:(i) Does the religious background of TT readers match that of ST readers or not, and how will this affect how well they comprehend the meaning of the Qur'anic verse? (ii) Will this work's translators be able to convey the ST's intended meaning to TT readers? (iii) Will the literal rendering of this verse have a consequence on the accepted level of naturalness? We know that most foreign recipients of TT follow a different religion from the writer's; accordingly, the translators violated the accuracy criterion when they translated the text literally. This is because they failed to communicate the intended meaning in the target language. Moreover, Hutchins et al. fell short in terms of clarity and naturalness because of the following:(i) Since the majority of TT readers are unaware of the verse's explication and its meaning, there might be an absence of clarity caused by the translator's disregard of the religious disparities between different language users. (ii) The message's style and content might be uncommon for English speakers; thus, translating it literally into TL will substantially impair the naturalness requirement in the eyes of TT receptors. A suggested translation might be as follows:

" لَكُمْ دِينُكُمْ وَلِيَ دِينِ "

You have your way, and I have mine

TABLE 2. Aya 2

ST	TT
لَوْ كَانَ لِمَرْيَمَ مِثْلُ هَذَا الْجَسْمِ إِلَّا فِي مِثْلِهِ فَلْيَتَنَافَسِ الْمُتَنَافِسُونَ.	If only Maryam had a body like her mother's!" Was it not for something like this that the Qur'an said, "Let those who have aspirations compete?"
(قصر الشوق, 161)	(Palace of Desire,p.124)

According to al-Ṭabarī's (2013, p. 499) explication of the Holy Qur'an, the words of the Qur'anic verse "وفي ذلك فليتنافس المتنافسون" mean to a compete in righteousness. The competition to obey Allah Almighty, to carry out His commands, and to abstain from what displeases Him to win the bliss of paradise. Maḥfūz utilized this Qur'anic intertextuality in the context of Yāsīn Effendi's talk with Maryam's mother during his visit to the woman to betroth her daughter. Yāsīn was struck by the beauty of Maryam's mother's fleshy body and longed that Maryam's body be comparable to her mother's. This was the reason behind Yāsīn's words.

In the text mentioned above, Maḥfūz employs a Qur'anic intertextual expression instead of his own words. This can be seen by his use of some words in verse no. 26, " ختامه مسك وفي هذا فليتنافس " (المطففين, The Defrauders) from the Qur'anic Sura. As previously stated in text no.1, Maḥfūz thinks that because the majority of his audience has the same religious background or is familiar with it, they will grasp the intended significance of the Qur'anic verse without difficulty. As a result, adopting this form of intertextuality is not expected to present challenges for source language (SL) readers. Regarding the English translation provided by Hutchins et al. (2016), the

following issues might arise:(i) We are conscious that most of the target text (TT) recipients abroad follow a different religion than the author's. Thus, it is very difficult for TT readers to understand the direct references to Muslims' religion or their Holy book without making it simple via a further explanation in the form of footnotes or endnotes. (ii) Hutchins et al., in their attempt to provide a close rendition of TT, provided a faulty explanation of the verse represented by the extraneous information related to what the Qur'an says about such a condition(Was it not for something like this that the Qur'an said.....).This explanation gives a wrong idea about Islam and Muslims since the Quran does not ask the believers to compete for flesh desires, profanity, or prohibited love of women; instead, the Qur'an asks the believers to compete in righteousness. (iii)The amount of information presented by the original author has been breached in the source text (ST) by providing ambiguous and extra pieces of information, such as the extraneous statement mentioned before as well as the use of the expression "like her mother's" in the first line which can be easily deduced from the whole context. Accordingly, the criterion of accuracy is breached. As for clarity, the criterion is also violated because it is unclear why the Qur'an is mentioned in this context and what the relationship is between his future mother-in-law's body and the Qur'anic advice. Finally, the criterion of naturalness is also lost because such intertextuality is closely related to Muslim culture and is very specific to them. Consequently, such use of language seems very foreign or not normal to (TT) readers. Our suggested translation is a communicative one, as shown in the following:

الا في مثله فليتنافس المتنافسون
 It merits a competition to win

TABLE 3. Aya 3

ST	TT
قال كمال : "الفلسفات قُصُورٌ جَمِيلَةٌ وَلَكِنَّهَا لَا تَصْلُحُ لِلسَّكْنَى" مِنْ شَاهِدٍ وَشَهِدَ : "بِاسْمِ الْعَزِيزِ عَبْدٌ فَقَالَ أَهْلِهَا !	Kamal said: "Systems of philosophy are beautiful and tranquil castles but unfit to live in." Abd al-Aziz smiled and said: "These are the words of one of their denizens."
(السكرية:126)	(Sugar Street,p.94)

The expression in question, i.e., "وشهد شاهد من أهلها" comes from the Holy Qur'an, verse no.26, and the whole verse is called " Yūsuf." All Muslims are expected to know about the story of the Prophet " Yūsuf," peace be upon him and the trick made by Egypt's Lord's wife when she decided to make love to him, but he refused. She retaliated by accusing him of attempting to usurp her, but Allah acquitted him when He made an infant of her folk speak to testify against her. From that time till now, the expression has been frequently used in our public life as an affirmative and evidential expression.

Maḥfūz used this Qur'anic intertextuality in the context of Abdul Aziz's conversation with Kamal, a colleague with whom he does not share a passion for philosophy. Upon hearing Kamal's words about philosophy and how it is like a lovely palace but unsuited for habitation, Abdul Aziz said: "وشهد شاهد من أهلها." In this example, Hutchins et al. could provide an accurate rendition of TT by providing the same amount of information on ST without any unjustifiable deletion or addition of the original message's content. At the same time, they could not be clear because of the lexical item "denizens," which burdens the recipient's mind and requires specific context. The notion of naturalness was also violated for the same reason. They had better use a simpler expression

commonly used among TT readership. We suggest the lexical item "folk" instead of "denizens"; thus, the proposed rendition might meet all the criteria suggested by Larson. A suggested translation might be as follows:

وَشَهِدَ شَاهِدٌ مِنْ أَهْلِهَا!

These are the words of one of their folk!

INTERTEXTUALITY WITH PROPHETIC TRADITIONS

TABLE 4. Hadith 1

ST	TT
فَسَأَلَ أَحْمَدَ فِي لَهْفَةٍ : الطمع في أن نصل معاً؟! أَمَا الْمَرْأَةُ فَتَسَالَتْ فِي دَلَالٍ سَخِجٍ : أَتَغْنِي يَا صَاحِبَ الْفَضِيلَةِ الصَّلَاةَ الَّتِي هِيَ خَيْرٌ مِنَ النَّوْمِ؟ - بَلِ الصَّلَاةُ الَّتِي هِيَ وَالنَّوْمُ سَوَاءٌ . (بين القصرين: 107)	Ahmad asked longingly, "May I hope we can pray together?". The woman asked with ironic coquetry", "Do you mean, reverend sir, the kind of prayer the muezzin says is better than sleep?" - "No, the prayer, which is a form of sleep. (Palace Walk,p.93)

According to Suyūṭī (1994, p.145), Bilal, the first muezzin in Islam, went to the Prophet Muhammad (ﷺ) at the break of dawn to tell him that it was time for the dawn prayer, but he was told that the Prophet (ﷺ) was asleep. Bilal remarked: "Prayer is preferable to sleep." The Prophet (ﷺ) heard Bilal's remark and affirmed it by repeating Bilal's words, and since then, it has been referred to as (al-tathwyb) "التثويب". In addition, the Prophet has approved it as a part of the call for the dawn prayer.

Maḥfūz used this kind of intertextuality in the setting of Amad Abd al-Jawwd's dialogue with Zubaydah during his visit to her to reach an agreement with her for an evening's entertainment. when he met her, he travelled by his lusty eyes over her gorgeous body and wanted to sit next to her, but She remarked, in a mocking tone, "I'm afraid I would have to repeat my ritual ablutions." He replied longingly, "May I hope we can pray together?" but he privately asked God's forgiveness as soon as he had made this joke.

The words used in this dialogue are full of indirect sexual allusions. The practice of prayer means here, as alluded by Ahmed, the position taken while doing the prayers, which is connotatively used to refer to sexual intercourse. In this example, Hutchins et al. couldn't provide an accurate rendition of TT because they provided an extra amount of information not mentioned in the ST. This addition reflects their attempt to clarify the translation by putting words in Maḥfūz's mouth. This addition is unjustifiable because the non-Muslim TT recipients are unfamiliar with Muslims' praying rituals. They even do not have any idea concerning the time at which the prayer caller mentions the expression "الصَّلَاةُ خَيْرٌ مِنَ النَّوْمِ". This makes the translation inaccurate as well as unclear. The translators should have used the expression "Dawn prayer" to make it easy for the readers to understand why the word "sleep," which has a double meaning, was used in this context. Finally, the criterion of naturalness was also violated because non-Muslim TL users never do but rather say prayers. Also, they don't have a caller for prayers as Muslims do. Finally, the translators failed to convey the author's intention behind the use of the word "الصَّلَاةُ" and its depiction as a kind of sleep. A suggested translation might be as follows:

Do you mean, respected sir, the Dawn Prayer?
 - No, the prostration is what I mean.

TABLE 5. Hadith 2

ST	TT
يَقُولُ عَلِيُّ عَبْدُ الرَّحِيمِ وَهُوَ يَشْمُرُ: خَادِمُ الْقَوْمِ سَيِّدُهُمْ.	As he set to work, Ali Abd al-Rahim observed, "A group's servant is their master."
(قصر الشوق:103)	(Palace of Desire:81)

According to Ibn al-Jawzī (1966, p.167), the prophet (ﷺ) says: "أَخَادِمُ فِي الدُّنْيَا سَيِّدُ الْقَوْمِ فِي الْآخِرَةِ". Every master of the people should try to serve his people and aid them in everything. Serving others does not mean bringing down a man's esteem; rather, it makes him gain a good reputation besides people's love. This is what is meant when it is said that the masters of the people provide service to others. This type of intertextuality was used by ‘Alī ‘abd aliraḥīm on behalf of Maḥfūz when Muḥammad Rif‘at and Ibrāhīm al-Fār asked him to serve them wine several times as if he were their servant.

In the present instance, Hutchins et al. could accurately represent ST since they did not add any needless information and could accurately convey the original author's intended meaning. Since both Muslims and non-Muslim religions hold the belief that the lord of any group of people is the one who serves them, we can say that Hutchins et al. rendition was also clear and natural.

TABLE 6. Hadith 3

ST	TT
قَالَ الْمَخَامِي: "الْخَمَارُ لِلْخَمَّارِ كَالْبُنْيَانِ يَشُدُّ بَعْضُهُ بَعْضًا"	The attorney said: "Like buildings that stand cheek by jowl, dram shop owners support each other."
(السكرية:346)	(Sugar Street :268)

The Prophet Muhammad (ﷺ) says: "الْمُؤْمِنُ لِلْمُؤْمِنِ كَالْبُنْيَانِ يَشُدُّ بَعْضُهُ بَعْضًا" (al-‘Asqalānī, 2019, p.51). In this tradition, the Prophet (ﷺ) urges the believers to help and support their fellow Muslims, highlighting the fact that it is an obligation that is intrinsically connected to Islam. This Prophetic hadith portrays believers as interdependent building blocks supporting one another. Without this support and cooperation amongst them, the finished product cannot be completed or fulfil its intended purpose (p. 52).

In this setting, Yassin, the attorney, the honorary dean of pensioners, and the owner of the Star Bar are discussing the plan of the Egyptian MPs to shut down the bars while all were displeased by that decision. The attorney expects that the Egyptian MPs would be unable to shut down the bars, especially those frequented by the English troops and if this occurs, the bar owners would help one another. The attorney cited some words from the Prophetic hadith "الْمُؤْمِنُ لِلْمُؤْمِنِ كَالْبُنْيَانِ يَشُدُّ بَعْضُهُ بَعْضًا" to demonstrate the case of cooperation and support that he expects to occur among the bar owners. In their attempt to afford an appropriate rendition for the Arabic intertextual expression, Hutchins et al. provided a commonly used idiomatic expression, i.e., "standing cheek by jowl"; accordingly, they successfully met all the criteria proposed by Larson for a qualified translation because they made the appropriate choice in selecting this idiom.

CONCLUSION

This study aims to assess the English translation of the Qur'anic and Prophetic intertextuality employed by Maḥfūz in his literary work "Cairo Trilogy". To carry out the study, the researchers followed the criteria put forth by Larson in 1984. The study concludes that even though it is not impossible, translating Qur'anic and Prophetic intertextuality is nonetheless very difficult and calls for experienced and attentive translators. To come up with an equivalent in the TL that can accurately, clearly, and naturally express the content and intention of source language text (SLT), translators of such kinds of intertextuality must first have an extensive understanding of Islam, its Holy Book, and its Prophetic Hadiths. Additionally, the study concludes that it is extremely difficult to meet all of the criteria put forth by Larson (1984); consequently, translators occasionally sacrifice one of the criteria for the sake of the other.

The present study has found that the resort to literal translation and extraneous information in translating Maḥfūz's Qur'anic intertextuality is unsuccessful and leads to a faulty rendition. See example nos. 1&2. In translating Qur'anic intertextuality, the lexical choice demonstrates itself to have a significant impact on general meaning. Consider the case with the word "denizens" in example no. 3. In terms of the translation of Prophetic intertextuality, Hutchins et al. obtained good results, particularly in examples no. 5 and 6, because they adhered to all the criteria outlined by Larson (1984). This success is mainly attributed to the right translational decisions they made. In example no. 4, they obtained an adverse result as they overlooked the cultural and religious differences that exist between SL and TL. In a nutshell, variations in SL and TL cultures and religions must be considered. An intertextual element employed in the SL might have a specific meaning in that culture. Thus, if translated literally to TL, the translated text might be unclear and quite strange for TL readers.

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