The Image of Decay in M. Enani's Translations: Quranic Allusions in four 19th Century Poems

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Abstract:

Despite decades of research into translation, the translator's mind remains a mystery. This paper focuses on Mohammed Enani, one of the most prominent translators of English poetry by examining whether the model of translating allusions by Leppihalme (1997) adequately explains Enani's translation of four 19th century English poems: H. D. Rawnsley's Morning Mist on the Great Pyramid (1894), Horace Smith's Address to the Mummy at Belzoni's Exhibition (1846), and Mathilde Blind's The Tombs of the Kings (1900) and Welcome to Egypt (1900). In translating these poems, themed around the ruins of Ancient Egypt, the translator adds Quranic allusions related to decay. As such, the paper attempts to provide an explanation of this phenomenon in light of psychological theories. It also identifies a major gap in Leppihalme's model and proposes a psycho-stylistic approach to address this gap.

Keywords:

Allusions, Translation studies, Translator agency, Psycho-stylistic Approaches, Strategy Selection

صورة الفناء في ترجمات محمد عناني: الإحالات القرآنية في
أربع قصائد من القرن التاسع عشر

مُقدَّم من:

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ملخص:

على الرغم من الجهود البحثية في مجال الترجمة على مدار العقود الماضية، لا يزال عقل المترجم لغزًا. ولذلك، تضع هذه الورقة البحثية المترجم في محور اهتمامها عبر دراسة محمد عناني، أحد أبرز مترجمي الشعر الإنجليزي إلى العربية. تُقيم هذه الدراسة ترجمة عناني لأربع قصائد من القرن التاسع عشر، وهي: "ضباب الصباح على الهرم الأكبر" (١٨٩٤) لهاردويك رونسلي، و "حديث إلى مومياء" (1846) لهوراس سميث، و "مدافن الملوك" (١٩٠٠) و "مرحبًا بك في مصر" (١٩٠٠) لماتيلدا بلايند. تشترك هذه القصائد في أن موضوعها مصر القديمة وأطلالها، وأن المترجم استعان في النسخة العربية بإحالات إلى آيات من القرآن الكريم مؤداها أن الدنيا فانية، ومآلها إلى زوال. يقدم هذا البحث تفسيرًا نفسيًا أسلوبيًا لهذه الظاهرة في ضوء نظريات علم النفس بالإضافة إلى السيرة الذاتية للمترجم. كما يقدم

الكلمات المفتاحية:

الإحالات، دراسات الترجمة، فاعلية المترجم، المناهج النفسية-الأسلوبية، اختيار الاستراتيجيات

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Introduction:

1.1. The Translator's Mind

Despite decades of translation research, the translator's mind remains a mystery. Once and again, the translator's mind has been likened to a "black box" (Gorlée, 2010)– a term borrowed from behaviorism and early research into machine translation (pp. 87-89). The term 'black box' has different meanings based on the discipline it is used in. But when used to describe translators, it refers to the psychological 'workings of the mind'. This implies that we can observe the input and output of translation, but not the processes between.

The metaphor of the translator's mind as a black box is perhaps as old as translation studies itself. As Holmes (1972) was outlining the scope of the nascent discipline, he asserted that translation studies would be concerned with "the problem of what exactly takes place in the "little black box" of the translator's "mind" as he creates s a new, more or less matching text in another language" (p. 72). Holmes acknowledges that very little systematic investigation has been done in this regard because the problem is an "unusually complex one", but he expressed his optimism that psychologists would develop adequate models, which will form the basis for what he called "psycho-translation studies" (p. 73).

As a result of these methodological gaps and complexities, process translation studies have been seemingly moving in circles, even with the apparent multitude of tools. Hansen (2013) diagnoses the issue accurately: "Although we have tools and techniques for logging, recording, tracking, imaging, scanning, and measuring… it is still crucial to establish the *connection* between all the observations and the translator's thoughts, intentions, attitude, problems, strategies, and decisions (pp. 92-93). Hence, any theory of translation that is not based on solid research into psychoanalysis and cognitive psychology will remain deficient, even though such theory may be useful as a model. It is these gaps in translation process research that the present study is attempting to amend.

This paper adopts an eclectic approach that combines translation studies, stylistics, and psychology. It is based on a fundamental premise of stylistics, namely the assumption that language use reveals a lot about people's "personalities, intentions, and social relationships" (Pennebaker, 2011, p.92). Individuals demonstrate unique stylistic features, as unique as "the ways they walk, dress or smile." Indeed, extensive research shows that we use language in ways that correlate with personality dimensions (Pennebaker & Graybeal, 2001, p. 92). This opens up a huge breadth of opportunities for translation studies, especially in studies that take the translator as center of focus. Accordingly, the researcher has chosen to examine four poems where allusions are the main style marker, both in the ST and TT.

2. Objectives

The objective of the present study is to explore the relationship between translation studies and psychology through the lens of the model of translating allusions by Leppihalme (1997), as well as the psychological notions of "cue" and "response". More precisely, the study attempts to analyze how M. M. Enani's personality, rather than external factors, influences his translation tendencies and strategies in his rendering of four selected 19th century poems. Moreover, it attempts to examine whether biographical information can add to our understanding of the translation process. Second, the study endeavors to go beyond identifying "what" translation are used, and explain "why" a translator tends to favor certain strategies over others.

3. Research questions:

1. What strategies did Enani use to convey the images of decay in the selected poems?
2. How adequate is Leppihalme's model of translating allusions in accounting for various types of allusions in Enani's translation?
3. Can biographical information about the translator shed light on his translation choices?

4. Methodology

This paper attempts to explore the relationship between a translator's mind on the one hand, and his style (as demonstrated by his decision-making strategies) on the other hand. For that purpose, contrastive analysis is conducted on four 19th century poems translated by M. M. Enani, namely: H. D. Rawnsley's *Morning Mist on the Great Pyramid* (1894), Horace Smith's *Address to the Mummy at Belzoni's Exhibition* (1846), and Mathilde Blind's *The Tombs of the Kings* (1900)

and *Welcome to Egypt* (1900). This contrastive analysis is informed by the taxonomy of allusions and the translation strategies proposed by Leppihalme (1997).

Each of the analyzed poems was traced from its original sources, while the Arabic translations were all compiled in a collection, titled *Egypt in 19th Century English Poetry: Poems by Forty Poets* (Enani, 2015). The researcher identified all the allusions in the English and Arabic poems *separately* to ensure that each version was assessed on its terms. Then, a contrastive analysis was conducted to allusions in all four poems. Allusions were mapped out to their Arabic counterparts, and to the appropriate strategies in Leppihalme's model, where possible.

By examining poems by multiple authors and different topics (albeit a similar theme: Ancient Egypt), the paper sheds light on the more salient aspects of Enani's style. Consequently, the original composition by the translator, particularly his trilogy of autobiographies, is examined to determine whether the reasons behind adopting this style can be deduced from his life experiences, and whether they are exclusive to his translation. Finally, the paper borrows certain terms from psychology to explain the spontaneous process by which the translator transforms his own experiences into textual allusions.

5. Review of Literature
5.1 Theoretical Framework

Faced with the challenges of translating allusions, and given the practical benefit of pragmatic approaches, Leppihalme (1997) proposed a model that was thoroughly applied over the past two decades to a wide variety of text types, language pairs, and mediums. It also lends itself to both qualitative and quantitative analyses. Leppihalme (1997) started her major work on translating allusions by acknowledging that "allusions have meaning in the culture or subculture in which they arise but not necessarily in others" (p. ix). The reader is an active participant in the interpretation of a translated text, and equivalence is not the ultimate purpose: "It is no excuse that a text is translated 'correctly', if the target text readers cannot understand it" (p. ix).

It is up to the translators, then, to implement the appropriate strategies. In line with researchers who adopt a reader-oriented approach, Leppihalme's model is based on interviews with practicing translators and readers in the target language. The model is a twofold cohesive unit composed of

  a. Taxonomy of Allusions
  b. Translation Strategies & The minimax principle

Each of the following two parts elaborates on one of these components.

a. Taxonomy of Allusions

Leppihalme (1997) classifies allusions into two major types: stereotyped allusions and allusions proper. Stereotyped allusions are those that have been used so frequently that they no longer evoke their sources. The other type, allusion proper, is further subdivided according to *the referent* into two types: (a) Proper-noun allusions (PN), as in the title of the absurdist play *Rosencrantz and Guildenstern Are Dead* (Stoppard, 1966), which alludes to two characters from *Hamlet*; and (b) key-phrase allusions (KP), as in the graphic novel *Watchmen* (Moore, 1986), where the title of chapter 11 "Look on my Works, ye Mighty" alludes to a line for Shelley's poem *Ozymandias*. Both PN & KP allusions are then subdivided according to their *form* into regular and modified. Regular allusions mean that the allusion is used verbatim, whereas modified allusions are the ones employed as a changed or reformulated version (p. 10).

b. Translation Strategies

The division explained above serves as a basis informing a translator's selection of strategies. Leppihalme (1997) argues that KP allusions require more decision-making than PN allusions because a "KP [allusion] as a rule requires a change in wording… [and] there is commonly no single standard translation for a KP" (p. 78). This means that each type has a separate list of strategies. Table 1.1 below lists the proposed strategies.

Table 1.1:

List of strategies proposed by Leppihalme (1997)

Strategies to translate PNs	Strategies to translate KPs
1. Retention	a. Use of standard translation
a. Use the name as such	b. Minimum change
b. Use the name with guidance	c. In-text guidance
c. Use the name with detailed explanation	d. Use of footnotes, endnotes, prefaces, and other explicit explanations
2. Replacement	e. Internal marking (marked wording or syntax) signaling the presence of borrowed words
a. Replace by another SL name	
b. Replace by a TL name	f. Replacement by a TL item
3. Omission	

Strategies to translate PNs	Strategies to translate KPs
a. Omit the name but keep the sense by another means b. Omit the name and allusion	g. Rephrasing the allusion h. Recreation i. Omission

To recap, Leppihalme's model is an empirical model of translating allusions that categorizes the types of allusions according to their referent and form. Then, based on a corpus of literary translations, the model recommends two sets of strategies, one for proper-name allusions and the other for key phrase allusions. A translator is advised to select the appropriate strategy based on the minimax principle, i.e., the strategy requiring minimum effort and achieving maximum effect. The analysis in the following section will attempt to measure the efficacy of this model in explaining the strategies of translating allusions in selected poems rendered by the same translator.

6. Psycho-Stylistic analysis of the Four Poems Translated by Enani

Leppihalme's model is effective at describing the shifts of translating allusions. To illustrate this, it is best to provide an example that highlights how it can be effective in examining allusions from an equivalence perspective. The following examples from Mathilde Blind's "The Tombs of the Kings" (1900) offer a good demonstration:

Example 1:

ST	TT
Lie in subterranean chambers, biding to the **day of doom**,	ترقد تحت الأرض هنا في غرف ذات براعة صامدة حتّى **يوم قيام السّاعة**

In this example, the source text (ST) is alluding to the Holy Book, possibly Joel 2:2 "**A Day of doom** and gloom, a day of clouds and shadows like the dawn spreads out to cover the mountains". According to Leppihalme's model, this would be classified as a Key Phrase (KP) allusion. The target text (TT) uses the strategy 'replacement by a TL item', specifically by alluding to the Quran:

﴿النَّارُ يُعْرَضُونَ عَلَيْهَا غُدُوًّا وَعَشِيًّا ۚ وَيَوْمَ **تَقُومُ السَّاعَةُ** أَدْخِلُوا آلَ فِرْعَوْنَ أَشَدَّ الْعَذَابِ﴾ (غافر: ٤٦)

"In front of the Fire will they be brought, morning and evening:
And (the sentence will be) on **the Day that Judgment will be**

established: "Cast ye the People of Pharaoh into the severest Penalty!""[1] (Quran 40:46)

Leppihalme's model does not pay attention to the fact that the TT allusion (to the Quranic account of an Ancient Egyptian King) is thematically connected to the original poem (which revolves around ancient Egyptian kings). However, the model is still quite effective at classifying allusions and identifying appropriate translation strategies.

Similarly, the model is useful when examining translations of proper name (PN) allusions, as it includes a comprehensive list of strategies. Consider the following two examples

Examples 2 & 3:

ST	TT
Through the Vale of Desolation, where no <u>beast</u> or <u>bird</u> draws breath, To the Coffin-Hills of **Tuat**--the Metropolis of Death.	مرّوا في وادي الوحشة إذ لا يتنفس فيه بشرٌ أو طائر دخلوا أرض توابيت الموتى عند **"تُوَات"**
Where is **Edfu**? Where **Abydos**? Whose pillared towns of yore	أين كذلك **إدْفُو**؟ أين **أبيدُوسُ** الفيحاء؟ أين قُدامى البلدان ذوات العُمُدِ العَلياء؟

In these examples, the ST alludes to several locations associated with Ancient Egypt. The first allusion "Tuat" [the mythological realm of the dead] is translated as "توات", using the strategy 'Retention'. Likewise, the second example alludes to the Egyptian cities "Edfu" and "Abdydos". The TT translates them as "إدفو" and "أبيدوس", using the strategy "Retention" as well. The key difference between both examples is that the TT puts "توات" in quotation marks, but it does not do the same thing in the second example, potentially because Tuat would be less recognizable than Edfu or Abydos for readers who are unfamiliar with Ancient Egyptian mythology. Leppihalme's model accounts for this fine difference in methods of retention, as it lists "Retention: use the name as such" and "Retention: use the name with some guidance" among its sub-strategies. The nuance of Leppihalme's model provides a good degree of flexibility to the translator.

Another frequent strategy the translator employs is 'Use of footnotes, endnotes, prefaces, and other explicit explanations'. This

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[1] English translations of Quranic verses in this paper are from Ali (2004), being arguably one of the most cited and researched versions.

strategy is implemented to provide general commentary on the context, form, tone, and other relevant aspects of each ST poem. Enani uses lengthy endnotes, not necessarily to address a particular allusion, but to consider the entire poem as what Chioles (1980) calls "an allusive construct" (p. 172). The following is the endnote commenting on Horace Smith's *Address to the Mummy at Belzoni's Exhibition* (1846):

"حديث إلى مومياء... قصيدة هوراس سميث الفَكِهَة الموجهة إلى مومياء، وأهم ما فيها النغمة الهازلة منذ البداية، كأنه يقول بالعامية المصرية: "بقى أنت كنت بتمشي هنا في الأقصر من ثلاث آلاف سنة؟ دانت حكايتك حكاية!" وخفة الدم تعتبر أمرًا نادرًا، بل غريبًا على الرومانسيين بسبب مشاغلهم الجادة بقضايا "الإنسان"!٢

Translation:
Address to the Mummy… Horace smith's comic poem in which he talks to a mummy. The key feature is the mocking tone from the beginning, as if he was saying in colloquial Egyptian dialect: "Oh you used to walk here in Luxor three thousand years ago? Such a big deal!" Humor is rare, even strange, amongst the romantics because of their serious preoccupation with the issues of 'Man'. [translated by the researcher]
(Enani, 2015, p. 193)

In this endnote, the translator explains the tone of the poem, changes the register twice (from formal Arabic to colloquial Arabic, to formal again), and provides critical commentary on the poet's style. Many of his endnotes are even more thorough, spanning pages at a time. For instance, his endnote on Shelly's *Ozymandias* is five pages long (pp. 185-189). This method of using extensive endnotes is far from common. Still, Leppihalme's model provides a broad description of this strategy, but its phrasing is broad enough to allow for individual translators to tailor the strategy to their own purposes and styles

The examples above show that Leppihalme's model is adequate for examining the translation of allusions in terms of equivalence. Its taxonomy, which divides allusions into Key Phrase allusions (KPs) and Proper Name allusions, is intuitive and easily applicable. Furthermore, the recommended list of strategies is rather comprehensive, covering most practical cases with significant nuance. Therefore, the model is adequate at performing its function, but it is lacking when the researcher examines the same texts from a perspective beyond equivalence.

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2 Translation: Address to the Mummy… Horace smith's comic poem in which he talks to a mummy. The key feature is the mocking tone from the beginning, as if he was saying in colloquial Egyptian dialect: "Oh you used to walk here in Luxor three thousand years ago? Such a big deal!" Humor is rare, even strange, amongst the romantics because of their serious preoccupation with the issues of 'Man'. [translated by the researcher]

When examined on their own, Enani's translated poems reveal an interesting stylistic feature – one that has not been identified in allusion translating models, especially Leppihalme's. Enani tends to add allusions in the TT that are not present in the ST. Consider the following example:

Example 4:

ST	TT
Had the sun once brushed them lightly, or a breath of air, they must Instantaneously have crumbled into evanescent dust.	لو أن الشمس هنا مسَّت هذي الأجساد حتى لو كان المسُّ لطيفًا أو مرَّ بها أي نسيم مهما كان خفيفًا لانحطمت في الحال وأضحت كرماد **أو كهشيم** لا يلبث أن يتبخَّرَ كالماء!

In these lines, Enani's translation is notably longer than the ST. The last line in particular is equivalent to the single word "evanescent". It also alludes to the Quranic verse:

﴿وَاضْرِبْ لَهُم مَّثَلَ الْحَيَاةِ الدُّنْيَا كَمَاءٍ أَنزَلْنَاهُ مِنَ السَّمَاءِ فَاخْتَلَطَ بِهِ نَبَاتُ الْأَرْضِ **فَأَصْبَحَ هَشِيمًا** تَذْرُوهُ الرِّيَاحُ ۗ وَكَانَ اللَّهُ عَلَىٰ كُلِّ شَيْءٍ مُّقْتَدِرًا﴾ (الكهف: ٤٥)

"Set forth to them the similitude of the life … **it becomes dry stubble,** which the winds do scatter: it is (only) Allah who prevails over all things." (Quran 18:45)

This allusion is thematically connected to the ST poem, which revolves around the decay of life. However, it is a new addition, exclusively appearing in the translation.

It can be argued that the word "هشيم" is not an allusion at all– that it is included here by mere coincidence. The objection is sound, but viewing other allusions by Enani would prove that this is, without a doubt, an essential aspect of his style. The following lines from the poem "Welcome to Egypt" (also by Mathilde Blinde) will illustrate this point:

Example 5:

ST	TT
My country decks herself in sumptuous green,	هذه خضرة مصر وقد.. **أَخَذَتْ زُخْرُفَها وازَّيَّنَتْ لَكْ**
And smiling welcome, Lady, bids you stay.	إن معنى هذه البسمة يا سيّدتي.. مرحَبًا في مِصْرَ بِكْ

The second line contains an unmistakable allusion to the Quranic verse:

﴿إِنَّمَا مَثَلُ الْحَيَاةِ الدُّنْيَا كَمَاءٍ أَنزَلْنَاهُ مِنَ السَّمَاءِ فَاخْتَلَطَ بِهِ نَبَاتُ الْأَرْضِ مِمَّا يَأْكُلُ النَّاسُ وَالْأَنْعَامُ **حَتَّىٰ إِذَا أَخَذَتِ الْأَرْضُ زُخْرُفَهَا وَازَّيَّنَت**﴾ (يونس: ٢٤)

"The likeness of the life of the present… **till the earth is clad with its golden ornaments and is decked out (in beauty)**" (Quran 10:24)

This allusion, like the previous one, is not present in the ST, nor is it accounted for in Leppihalme's model. Therefore, the researcher recommends integrating this type into the model, which shall be called "spontaneous allusions" for the remainder of the analysis. The word 'spontaneous' is used to highlight their core distinguishing feature, namely that they appear solely in the TT as if they spurred spontaneously from the translator's mind without prior planning.

Spontaneous allusions have two distinct features that become apparent upon further examination. The first feature is that <u>the content of the allusion (i.e., its actual words and structure) is always thematically connected to the ST</u>. The second feature is that <u>their source is always a text with which the translator has a personal emotional connection</u>. The following example, from Horace Smith's *Address to the Mummy at Belzoni's Exhibition* highlights the first feature,

Example 6:

ST	TT
How the world looked when it was fresh and young,	كيف بدت هذي الدنيا في عهد اليَفَعَة والنضرة
And the great deluge still had left it green;	بعد الطوفان **وقد غيض الماء وقضى الأمر** وزهت الخضرة؟
Or was it then so old that history's pages	أم أن العالم في عهدك **قد بلغ من العمر عتيًّا**
Contained no record of its early ages?	حتى ما حملت صفحات التاريخ سجلًّا لأوائل عهد الدُّنيا؟

In this stanza, the ST contains a passing allusion to the biblical deluge, which is rendered accurately as "الطوفان". The highlight, however, is the two spontaneous allusions in the second and third line. They are both from the Quran; the first alluding to the verse:

﴿وَقِيلَ يَا أَرْضُ ابْلَعِي مَاءَكِ وَيَا سَمَاءُ أَقْلِعِي **وَغِيضَ الْمَاءُ وَقُضِيَ الْأَمْرُ** وَاسْتَوَتْ عَلَى الْجُودِيِّ﴾ (هود:٤٤)

"Then the word went forth: "O earth! swallow up thy water, and O sky! Withhold (thy rain)**!" and the water abated, and the matter was ended**. The Ark rested on Mount Jud" (Quran 11:44)

The second, on the other hand, is alluding to the verse:

﴿قَالَ رَبِّ أَنَّىٰ يَكُونُ لِي غُلَامٌ وَكَانَتِ امْرَأَتِي عَاقِرًا **وَقَدْ بَلَغْتُ مِنَ الْكِبَرِ عِتِيًّا**﴾ (مريم: ٨)

"He said: "O my Lord! How shall I have a son, when my wife is barren, **and I have grown quite decrepit from old age**"?" (Quran 19:8).

Not only did Enani add two Quranic verses, but he also 'chose' two that are adequate to the context and theme of the ST lines. In the ST, Smith wonders if the mummy witnessed history when it was young or old even back then. In the TT, Enani adds an allusion that signifies new life (the verse about the deluge), and another that signifies the approach of death from old age (the verse spoken by Prophet Zechariah), thus enhancing the contrast within the original stanza. Clusters like this are spread throughout Enani's text. They are organized in such a way that appears to be subconscious. Not only do they match the *context* (whether directly or indirectly), they also match the *tone* perfectly. This connection between the ST and TT would indicate that these allusions are not added haphazardly, and that there is a pattern governing their presence.

The typical explanation for why a translator might use these allusions is quite simplistic. The translator is often reduced to a metaphor, e.g., a bridge or a betrayer (Zaixi, 2006, p. 45). Ignored in these metaphors is the role of the translator as an agent. Dam & Zethen (2009) point out that "although he literature abounds with publications addressing translations (the products) and translating (the process), the translators themselves… have attracted surprisingly little attention so far" (p. 7). Likewise, Chesterman (2009) reviewed the progress in translation studies since the eighties, and concluded that "Holmes' vision of Translation Studies was highly weighted towards texts rather than the people that produce them" (p. 19).

As the examples above show, Enani is largely influenced by the Quran in his translation. Some might attribute this to general notions like "culture" or "domestication". However, not every Arab and/or Muslim translator would have added these peculiar allusions, if at all. It should be noted that none of these translations is "inevitable". Even in single words, there were other valid alternatives. Even when the phrasing is close, subtle yet perceptible changes exist. Another, more likely possibility is that spontaneous allusions are driven by the translator's life experiences. For instance, the first scene of his biography recounts how his father went out to chase off a wolf in the family's watermelon field. Enani, then no

older than seven years old, interprets the situation in terms of a familiar text: the Quran:

"وشغلت طول اليوم الدراسي بموضوع الذئب، لم أكن قد رأيت ذئبًا في حياتي، وإن كانت صورته في ذهني أقرب إلى الوحش الأسطوري، وكان وجوده في ذهني مرتبطًا بسورة يوسف، وكنت قد حفظتها في الكُتَّاب، وترددت في سمعي آيتان "وأخاف أن يأكله الذئب"، "قالوا يا أبانا إنا ذهبنا نستبق وتركنا يوسف عند متاعنا فأكله الذئب وما أنت بمؤمن لنا ولو كنا صادقين".٣

(Enani, 1998, p. 7)

This paragraph is enlightening for multiple reasons. First, it shows that as far as Enani could remember, he was always influenced by the Quran– so much so that it colors his perception of even the earliest scene in his conscious memory (at least the earliest one he included in his autobiography). Second, it shows that surat Yusuf strongly influenced him, being recalled to his mind in a situation of fear (or apprehension at least). Third, and more importantly, it represents a demonstration of how contextual cues (the incident with the wolf in the field) trigger allusions subconsciously (note the impersonal structure of Enani's sentence: "وترددت في سمعي آيتان" [two verses echoed in my head]). This strong influence of the Quran on Enani as an individual could be common to many people, but how it influences his composition as an author and a translator is as idiosyncratic to him as his own fingerprints.

To put this understanding of spontaneous allusions into practice, the researcher proposes the following hypothesis, which would inform analysis of such allusions:

> **The cue hypothesis**: where a spontaneous allusion occurs in a translated text, the *content* of such allusion will be triggered by the ST context, whereas the *source* of the allusion will be a text with which the author has an emotional connection, possibly from early childhood.

The cue hypothesis builds on the notion of "cue", which is one of the foundational concepts of behavioral psychology. Simply defined, a cue is "any sensory stimulus that serves as a signal to guide memory, thought, or behavior" (Matsumoto, 2009, p. 144). Consider the following lines from H. D. Rawnsley's *Morning Mist on the Great Pyramid*:

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3 Translation: "I was preoccupied all day with the wolf. I hadn't seen one in my life. In my mind, it was like a mythical beast. The word recalled Surat Yusuf, which I had memorized in the *Kuttab* [Quran school]. Two verses echoed in my ears: "I fear lest the wolf should devour him" and "O our father, indeed we went racing each other and left Joseph with our possessions, and a wolf ate him. But you would not believe us, even if we were truthful."" [translated by the researcher]

Example 7:

ST	TT
Above the desert's rolling waves,	وفوق رمال الصحاري بموجاتها الجارية
Shall loom this monument of pain,	**كصرح على ألم العاملين شهيد**
This dread memorial-tomb to slaves.	**ضريحًا رهيبًا لذكرى العبيد**

The theme of the ST poem is the torment of slaves who built the Great Pyramid. This stanza does not contain any allusions, but the last two lines recall the sounds of Chapter 84 of the Quran, particularly the following verses, which describe the torment of the faithful:

﴿النَّارِ ذَاتِ الْوَقُودِ * إِذْ هُمْ عَلَيْهَا قُعُودٌ * وَهُمْ عَلَىٰ مَا يَفْعَلُونَ بِالْمُؤْمِنِينَ شُهُودٌ * وَمَا نَقَمُوا مِنْهُمْ إِلَّا أَن يُؤْمِنُوا بِاللَّهِ الْعَزِيزِ الْحَمِيدِ * الَّذِي لَهُ مُلْكُ السَّمَاوَاتِ وَالْأَرْضِ ۚ وَاللَّهُ عَلَىٰ كُلِّ شَيْءٍ شَهِيدٌ... إِنَّ بَطْشَ رَبِّكَ لَشَدِيدٌ﴾ (البروج: ٦-٩ & ١٢)

"Fire supplied (abundantly) with fuel * Behold! they sat over against the (fire), * And they witnessed (all) that they were doing against the Believers. And they ill-treated them for no other reason than that they believed in Allah, Exalted in Power, Worthy of all Praise!- * Him to Whom belongs the dominion of the heavens and the earth! And Allah is Witness to all things… Truly strong is the Grip (and Power) of thy Lord."

(Quran 85: 6-9 & 12)

This spontaneous allusion might be dismissed as a mere coincidence. However, this assumption is unlikely because the allusion fulfills the two conditions of the cue hypothesis. First, the poem's context bears strong similarities to the context of the verses (with the common denominator being the torment of innocents). Second, it borrows from the lexis and sound patterns of the Quran, with which Enani has a strong bond. This indicates that the proposed cue hypothesis has a certain degree of interpretive power when it comes to understanding the translation of allusions.

Not only do these sources influence Enani's translation, but they also influence his original composition. This implies that they do not depend on another text, but rather on the translator's mind. For instance, when talking to a friend about the possibility of working abroad after just returning to Egypt, Enani says:

"وعرفت منه أنه يدرس في جامعة لندن وأنه يقضي عطلة الصيف في القاهرة، إذ أصبحت الحكومة تسمح للمواطنين بالدخول والخروج كما يشاءون، فسررت سرورًا

عظيمًا، ولم أكن آنذاك أعتزم الخروج إلى أي مكان، **فقد رَسَت السفينة وغيض الماء وقضي الأمر**، وظللنا نتكلم...»[4] (Enani, 2002, p. 14)

This sentence alludes to Quran (11:44) verbatim– a verse describing how Noah's Ark 'settling' on a mountain. It is also the exact verse explored earlier in his translation (Example 6). Even though this spontaneous allusion occurs in his autobiography, not a translation, it seems that it is context-dependent as well (though here, the context is real-life rather than fictional events). Again, the cue hypothesis provides an adequate psycho-stylistic explanation for the emergence of spontaneous allusions.

Findings and Discussion

This paper analyzed the translations of 4 poems written by 3 different English poets in the 19th century, translated by Mohammed Enani. The objective of the study was to identify whether the model of translating allusions proposed by Leppihalme (1997) is adequate for explaining the translator's strategy. The study also aimed to determine whether a psycho-stylistic approach would offer more insight than traditional approaches.

When considered from an equivalence perspective, Leppihalme's model was found to be well-designed. The taxonomy of allusions, which divided them into key phrase allusions (KPs) and proper noun allusions (PNs), and further subdivided each type into regular and modified allusions, was found to be adequate. In addition, the strategies proposed by the model were sufficient to explain most of Enani's choices. It was found that Enani translated allusions in the ST using a variety of strategies, most notably: endnotes, replacement by a TL item, and retention, which answered Research Question 1.

To answer Research Question 2, a more comprehensive analysis was conducted– one that goes beyond equivalence and considers the TT on its own merits. The analysis revealed allusions that do not fit within typical translation models; the translator tended to include "spontaneous allusions" in the form of Quranic verses, mostly in segments where no allusions are present in the ST. Several examples of this phenomenon were presented, indicating that these allusions could represent the translator's mind at work.

Answering Research Question 3 helped illuminate this phenomenon of spontaneous allusions. Enani's autobiographies indicated

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[4] Translation: "he told me he was studying in the University of London and that he was spending the summer vacation in Cairo. The government started to allow citizens to travel freely. I was immensely glad, though I had no intention of going anywhere; my ship was ashore, *the water abated, and the matter was ended*. We kept talking…" [translated by the researcher]

that his life experiences shaped his choice of translation strategies. His early relationship to the Quran created a bond through which he interpreted his own life events. Moreover, his writing style, not just translation, demonstrates this strong influence of the Quran, which further confirms the hypothesis that spontaneous allusions are the product of his mind, rather than any outside factor.

Having answered the paper's research questions, a psycho-stylistic explanation for spontaneous allusions was proposed. The text may be considered as a 'cue', an external stimulus, that triggers memories in the translator mind, and causes him to allude to texts he has a strong connection with. This would explain the emergence of spontaneous allusions in Enani's translation of the four selected poems in a manner that is consistent with their context and themes. Typical translation studies would have concluded that the translator does this because of cultural influences. On the contrary, the approach provided in the present paper yields results with significantly better explanatory power.

This psycho-stylistic approach does not contradict results obtained through other approaches in translation studies (see e.g., Salehi (2013) and Khalifa (2016), which utilize Leppihalme's model quantitatively and qualitatively, respectively). Instead, it is consistent with functional approaches and provides a novel, more comprehensive understanding of the translation process and gives a rather informed glimpse into the elusive translation mind. This new approach is in line with personality estimation studies that primarily focus on allusions (e.g., Vildanova et al., 2020). It is crucial that future studies shift away from deconstructionist theories that problematize translation without offering viable solutions. Translation might be a cross-cultural mission with high stakes in some cases. But it often involves the meeting of two people trying to have a mutually satisfactory conversation, or as an engaging activity where the translator is learning about the author's internal world (his mind) and external world (circumstances and culture).

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