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To Kill a Mockingbird: Intertextuality and Faithfulness in Translation

Rowan Bani Nemrah¹, Sufyan Abuarrah^{2*}

^{1,2} Department of English, An-Najah National University, Nablus, Palestine

*Corresponding author: sabuarrah@najah.edu

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Abstract

A very pressing issue that troubles most translators and scholars in the field is whether faithful translation, literary translation and intertextuality can be aligned with each other. In this study, analysis revolves around the idea of faithfulness in the rendering of culturally- specific references from the novel *To Kill a Mockingbird* by Harper Lee (1960). The paper addresses instances of biblical and idiomatic reference upon which the analysis is based. Such instances are used to refer to the intertextual space within which the Source Text (ST) exists by virtue of its references and allusions. The paper then concludes with a perception on the delimitation of faithful literary translation by which the “tissue of relations” in the ST remains intact in the Arabic Target Text (TT). Hence, the more tissues of the intertextual space are maintained, the more faithful the translation is.

Keywords: Faithful Translation, Literary Translation, Intertextuality, Tissues of Relations

1. Introduction

Many issues can be raised in the analysis of translations from English to Arabic or vice versa. One of these issues is the issue of faithfulness when rendering a literary text; i.e. a novel, that is loaded with allusions and discourses. A loss of some sort is bound to happen since the translation is usually “clogged up by linguistic, rhetorical and cultural barriers which engender inevitable losses with very serious consequences” (As-Safi, 2011, 84). However, such inevitable loss does not prevent us from working out an approximate delimitation of faithful rendering.

This research uses the novel *To Kill a Mockingbird* by Harper Lee (1960) as a sample in the quest for fidelity in translation. The research mostly deals with instances of biblical allusions and idiomatic nature. Each of these references, which were incorporated in the novel *To Kill a Mockingbird*, link to greater external discourses. In other words, *intertextuality* is the main foundation upon which this novel is based. Therefore, allusions create a major disturbance to faithfulness should a translator only attempt a semantic rendering. This is because “there can

exist no dictionary that will translate into words the burden of obscure allusions that lurks in these things” (Calvino, 1981, 61). Hence, this study mainly addresses how a translator could incorporate the concept of faithfulness in the light of intertextual reality of idiomatic instances in the novel.

By attempting an in-depth reading of such a heavy-loaded literary text, one cannot help but notice the multiple implementations of allusions and idiomatic references, indicating that language belongs to everyone and that any single word one utters is a word that has been previously uttered by someone else whose words have been uttered by another, and so on. *To Kill a Mockingbird* is no different in this regard. Thereby, one may trace a reference back to an economic period or incident, a political figure/event/statement, a religious discourse or even a feminist discourse. A novel, like the one being explored in this research, is never restricted to a single predominant discourse. It is never composed of the author’s own words alone, especially when this novel refers to some real events and incidents with allegorical characters and incidents. What makes this novel is none other than the integration of intertextual strings, which link the narrative context to other external contexts. Such allegory, hence, appears to be led through the temporal and spatial events rather than leading the events and controlling their evolution (Alawi, 2010). Bazerman et. al. (2004, 83) best illustrate it when they say: “our originality and craft as writers come from how we put those words together in new ways to fit our specific situation, needs, and purposes.” What Bazerman et. al. (2004) refers to is a more simplistic view of what scholars’ view as the issue of Intertextuality. Therefore, how should a translator deal with the multiplicity of references in the novel *To Kill a Mockingbird*? Is the text to be read in isolation of the intertwined intertextual expressions? If not, what translation techniques are possible to overcome the dilemma of rendering the correlating meaning and content behind the written words? Moreover, can the translation still be faithful even after the application of such tactics? This is to be addressed after the explication of intertextuality in the subsection below; upon which the research bases its analysis of the translation of certain excerpts of the novel and its prospected role in attaining a higher degree of faithfulness

1.1 Intertextuality: An Illustration

Before the concept of intertextuality was coined by Julia Kristeva in 1969, its seeds had already been planted in Bakhtin’s book *The Dialogic Imagination*. Bakhtin (1975, 281) illustrates his view of the novel as “a phenomenon multiform in style and form in speech and voice”. Hence, the novel, due to its multiplicity of voices, has been described as “heterogeneous” (Bakhtin, 1975, 281). Such “heterogeneity” originates from the fact that:

The author does not speak in a given language (from which he distances himself to a greater or lesser degree), but he speaks, as it were, through language, a language that has somehow more or less materialized, become objectivized, that the merely ventriloquists. (Bakhtin, 1975, 319)

In other words, an author of a novel does not speak his/her own voice. Hence, Kristeva draws her own concept of intertextuality on the illustration provided by Bakhtin in regard to the heterogeneity of a novel. Kristeva (1969, 143/173) further perceives that “a literary text is not only a dialogue between the author and the reader but also a dialogue with the whole of the contemporary, the previous and the future culture” (as cited in Kazmierczak, 2019, 364). Accordingly, “intertextuality implies ... connections of a text with another text, other texts or types of texts which is effected by means of quotations, allusions, by borrowing structure, etc.” (Kazmierczak, 2019, 364).

As illustrated by Bazerman et al. (2004, 83) above, a theory of intertextuality eliminates the concept of originality. Hence, while rendering, translators do not deal with original and target text; rather, they deal with source and target texts. In other words, any ST is mostly an accumulation of a set of references and words that have been previously uttered in another text

or situation. The implications of such an assumption are numerous but not that varied. There is a shared assumption that: “we do not read a text in isolation but within a matrix of possibilities” (Fowler, 2000, 117). In other words, when attempting a translation of a literary text, one cannot and should not uproot the translated text from its relations to the source text; nor uproot the reading of the source text from its links to other texts. According to Alawi (2010, 2440), “Intertextuality ... sees a text as a tissue of relations between signs that are influenced by space and time”. This further strengthens the idea that a text can never be read / understood / translated in isolation from other texts.

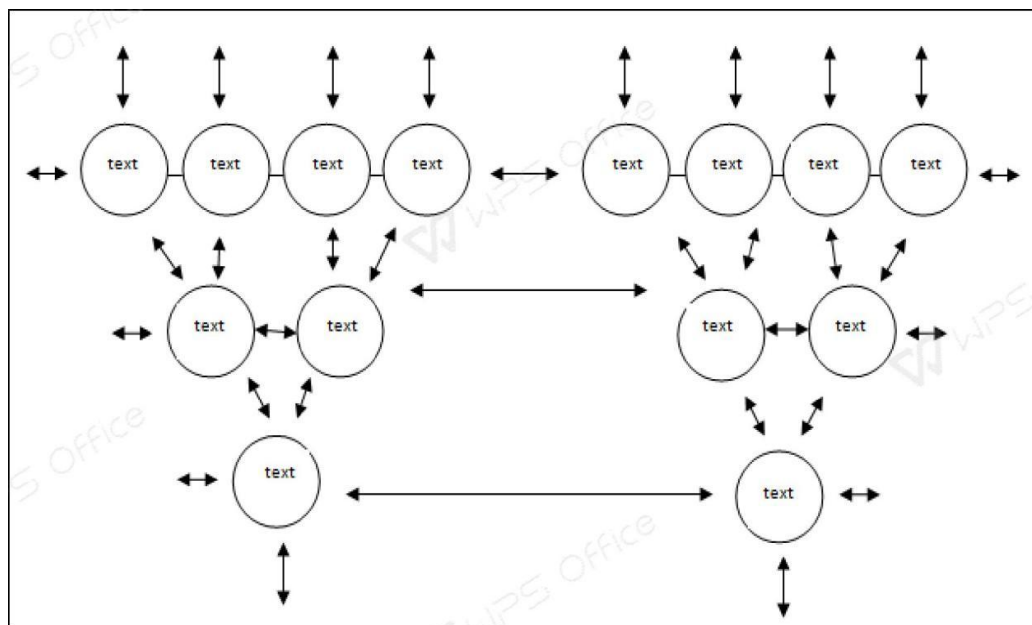


Figure (1), below, microscopically illustrates the unlimited “tissues of relations” that connect a text to another:

Figure 1: The unlimited “tissues of relations” that connect a text to another

Intertextuality is further illustrated by Barthes (1977), who opines that a text is perceived as that of a network, “woven entirely with citations, references, echoes, cultural languages. which cut across it through and through in a vast stereophony” (as cited in Harris, 1987, 161). All in all, in the rendering of a novel like *To Kill a Mockingbird*, a translator has to approach the ST as an accumulation of voices and references. Hence, there has to be a process of “discovery of meaning” which is “the first stage of translation process” (Nida et al., 1982).

1.2 Faithful Literary Translation

Varma (1990, 1) states that: “Literary translation is a text in a target language that represents other pre-existing text in some other language”. Hence, Varma (1990, 1) further elaborates that it is supposed to give the target reader “the same image and the same delight which the reading of the work in original language would afford any reader who is familiar with the foreign language while it yet always remains foreign to him” (as cited in Asi, 2012). This definition of literary translation is actually as theoretically close to the delimitation of faithful translation. However, how could such a definition be applicable to culturally specific terms and allusions as the ones analyzed in *To Kill a Mockingbird*? According to Nida (2001, 127):

The three principles of faithfulness, expressiveness, and elegance should be understood not as competitive but as additive factors: First, faithful equivalence in meaning. Second, expressive clarity of form, and third, attractive elegance that makes a text a pleasure to read.

In other words, in attempting a faithful literary translation of *To Kill a Mockingbird*, a translator

should be able to depict the exact image of the ST as expressively and as naturally as possibly in the TT. Faithfulness may still be argued to be mythical in its accomplishment. This stems from the fact that there are some scholars, such as Culler (1972, 22), who believe that the greater the cultural disparity and gap between two cultures, the harder the translation would be to accomplish. This is indeed true. Nonetheless, it does not yield the assumption that it is impossible to attain. *To Kill a Mockingbird*, for instance, would definitely require more effort and time in the rendering of its intensive allusions and references; but it is still possible.

1.3 Why Perceive Intertextuality Through *To Kill a Mockingbird*?

To Kill a Mockingbird, as stated previously, is a novel that is filled with voices, references and the use of allusions. Hence, a reader/ translator would most likely encounter no less than a couple of allusions in a single page. This is why this novel is used as a sample study. This research, therefore, intends to highlight such intertextual instances and how they have been rendered into Arabic. Whether the translator, Al-Asadi, has maintained such significant references as faithfully as possible is left to be analyzed in this research. Thus, the analysis highlights some biblical and idiomatic references used in the novel. Such instances are first analyzed by virtue of the intertextual connotations they uphold in the ST. Consequently, such intertextual implications are to be compared with their Arabic rendering. This is so that one can determine whether the “tissue of relations” which exist in the ST remained intact in the Arabic rendering. Should the “tissue of relations” be lost, then this research is to suggest a set of solutions in order to re- position the TT within its source intertextual space.

2. Analysis

In the following sections, the research provides an analysis of various instances of religious and idiomatic references in *To Kill a Mockingbird*. Such analysis is conducted in two separate sections. After these two sections follows a third one that discusses the concepts of notes and paratexts and their possible role in maintaining the intertextual space of the novel.

2.1 Religious Discourse in *To Kill a Mockingbird*

In this section, accordingly, the research explores the usage of certain religious intertextual manifestations in *To Kill a Mockingbird*. Such religious instances are to be investigated in terms of their reference, their Arabic rendering and their intertextual effect. This is to determine whether or not the connotations emanating from such instances are maintained and understood by the translator /reader. Take, for instance, Table (1) below:

Table 1: Religious Instances Translation Samples (a)

No.	ST	TT	Back Translation
1.	You know old Mr. Radley was a foot—washing baptist (49)	كنت تعرفين أن السيد رادلي من أتباع الكنيسة البروتستانتية المعمدانية ومن مذهب غسل الأقدام (97)	You already know that Mr. Radley is a follower of the Baptist Protestant church and the foot-washing ideology. (97)
2.	Let this cup pass from you (100)	أي أنه أراد أن ينجو من هذه الورطة (201)	He wanted to save himself from this mess. (201)

3.	Let the dead bury the dead ... Mr. Finch. Let the dead bury the dead. (317)	فليدفن الموتى أنفسهم ... يا سيد فينتش. فليدفن الموتى أنفسهم. (621)	Let the dead bury themselves ... Mr. Finch. Let the dead bury themselves. (621)
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In the above table, the three stipulated examples are biblical references with certain variations between each. Example 1, to begin with, is an utterance produced by Miss Maudi in her conversation with the protagonist, Scout. Their conversation revolves around why Mr. Radley treated his family, more specifically Arthur (Boo) Radely, with a heavy hand. In her reasoning, Miss Maudi started with the explanation that Mr. Radely was a “foot-washing Baptist”. This term, though at first may appear to be used to state a piece of information, is in fact loaded with various intertextual connotations aside from the direct semantic meaning.

In its rendering, however, Al-Asadi made certain issues at many levels. The issues rise from the fact that: the term “foot-washing Baptist” does not have a direct Arabic equivalent. The use of the term in the ST is for the purpose of making a cynical or sarcastic comparison between Mr. Radely’s religious belief and that of Miss Maudi’s; as well as its interrelation to a whole biblical reference that is specific to a certain sect of Baptists and the reference to a certain biblical story in the New Testament.

Unfortunately, the Arabic rendering is one that attempts to capture the intertextual reference to that biblical sect but still does not fully accomplish it. What Al-Asadi did is that he used the strategy of explication. Hence, this translation, which may appear as an instance of over-translation, actually strips the English term of its intended connotations. It is true that foot-washing is a ritual that was conducted by some Protestants. The key word here is “some”. Foot-washing was a ritual conducted by some sects which were referred to as the “Primitive Baptists”, according to a recent article (Scheller, 2017). This is the first external discourse to which the term refers. Another feature of intertextuality in this term is that it refers to a verse in the New Testament (Scheller, 2017). This verse is:

“If I then, your Lord and Teacher, have washed your feet, you also ought to wash one another’s feet. For I have given you an example, that you should do as I have done to you” (John 13: 14 — 15, NIV)

The Arabic rendering of the term, however, aside from it being an instance of overtranslation, unintentionally cuts the tissue of relations which links the term, hence the novel, to external previous texts and phenomenon. To an Arabic reader who is not well aware of such a tissue of relations, this biblical reference is bound to be lost in the Arabic translation made by Al-Asadi.

Another aspect of loss which can be deduced from this example is the loss of the pejorative tone expressed by Miss Maudi; hence the loss of the tissue of relation that links the use of the term to the intention of Miss Maudi’s remarks. What Miss Maudi actually intends to convey is that Mr. Radely was so strict that he belonged to the group of foot-washing Baptists; unlike her religious beliefs that sway further away from such severity. Hence, the Arabic translation actually loses such pejorative tone through the use of explication. The Arabic reader, therefore, would instead focus on the given piece of information by the translator rather than actually attaining the exact intertextual and pejorative connotations.

Example 2, on the other hand, represents a greater issue in its translation. This example is an utterance that has been made by Jack Finch to his brother Atticus Finch. Their conversation revolves around why Atticus felt the need to take up the formidable case of defending a black man. Hence, commenting on his brother’s heroic act, he says: “Let the cup pass from you”; which is a direct biblical allusion that has been used both metaphorically and idiomatically. This utterance is actually an allusion to the words of Jesus when he prayed after before the Last Supper. In his prayers, he says the very same utterance. The cup, hence, symbolizes the suffering, which Jesus has to undergo in order to achieve salvation and mercy for humanity (Barrett, 2014). Moreover,

this utterance is not only an allusion to the story of Jesus, but it is also a direct quote from the Book of Matthew in which this sacrificial act of Jesus is mentioned.

This intertextual reference, however, has been unjustly rendered into Arabic as: -- [He wanted to save himself from this mess]; a rendering that betrays the aesthetic use of the biblical allusion and strips the conversation of its biblical connotations and metaphors. "Let the cup pass" does indeed refer to some sort of a trouble or burden. Hence, -- is the only part of the Arabic rendering that conveys bits of its implicative meaning.

What Al-Asadi did, accordingly, was getting rid of the aesthetic use of biblical allusion and the intended connotations. Also, the Arabic translation gives the impressions that Atticus did not take this case willingly but he was forced into taking it, which is not the intended impression, nor the growing opinion a reader of the ST gets. A reader of the ST knows that there is more to this use of biblical utterance than meets the eye. The use of this utterance is in fact to create an analogy between Jesus and Atticus. In other words, Jack Finch compares his brother's heroic act of defending a lost cause as an act of immense sacrificial significance akin to that of the Christ's. Even though Jesus prays to God to relieve him of this burden, he, nonetheless, takes the burden of sacrificing himself willingly. The same thing could be said about Atticus; who, unlike what the Arabic translation implies, takes up this case willingly. This is further attested by comparing the full verse in the Book of Matthew with the utterance used in *To Kill a Mockingbird* in Table (2) below:

Table 2: Religious Instances Translation Samples (b)

English	He went on a little farther and bowed with his face to the ground, praying, "My Father! If it is possible, let this cup of suffering be taken away from me. Yet I want your will to be done, not mine." (Mathew 26: 39, NLT)	"... You know, I'd hoped to get through life without a case of this kind, but John Taylor pointed at me and said, 'You're It'" "Let this cup pass from you, eh?"
Arabic	ثم تقدّم قليلاً وخرّ على وجهه، وكان يصلي قائلاً: "يا أبتاه، إن أمكن فلتعبر عني هذه الكأس، ولكن ليس كما أريد أنا بل كما تريد أنت." (إنجيل متى 26:39، العهد الجديد)	"أنت تعرف أنني كنت أمل أن أعيش حياتي دون الاضطدام المرعب في قضية كهذه، ولكن دون تايلور أشار إليّ وقال: (أنت لها)". "أي أنه أراد أن ينبو من هذه الورطة، أليس كذلك؟"
Back Translation	He then moved a little forward bowing his head. He was praying as he said: "Oh, father, if it is possible, let this cup pass from me; not as I wish it to but as you wish it be" (Mathew 26: 39, The New Testament)	- "... You know that I hoped to live my life without having to plead in a case as this one. But John Taylor pointed to me and said: ((You are up to it)). "He wanted to save himself from this mess"

By looking into Table (2) above, one is able to deduce the place of errors in the Arabic rendering of Example 2 in *To Kill a Mockingbird*. The error appears on many levels. First, even when Al-Asadi tried to maneuver around the use of allusion and offer a functional meaning, he still made a mistake in even conveying the right sense. This can be seen in terms of the use of the pronouns and referring expressions in Arabic. In the ST, for instance, when Jack utters the biblical sentence, he was actually addressing Atticus when he said "you". Yet, in the Arabic rendering, the pronoun stipulated in the phrase (that he) is actually a third person singular pronoun that refers to a noun that has been directly used before it. In other words, it refers to "John Taylor"; hence making the translation unfaithful to either the content or form of the utterance.

The other issue is, as stated previously, the dismissal of the aesthetic use of the biblical allusion. Therefore, in the Arabic rendering, there is no reference whatsoever to the biblical discourse like

the one in the ST. Hence, the utterance is detached of any relation that may link it to an external discourse or text. This, accordingly, resulted in a loss of the aspect of intertextuality in addition to the loss of the semantic, functional and intended meaning of the utterance.

One final issue is one to which has already been referred to. It is the issue of depicting Atticus as being forced into taking the case rather than doing it willingly for a higher cause. This, consequently, resulted in a loss of the metaphorical meaning that was intended to compare Atticus actions to those of Jesus who sacrificed himself willingly, by virtue of the rest of the verse that has not been mentioned in the novel, which says: "Yet, I want your will to be done, not mine".

Example 3 in Table (1), on the other hand, depicts a similar issue to Example 2. In the rendering of Example 3, however, instead of using a functional rendering as in Example 2, Al-Asadi uses a semantic approach to translation. In other words, only the semantic meaning of the utterance is maintained. However, Example 3 has connotations that exceed that direct semantic meaning of the utterance. Akin to Example 2, Example 3 is also a direct allusion to the words of Jesus in the Book of Luke and the Book of Matthew. However, before reaching the prospected biblical connotations such an utterance has, the research will focus more on how this utterance has been used in its surface structure, then, dig deeper into its underlying structure.

This utterance, accordingly, has been used metaphorically in the creation of an analogy. Such analogy can be inferred through the narrative itself. In saying "let the dead bury the dead", the speaker, Mr. Tate, may in fact be directly referring to Tom Robinson, who is unjustly murdered for the simple fact of being black, and to Bob Ewell, who is the reason for Tom being killed. Both characters face the fate of death. Hence, when Mr. Tate says his utterance, he may also be saying to let the feud between Tom Robinson and Bob Ewell be buried with along with their bodies. This analogy could be easily deduced by readers of the ST, and the TT through the narrative itself and the flow of events. Some may even extend this analogy to include a more profound analysis of the issue of racism which should end with the death of both characters. Yet, this latter assumption is only a matter of profound analysis in one's attempt to reach a deeper moral message in the novel. It is, to some degree, true; but that is not what the research is aiming at in the analysis of the translation.

As stated earlier, this reference is a biblical allusion. To know that this is an allusion with a specific background story may give broader connotations to the utterance than previous illustrated analogy. In fact, after knowing the story of such allusion, the analysis would change to something that might seem more reasonable than "letting Tom Robinson bury Bob Ewell". For more illustration, look into Table (3) below:

Table 3: Religious Instances Translation Samples (c)

	The Book of Luke	To Kill a Mockingbird
English	Jesus said to him, "Let the dead bury their own dead, but you go and proclaim the kingdom of God." (Luke 9: 60, NIV)	"There's a black boy dead for no reason, and the man responsible for it's dead. Let the dead bury the dead this time, Mr. Finch. Let the dead bury the dead."
Arabic	«دَعِ الْمَوْتَى يَدْفِنُونَ مَوْتَاهُمْ، وَأَمَّا أَنْتَ فَادْهَبْ وَنَادِ بِمَلَكُوتِ اللَّهِ»	"هناك شاب أسود مات دون مبرر، والرجل المسؤول عن موته ميت بدوره الآن. فليدفن الموتى أنفسهم هذه المرة يا سيد فينتش. فليدفن الموتى أنفسهم."

Back Translation	So Jesus said to him: <<Let the dead bury their dead. As for you, go and proclaim the kingdom of God>>	“There is a black young man who died with no reason. The man responsible for his death is now dead himself. Let the dead bury themselves this time, Mr. Finch. Let the dead bury themselves.
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To place matters within their context, the research explains the story behind Christ’s utterance and compares it to how it is used in the novel. Jesus directs this sentence to a man who, instead of accepting to be a disciple of Jesus, chooses to stay back to bury his father (in other words, he wants to live with his father and by his father’s ways until he dies). Hence, Jesus’s response was to let those who are spiritually dead bury those who are physically dead. In other words, Jesus advises him to focus on the spiritual aspect of life rather than focusing on insignificant materialistic things. He asks him to focus on the good rather than focusing on the unnecessary. By analogy, what Mr. Tate actually intends to illustrate by alluding to Jesus is that it is better for Atticus to let people believe that Mr. Ewell fell over his knife and killed himself. This is because when Atticus is determined that Jem and the others should know the truth, that Boo Radely is the one who killed Mr. Ewell while defending Jem and Scout, Mr. Tate states that it is more heroically and poetically just to claim that Mr. Ewell killed himself. According to Mr. Tate’s analogy, hiding the truth in this case serves as following the path of Jesus since by hiding the fact, Boo Radely, who is very shy, would be saved from unnecessary attention. This is further attested by Scout, who says: “it’d be sort of like shootin’ a mockingbird” (To Kill a Mockingbird, 317). The Arabic rendering, on the other hand, neglects to shed light on this very specific allusion whose understanding is necessary to deliver the right message intended by the author. Hence, a huge chunk of biblical intertextuality is lost by the Arabic translation. The previous three examples offer a glimpse of the kind of intertextual loss from which the Arabic TT suffers. Some of the losses are either losses of direct allusions of names or events, or of utterances that share a link to a previous text or story. Therefore, the question raised would be: how could such loss be better avoided or, at least, downgraded to the degree that we are able to depict some flavor of fidelity to the narrative? Subsequently, the research shall suggest notes and paratexts as possible solutions. They are to be further explored in relation to the novel and how they could maintain a higher level of intertextuality in the Arabic translation. Before that, however, the research analyzes a set of idiomatic instances from the novel in the following section.

2.2 Idiomatic Discourse in To Kill a Mockingbird

Given the examples discussed previously, one may expect that *To Kill a Mockingbird* is a novel in which idiomatic discourse is a major pillar. If not direct idiomatic expressions, intertextual allusions or utterances that have been used idiomatically would be found. Communication between the characters in the novel is mostly carried out through reference to idiomatic discourse. However, when dealing with culturally and linguistically specific idioms, translators face various issues. According to Baker (1992, 65), “the ... difficulty that a translator comes across is being able to recognize that s/he is dealing with an idiomatic expression”. For more illustration, some of these issues are to be discussed through the analysis of the following instances in Table (4):

Table 4: Idiomatic Translation Samples

No	ST	TT	Back Translation
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1	ying to get Miss Maudi's goat" (49) on't let them get our goat" (87)	"- إنه يحاول إزعاج الآنسة مودي" (96) "- عليك ألا تجعلهم يخرجونك عن طورك" (172)	-“He is trying to annoy Miss Maudi” (96) -“You should not let them make you get out of control” (172)
2	like you were running a still”(86)	"وكأنك ترتكب شيئاً سرياً و جيد التنظيم" (171)	‘As if you are committing something secretive, but it is well organized”

In the above table, we encounter two different instances of idiomatic expressions. In Example 1, to begin with, the same idiom has been used in two places in the novel. “To get someone’s goat” means to upset or irritate someone (Merriam-Webster, n.d.). This idiom, accordingly, has been used and translated twice in *To Kill a Mockingbird*. However, the way this idiom has been translated was not by giving an equivalent idiom in Arabic. What Al-Asadi, the translator, did is to translate the idiom functionally. In other words, he translated it by giving the functional meaning of idiom without paying heed to the aesthetic use of an idiomatic expression in the ST. Such an approach may be justified by many reasons. One of these reasons is that “an idiom or an expression may have no equivalent in the target language” (Baker, 1992, 68). In other words, it is most likely that there is no idiomatic expression in the Arabic culture and language by which the content and form of the source expression is faithfully maintained.

In common daily used Arabic, we might find an idiom which to a degree may express the same meaning. However, such idioms may be specific to a certain group / nationality within the Arabic community. Take, for instance, the Arabic idiom: "" (literal translation: he placed his monkey on another’s bag of flour). In Arabic, accordingly, this specific idiom means to an Arabic hearer as much as the English idiom means to an English hearer. The above idiom is actually known to specific rural Palestinian elderly women; which means: to constantly annoy or irritate someone. Even though the functional meaning appears to be the same, without being familiar with such an idiom, it would be deemed unintelligible even in Arabic. Hence, when an idiom may be understood by some group, other groups may still need an interpretation for the rendered expression. Opting for a functional rendering of the idiom, therefore, appears to be a more neutral choice through which the content remains unchanged regardless of the existence or loss of the aesthetic form of an idiom.

Example 2, on the other hand, portrays an issue of mistranslation that creates a great loss on the level of the intertextual content and aesthetic use of an idiom. Before pointing out the issues in the translation, it is necessary to explain the meaning of the idiom “running a still”. According to Caplan (2012), “The action of running a still is where someone had an illegal brewery of moonshine within their house for either their selves or the public”. In its general meaning, subsequently, it means running something illegal. This idiom, therefore, links to a greater discourse that is specific to the Maycomb community in *To Kill a Mockingbird* (make the name of the novel consistently in italics). It refers to what was considered a taboo in their culture. Hence, when Scout utters this idiomatic expression, she actually compares the actions of her father in defending a negro to running a still. In other words, both seem an equally a taboo thing to do.

In the translation, however, Al-Asadi detached the translation from its connotations, aesthetic use of idiom and its metaphor. Not to mention that what Al-Asadi actually did is to offer a nonspecific explication that is mostly vague. Thus, when he said: "" [as if you are committing something secretive, but it is well organized], a bulk of the negative connotations, the metaphor, the content as well as the idiomatic expression itself are lost. They are lost by virtue of the irrelevant and evasive translation. We call it evasive because Al- Asadi gave an explanation that is not unclear but rather vague with no sense of equivalence to the source expression and the intertextual reference to the action of running a brewery.

According to Baker (1992: 66), there are other two reasons for committing such a mistake in the translation of such an idiomatic expression. First, “some idioms are misleading; because their idiomatic meanings are not signaled in the surrounding text”. In other words, Al-Asadi might have found it impossible to relate the idiomatic reference of running an illegal brewery to the conversation between Scout and her father. Accordingly, he found it better to maneuver around the idiomatic expression and its function, which resulted in a grave loss in this single utterance. The second reason is: “an idiom may be used in the source text in both its literal and idiomatic senses at the same time” (Baker, 1992, 69). However, to have an idiom in the target culture which corresponds to both the literal and idiomatic meaning of the expression would prove impossible. Therefore, given the variation between the specified culture in the novel and Arabic culture, there is no possible way that we could find an Arabic idiom which portrays the same meaning and connotations under the same circumstances of use. While both reasons may seem feasible, they do not justify, however, the vague rendering provided by Al-Asadi. Hence, his rendering of idiomatic expressions might need a lot of time to mull over, analyze and compare their correspondence to the novel and the idiomatic expressions themselves.

2.3 Notes and Paratexts: Strengthening Interrelations

In the previous section, the research depicted a substantial degree of loss on the level of intertextuality. This loss has been illustrated through the analysis of one category of allusions, which is biblical allusions. What about idiomatic discourse? This does not mean, however, that loss of intertextuality is only specific to the biblical allusions. Loss actually extends to the level of historical, economic and political allusions. Yet, this research only focus on the loss of biblical connotations. The major aim of this study of intertextuality is not merely to detect faults in the Arabic rendering of intertextual instances. Of course, detecting these errors is vital for giving more substance and reason to the analysis. However, this analysis is merely a means to an end. The end is to offer up some solutions to maintain in the translation some tissues of the “intertextual space” (Alawi, 2010, 2440). The reason we aspire to such a thing is to figure out, hopefully, whether faithful translation can still be attained after highlighting the kind of errors committed by translators, as well as to suggest- some supplementing strategies. In this section, therefore, it is suggested to use two interventionist techniques, which may pave an easier route to semi-faithful rendering at the very least. These techniques are notes and paratexts.

Notes: Newmark (1988) suggests that notes could be used to add necessary additional information to the translation. According to him, there are four types of notes; which are: “notes within the text, notes at the bottom of the page, notes at the end of the chapter and notes or glossary at the end of the book” (Newmark, 1988, 92). However, in a literary text like *To Kill a Mockingbird*, to add notes within the text would ruin the layout of the novel. Not to mention that “it blurs the distinction between the text and the translator’s contribution” (Newmark, 1988, 92). The discussion here, therefore, focuses on the last three types of notes. According to Fabretti (2016: 86), “In Translation Studies, the presence of T/N [translation notes; the researchers' explanation] in a translation is considered particularly significant because they clearly indicate what features of the source text the translator considered important for the comprehension of the text and therefore necessary to retain or explain”. In other words, such notes may be helpful in positioning the narrative within its context and intertextual space. Hence, in the rendering of the previous biblical instances, there are a lot of intertextual connotations roaming behind their linguistic appearance. They do more than merely creating an analogy or making a poetic utterance. A footnote, consequently, could be added to indicate that a specific utterance, i.e. “let the dead bury the dead”, is actually an allusion to the New Testament and is thus used to create a comparison. This, accordingly, should maintain a better

level of comprehension on the part of the Arabic audience.

However, an issue which arises in applying footnotes in *To Kill a Mockingbird* is that, given the loaded nature of this novel, each and every single page in the novel may have no less than two references most of the time. Therefore, “notes at the bottom of the page become a nuisance when they are too lengthy and numerous” (Newmark 1988, 92). This, accordingly, may be the reason why Al-Asadi, most of the time, decided not to include footnotes for most references. However, that does not dismiss the fact that he did not attempt a compensation of some sort. For instance, should a translator feel obliged to convey the exact intertextual reference with no excessive use of footnotes, the translator still has two other strategies of the ones stipulated by Newmark. S/he could either place notes at the end of the chapter or the book. In both cases, the translator would still maintain the intertextual connotations of the novel. It is then up to the readers themselves to decide whether to indulge themselves in comprehending the right intended connotations or not. Would such strategies be irritating? At some point, they would. However, for a better understanding of the literary piece we have in our hands, accurate comprehension of TT that is akin to the comprehension of the ST must be weighed against our own convenience.

Paratexts

According to Pellat (2013, p. 1), a paratext refers to any supplementary material attached to or surrounding the main text that serves to clarify, interpret, guide, or contextualize it by providing explanations, definitions, instructions, background details, or insights from scholars, translators, and reviewers. The strategy of notes, which is previously illustrated, is actually considered a type of paratexts. Other types would be: “the preface and foreword, the introduction and the epilogue or afterword” (Pellat 2013, 2). Their significance emerges from the fact that their functions, as stipulated in the above definition, are varied, yet comprehensive. According to Genette (1997, 4), such paratexts have “spatial, temporal, substantial, pragmatic and functional characteristics”. In other words, in translating a highly connotative literary work like *To Kill a Mockingbird*, such paratexts prove useful in conveying the connotative meaning. According to Pellat (2013, 2), the types of paratexts which provide the best connotative value are: “Preface, introduction, footnotes, etc which overtly contribute meaning — not impartial denotative meaning, but the connotative value”. Of course, there are other types of paratexts. We are concerned, however, with the specific types illustrated here since our focus is directed at the connotative intertextual meaning more than anything else.

A translator, accordingly, is encouraged to use a preface or an introduction to his translation. By doing so, the translator would be able to summarize the type of the text to be translated, the complexity of the text and the context within which the narrative is placed. Furthermore, a translator would also be able to illustrate the kinds of translation methods adopted in the rendering of the said text. In doing so, not only would the translator be able to brief the reader on the context of the novel s/he is about to read, but the reader would also be alerted that there is a certain specificity to the novel which calls for such measures to be made.

Hence, in the rendering of *To Kill a Mockingbird*, Al-Asadi could have made use of such strategies in order to better position the novel within its intertextual space and not to lose a massive bulk of what makes the novel. We do not neglect the fact that there were instances in which he supplied footnotes. These footnotes, however, are minimal and do not cover most of the allusions and references. In his footnotes, he focuses more on the direct referencing of names, battles and events and neglects the other types of allusions and idiomatical references. Newmark (1988, 92) may say that these techniques are “an interruption of the reader’s attention”, their lengthy usage is “unfavorable”, they are “irritating or inconvenient”. They nonetheless remain the best types of strategies one has in order not to uproot the novel from its

intertextual space and context. Do such techniques require more time and effort than the normal literal rendering of the literary work? Indeed, they do. However, they are necessary as long as there are no other alternatives, and the connotative content is at stake.

3. Conclusion

In the analysis, the research highlighted the “tissues of relations” which the ST used to have and the kind of stories and connotations they relate to. Sometimes, such instances were used for the purpose of creating a major comparison with a certain character in the novel (as seen in the biblical instances). Yet, in the comparison with the Arabic translation, it was found that the translator, Al- Asadi, made a series of mistakes that cost the novel much of its connotational and intertextual flavor. There are instances where the author in the ST intended to make a direct reference to the New Testament. However, Al-Asadi either dismissed such allusion in his translation, or, perhaps, he missed it and was unable to tell that this is an allusion of some sorts. The reason for the latter could be that the instances are not actually allusions to specific historical names of a battle or figure. The instances discussed here are more of utterances with an idiomatic flavor. Hence, the translator might have sensed that a specific utterance is used somewhat idiomatically; but he chooses to dismiss that tiny voice in his head and opt for a faster and more literal rendering of the examples. We say faster because, especially in the translation of such a lengthy literary work, translators might find it strenuous to search and look into every expression or utterance of which they have a small hunch. Hence, it is less time consuming to just research those which are a direct allusion or reference and gloss over those covert allusions and utterances.

As such, notes and paratexts are introduced as suggested approaches to the preservation of intertextuality. According to Newmark (1988, 92), the research introduces four types of notes, of which it favors three: “notes at the bottom of the page, notes at the end of the chapter and notes or glossary at the end of the book”. Consequently, there is one question that remains with no specific answer. Does maintaining intertextuality play a role in attaining a higher degree of faithfulness? In fact, trying to preserve the intertextual ties as much as possible may be a reason to bring us as close as we ever could be to faithful translation. You should bear in mind, however, that the concept of faithfulness remains a matter of degree in our definition by virtue of inevitable losses: either in the form, while the content and connotations are preserved, or in both the form and connotations while only the direct meaning is preserved. As such, in the light of the theory of intertextuality, faithful translation is a thorny road to take. To be faithful, as close as a translator can be, requires a full- fledged thorough research into every word, phrase or utterance of which a translator has a hunch about its “tissue of relations”. Hence, when a route of literal rendering may take a week to cross, a route of researching and maintaining the intertextuality of a text may take double the time, if not more. Intertextuality and a higher degree of faithfulness, accordingly, go hand in hand. Should the first be obtained, then the translator is very close to the latter. S/he is not there yet, and perhaps never will be, but s/he is still closer to it than a literal translation may be.

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لا تقتل عصفورا ساخرا: التناص والولاء في الترجمة

روان بني نمرة¹، سفيان أبو عرة^{2*}

^{1,2} قسم اللغة الإنجليزية، جامعة النجاح الوطنية، نابلس، فلسطين

*الباحث المراسل: sabuarrah@najah.edu

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الملخص

من القضايا الملحة للغاية، والتي تزعج معظم المترجمين والعلماء في مجال الترجمة، هي إذا ما كان يمكن مواءمة الترجمة الصادقة، والترجمة الأدبية، والتناص مع بعضها البعض. في هذه الدراسة، يدور التحليل حول فكرة الأمانة والولاء في تقديم مراجع محددة ثقافياً من رواية لا تقتل طائرًا محاكياً لهاربر لي (1960). تتناول الورقة أمثلة من المراجع التوراتية والاصطلاحية، التي يستند إليها التحليل. وتستخدم مثل هذه الحالات للإشارة إلى الفضاء البيني الذي يوجد فيه النص المصدر بحكم مراجعها وإشارات إليها. وتختتم الدراسة بتصور حول تعيين حدود الترجمة الأدبية المخلصة التي . من خلالها . تظل «نسيج العلاقات» في النص المصدر سليمة في النص المترجم للعربية. ومن ثم، كلما زاد الحفاظ على أنسجة الفضاء البيني، زاد الولاء في الترجمة.

الكلمات المفتاحية: الترجمة الصادقة، الترجمة الأدبية، التناص، أنسجة الفضاء البيني.