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# Intertextual Echoes and their Transmutation: Quotation in Eliot's Poetry across Source and Translation

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**ABSTRACT:** *This article explores the concept of intertextuality as an interaction between texts, where earlier works are invoked within a new composition, creating a dialogue across time and culture. It focuses on quotation as one of the most significant forms of intertextuality, particularly in poetry, due to its role in shaping meaning and broadening interpretive possibilities.*
*The discussion begins with a theoretical overview of intertextuality and quotation, and then followed by a practical application in the poetry of T. S. Eliot, who is recognized as one of the leading poets to have employed intertextual strategies with depth and cultural consciousness. In Eliot's work, quotation functions not as mere embellishment, but as an essential structural device through which religious, literary, and historical texts are reimagined to create a modern poetic voice.*
*The article analyzes selected examples from Eliot's poems, illustrating how quotations are transformed in poetic translation and how their meanings shift across different cultural and linguistic contexts. It concludes that intertextuality in Eliot's poetry underscores the power of cultural memory, transforming the poem into a text open to history, religion, literature, and intellectual reflection, thereby granting his poetry a universal character and a sense of timelessness.*

**KEYWORDS:** Intertextuality, Quotation, T.S Eliot, Poetry, Literary Translation, Cultural Context, Meaning Construction.

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## Introduction

T. S. Eliot's poetry offers fertile ground for intertextuality and quotation, where voices, eras, and cultures intersect to reshape meaning within a complex and layered poetic structure. The significance of this study lies in exploring the intricate relationship between intertextuality and quotation in Eliot's work not merely as stylistic devices, but as structural elements integral to the construction of the poetic text. This complexity becomes even more pronounced when the text is translated from its original language into other languages, raising questions about whether these "intertextual echoes" retain their effectiveness in new linguistic and cultural contexts. Do these echoes preserve their original resonance? Or does translation result in transmutations that alter the symbolic and interpretive structure of the text?

This study is based on three core hypotheses: first, that quotations in Eliot's poetry serve a structural function that cannot be disregarded without affecting the overall meaning of the text; second, that translation even when accurate inevitably introduces transmutations that impact the intertextual effect; and third, that the translator's awareness of the textual and cultural backgrounds of the quoted material is essential to narrowing the gap between the original and the translated text. Accordingly, the study raises several key questions: What is the nature of intertextuality and quotation in Eliot's poetry? What challenges do these features pose for translators? And to what extent can the "intertextual effect" be preserved across languages without distorting meaning or losing cultural resonance?

To address these questions, the research adopts an analytical and comparative textual approach, focusing on selected poems by Eliot, such as "The Waste Land" and "The Love Song of J. Alfred Prufrock". It traces the original sources of quotations within these poems and compares them with their translated versions, aiming to explore how intertextual echoes are transformed in the movement between source and translation.

## I Theoretical concepts

### 1- What Is Literary Translation?

Literary translation is defined as the process of transferring creative texts from one language to another. It includes a variety of works such as novels, short stories, poetry, plays, and artistic prose, with the aim of making literary and cultural heritage accessible to a broader audience across different languages and cultures (Anani, 2003) .

What sets literary translation apart from other types of translation is that it does not merely involve the transmission of information or concepts. Rather, it goes beyond that to convey the emotions, feelings, rhetorical and symbolic imagery, as well as the aesthetic and cultural styles that characterize the original text, while preserving the spirit and artistic essence of the work.

The importance of literary translation lies in its ability to allow readers to discover cultures they may have never encountered before. It allows them to "travel" through literary works to different worlds, and to learn about ancient practices, religions, philosophies, political events, and the intellectual and historical traditions of other societies.

On a linguistic level, literary translation shares with other specialized fields (such as science, medicine, philosophy, engineering...) the fundamental nature of converting a verbal code that is, a system of spoken or written symbols into a corresponding code in another language. However, the complexity of literary translation lies in the fact that this transformation involves not only semantic meaning, but also stylistic, structural, and acoustic elements of the text.

Although humans share innate linguistic capabilities and universal principles of language, differences in grammatical structure, semantics, and pragmatics between languages make translation in general and literary translation in particular a highly delicate task (Pacheco, 2023). It requires precise comparisons at the levels of syntax, pragmatics, and the cultural, psychological, and social dimensions surrounding the text.

For this reason, literary translation is considered one of the most challenging forms of translation. It is not merely a linguistic transfer, but a dual art that combines high linguistic proficiency with creative and cultural sensitivity, aiming to deliver a translated text that matches the original in meaning, beauty, and impact.

Among the various types of literary translation, poetry translation is considered one of the most difficult and complex due to its unique artistic and linguistic features. This form of translation constitutes a central focus that we will highlight in this article.

## 2- Characteristics of Poetry

Poetry is considered one of the most distinctive and condensed literary genres. It is free from verbosity and social language, and the word assumes a central role as the primary unit of translation, its significance exceeding that in any other type of text. Among its key features, we can mention the following:

### 2.1 The Music of Poetry:

Music is an essential element of poetry; without it, poetry cannot exist. It is the most powerful vehicle of suggestion in poetry to the extent that it has been said, **"**Poetry is music with ideas." (ATAF, 2017) The musicality of poetry fundamentally stems from meter and rhyme, from which the unity of tone and rhythm is generated. (By tone, we mean the metrical pattern that the poem follows; by rhythm, we mean the coherence of that tone, the repetition of metrical feet.)

Additionally, the harmony between the words themselves, and the accuracy with which they are combined, grants the poem intrinsic strength and creates a level of suggestion and emotional impact unattainable in non-metrical speech. As for rhyme, it clarifies the rhythm and enhances the perception of unity in tone through its repetition. Rhyme reinforces the meter through its regular cadence; it is the unifying of verse endings in sound and structure.

### 2.2 Poetic Style:

In general, style refers to the manner of expressing thoughts, issues, and emotions. It is closely linked to the way one thinks and the subject matter being addressed. The poetic style, more specifically, is the approach a poet takes to express emotional issues, personal feelings, and perceptions of things—filtered through their own emotions and sensitivity.

This poetic style is realized through two essential components (Patrick, 1980):

#### 2.2.1 Imagination in Poetry:

The poet relies heavily on imagination, using it to create artistic images that express the ideas and emotions they wish to convey. A true and creative poet is one who can form such images and effectively communicate their inner thoughts and feelings through them.

#### 2.2.2 Emotional Content:

Authentic and sincere poetry springs from the poet's inner feelings and carries their emotions and sentiments. When we listen to such poetry, our own emotions are stirred—because poetry is deeply connected to the emotional self. Therefore, its themes are fundamentally emotional. Even when a poet discusses an external issue, it is presented through the lens of their personal feelings and internal response.

From what has been presented, we can conclude that poetry is distinguished by the use of beautiful, ornate language, embellished with various rhetorical devices such as rhyme and pun, along with meter and rhyme schemes, in order to create a melodious music that pleases the senses without redundancy or overstatement.

As "Tawfiq al-Hakim" noted in his definition of dialogue: "It is like poetry—there is no place for superfluous words or repeated meaning." (ELHAKIM, 1990)What truly distinguishes poetry is "its creative value, which lies in its rhythm, meter, and the different visions it carries, It is a kind of magic—a result of the sound, structure, and interweaving of words in both form and meaning, creating a melody and impact vastly different from prose." (Hassen, 2015)

**3. The language of poetry:**

The poet uses language with multiple purposes: to express personal meanings and emotions, to craft imagery and artistic figures of speech, and to achieve the musical rhythm demanded by poetry. For this reason, the poet carefully selects words, arranges them in melodic phrasing, and infuses them with artistic imagery produced by the imagination all done effortlessly, as it stems from the poet's innate talent.

## 3- Poetic Language and Its Translation

Poetic language is one of the most distinctive features that sets poetry apart from other forms of discourse. It is characterized by semantic density, stylistic deviations, and a unique use of rhythm, imagery, and symbolic structure. Roman Jakobson asserted that the "poetic function of language" (Capone, 2022)focuses on the form of the message itself on the manner of expression rather than just the content making poetry a purely artistic realm for playing with language and unleashing its suggestive power.

Translating poetic language is not simply a matter of transferring meaning from one language to another; it is an interpretive and creative act. It seeks to preserve the rhythmic structure, figurative imagery, and emotional resonance without compromising the nature of the target language. The literary translator George Steiner described this challenge by saying: «To translate a poem is to wrestle with the soul of another language." (Steaner, 1992). A poem cannot be translated in the same way as prose or journalistic writing; it must be recreated. This idea is echoed by the poet and translator Ezra Pound, who viewed translation as a form of creative transformation, where the translator is not bound by literal fidelity to the text but rather to its spirit, its music, and its emotional dynamics (Pound, 1970).

For example, when translating the poetry of T. S. Eliot, one encounters a highly symbolic and culturally layered language, rich with intertextual references drawn from religious, literary, and philosophical texts. This makes its translation particularly challenging. The translator is not only working with complex poetic language but also with a multi-layered intertextual fabric. As some scholars such as Susan Bassnett argue, translating poetry is a form of rewriting, in which the translator reshapes the text within a different cultural and linguistic framework. The translation of poetic language raises several critical questions:

- Should the meter and rhyme be preserved?
- Should priority be given to imagery, meaning, or tone?
- To what extent can formal elements be sacrificed for semantic accuracy, or vice versa?

Such questions highlight that poetic language is not merely a vehicle for communication, but the very essence of the poetic experience. Its translation requires not just linguistic knowledge, but a parallel poetic sensibility and creative intuition.

## 4- Intertextuality and Quotation translation

Intertextuality, in terminology, refers to the relationship that connects one literary text to another, or the evocation of a literary text within a different literary work. "Julia Kristeva" is considered the modern pioneer of this term (Al-Zoubi, 2016). It is associated with the existence of relationships between different texts and is based on the idea that no text emerges from nothing; rather, every text relies on a prior one, either in its ideas or in the use of expressions and structures (Yara, 2022).

Intertextuality has several equivalent terms in Arabic, such as textuality, intertextuality, textual overlapping, or textual interaction. All of these point to the same concept. Although the term ***intertextuality*** is a modern

one, pre-Islamic poets expressed the concept in their own way and incorporated it into their poetry (Berrouna, 2010, p. 105). For example, in his famous "Muallaqa", "Antarah ibn Shaddad" says (Berrouna M. , 2010, p. 106):

**هَل غادَرَ الشُعَراءُ مِن مُتَرَدَّمِ *** أَم هَل عَرَفتَ الدارَ بَعدَ تَوَهُّمِ**

In this verse, "**Antarah"** clearly acknowledges that those who preceded him among the poets had already spoken about everything, and that he, in his poem, seeks to address the same themes but in his own style and voice. It is worth noting that the Arabs historically had a longstanding debate over the concept of intertextuality and poetic theft, which led some poets to defend themselves against accusations of plagiarism.

"Abu Hilal al-'Askari" noted (Zenati, 2020)" that a later text should not automatically be considered a case of theft if it resembles an earlier one. Rather, similarity in meaning with variation in expression is natural and does not diminish the creativity of the later text or its author.

In modern literary criticism, as mentioned earlier, "Julia Kristeva" is considered the key figure who developed the concept of intertextuality. She viewed every text as a mosaic of quotations from other texts, stating that every new text contains elements of previous texts and must have interacted with them to take its new form. Similarly, Roland Barthes believed that literature is essentially one continuous text, and that every individual text engages with a network of prior texts, redistributing them in new ways (Yara, 2022)

It is important to note that intertextuality in modern criticism is no longer considered a weakness in a text. On the contrary, it is now seen as inevitable and even a sign of the writer's breadth of knowledge, cultural awareness, and diverse reading background. In fact, a skilled writer is one who can invoke prior texts in ways that serve and enrich their own work.

And if we now turn to quotation and its translation, it can be said that the quotation is a specific form of intertextuality in which a writer or poet incorporates a portion of another text whether Qur'anic, Prophetic (Hadith), or poetic into their own work, without explicit attribution. The purpose of quotation is often to add rhetorical strength, aesthetic appeal, or deeper meaning to the new text. It may serve to enrich the content or reinforce the intended message (MUHAMMED & ABDULRAHMAN A. , 2024).

Quotation translation is considered the most liberal form of translation, primarily applied to plays (especially comedies) and poetry. It typically retains the theme, characters, and plot, while adapting the source culture to that of the target language. In this approach, the text is essentially rewritten.
The much-criticized practice of literal translation followed by rewriting by a skilled playwright or poet has often produced weak quotation translations. However, some efforts have managed to successfully revive classic works from specific historical periods. A notable example is Hussein Ahmed Amin's acclaimed translation of William Shakespeare's Macbeth, which matched the original in beauty and secured its place among the world's great literary achievements.

## 5- Translation as a Cultural and Interpretive Act

In the literary context, translation represents more than a mere linguistic transfer; it is a profoundly interpretive and cultural act, wherein the original text intersects with the horizon of expectation of a new reader situated in a different cultural setting (KAABACHE, 2022). This complexity deepens when it comes to intertextuality, which functions as a secondary semantic layer that invokes literary, intellectual, and cultural references potentially unfamiliar to the target audience.

Translation's engagement with intertextuality raises essential questions: Should quotations be rendered exactly as they appear in the source, preserving both their form and origin? Should they be adapted to fit the reader's cultural background? Or should they be obscured when their semantic weight cannot be reproduced in the target culture? (Samira, 2025) This dilemma foregrounds the issue of the "source" in translation: should the translator explain the reference and clarify its context? Should it remain ambiguous, as in the original? Or should it be reimagined in a way that ensures an equivalent effect, even if that requires modification?

From these options emerge two contrasting translation approaches (ELGHAZI, 2006): the literal translation, which seeks formal and semantic fidelity while preserving the intertextual structure; and the interpretive translation, which prioritizes meaning and reader accessibility, even at the cost of restructuring or omitting certain elements. Each approach has its pitfalls: the literal may produce an opaque and alienating text, while the interpretive may compromise the original intertextual function.

Accordingly, translating intertextuality cannot be separated from the translator's awareness of the quotation's function within the source text and its potential for cultural transfer. Translation thus becomes a dual act communicative and interpretive requiring a careful balance between fidelity to the original and openness to the new reader.

## 6- Interpretative Theory and Intertextuality in Poetic Translation

Poetry is considered one of the most challenging literary genres to translate, due to its linguistic density, symbolism, and cultural and textual allusions. In this context, the interpretative theory of translation emerges as a suitable theoretical framework for translating poetry (Alawi, 2010), especially when that poetry is deeply embedded in a web of intertextual references, as is the case with the works of T. S. Eliot.

The interpretative theory of translation, developed by scholars such as Danica Seleskovitch and Marianne Lederer (Plassard, 2014), is based on the idea that translation should not be a mere literal rendering of words, but rather an act of interpretation and understanding of the underlying meaning of the text. Within this framework, the translator is viewed as a reader and interpreter who goes through three essential stages: grasping the meaning (deverbalization), reinterpreting it within the cultural context of the target language, and finally, re-expressing it in a manner that aligns with the norms of that language.

When we speak of intertextuality in poetry, we refer to the presence and interaction of other texts within a given poem through direct quotations, allusions, or cultural and literary references T. S. Eliot is among the most prominent poets who founded a form of poetry that relies heavily on intertextuality as a mechanism for generating meaning. His poems are saturated with references to other texts: from the Bible to the works of Dante, Shakespeare, Greek mythology, and both Eastern and Western literary traditions.

This textual entanglement in Eliot's poetry makes translation particularly complex, as understanding the poem requires an understanding of the other texts it draws upon. Here, the interpretative theory intersects with the concept of intertextuality, offering the translator a flexible and responsive approach to dealing with this intricate textual network. The translator is not merely tasked with converting words, but must also deconstruct the intertextual structure and reinterpret it in ways that resonate with the cultural framework of the target audience.

For instance, when Eliot quotes a line from Dante or evokes a biblical scene, translating such references cannot be limited to a literal transfer. Rather, it requires an awareness of the function that the quotation serves within the poem's structure: Is it religious? Ironical? Tragic? All these questions fall within the interpretative task that the translator must undertake.

Therefore, translating poetry that relies on intertextuality is not just a linguistic endeavor; it is a process of cultural and semantic reconstruction. It demands from the translator a high level of textual knowledge, aesthetic sensitivity, and interpretative flexibility. From this perspective, the interpretative theory of translation offers a philosophical and methodological foundation for approaching complex poetry especially poetry marked by dense intertextuality, as seen in the works of Eliot.

### 7- What challenges do these features pose for translators؟

Intertextuality and quotations in poetry pose significant challenges for translators due to the complex relationship between the original text and the referenced or evoked source within the poem. First, the translator must understand the cultural and historical background of the quoted or alluded text, which may be distant or unfamiliar to the target-language reader. Furthermore, intertextual references often carry implicit meanings and symbols tied to a shared cultural memory, making them difficult to convey directly without losing some of their depth or significance.

"The translator, therefore, must begin by reflecting on the totality of intertextual elements embedded in the original text elements that are rarely transmitted fully or accurately into the translated version. This is because translation requires a re-contextualization of meaning. Even between languages with common roots and shared vocabulary, syntax, and stylistic forms, the translator must reorganize and adapt the chain of signifiers to compensate for what is absent in the target language. This process operates on two levels: the textual level (preserving the structure and internal coherence of the original) and the intertextual level (preserving relationships with other texts and cultural references)". (Aissani, 2021)**.** In other words, translation is not merely a direct linguistic transfer it is a complex act that demands the translator to grasp the original text with all its embedded intertexts and cultural layers. Since texts often include allusions that do not translate easily, the translator must reconstruct the meaning within a new context, even between closely related languages. This dual task textual and intertextual demands precision and creativity.

Secondly, poetry inherently relies on rhythm, meter, and imagery that are closely tied to the original language. When intertextuality or quotation is involved, it becomes even more difficult to preserve these features while re-rendering the referenced text in a manner that suits the new language and culture.

Moreover, intertextuality may be subtle or implicit, requiring the translator to be highly perceptive in recognizing these cues and conveying them without distorting the original meaning. In some cases, explanatory notes or clarifications may be necessary, but these risk interrupting the poetic flow and diminishing the aesthetic quality of the text.

Ultimately, the translator must strike a delicate balance between fidelity to the original and preserving the reader's aesthetic experience. This makes intertextuality and quotation among the most challenging elements in poetic translation.

## II Practical application

In this practical part of the study, I examine the representations of intertextuality in T. S. Eliot's poetry by analyzing selected samples of his poems translated into Arabic. The aim is to explore how intertextual echoes transform through the act of translation. The analysis involves a detailed comparison between the original texts, their various quotations, and their counterparts in the Arabic translations, with a focus on the semantic and aesthetic shifts that occur within the intertextual structure. It also investigates the ways in which translators either preserve the intertextual function of the quotation or reshape it according to different cultural and linguistic perspectives. This analysis highlights the complex interaction between source and translation, revealing how quotation—as a fundamental element in Eliot's poetry—undergoes reshaping that reinterprets the original text within a different linguistic and cultural context.

**About the Poet Thomas Stearns Eliot** (YOUCEF, 1986)

T. S. Eliot was a poet, literary critic, playwright, and philosopher of Anglo-American origin. He was born in St. Louis in 1888. He received his education at Harvard, the Sorbonne, and Oxford, and eventually settled in England, where he obtained British citizenship in 1927. Eliot worked in teaching, publishing, and literary editing, and was one of the prominent editors at Faber & Faber. He also founded the literary magazine The Criterion. In 1948, he was awarded the Nobel Prize in Literature. His poetic works are known for their deep engagement with cultural, religious, and philosophical intertextuality. Among his most notable poems are

The Waste Land, The Hollow Men, and Four Quartets. Eliot drew inspiration from French symbolism, anthropology, mysticism, Christianity, as well as the influence of Dante, Shakespeare, and Western philosophy. He died in 1965, leaving behind a literary legacy that stands as one of the foundational pillars of modern poetry.

- **<u>The first model</u>**

| Original poem | Translated poetry | Context | Type of quotation |
|---|---|---|---|
| *"Mistah Kurtz—**he dead**. A penny for the Old Guy."*<br><br>*(annex **n° 02**)* | ترجمة عادل صالح **الزّبيدي:**<br>«ميستا يرتز – **<u>مات</u>**»<br>«قرش من أجل غاي العجوز»<br><br>*(annex **n° 01**)* | This poetic line appears at the opening of T. S. Eliot's **"The Hollow Men",** setting the tone for spiritual collapse and moral disintegration. It reflects, from the very start of the poem, a state of emptiness and uncertainty, presenting a scene in which historical and cultural symbols intersect to signify the modern human's fragmentation and detachment from any stable meaning or reference. | Intertextual allusion |

**Table n° 1 : Quote extracted from the poem "The Hollow Men"**

The excerpt from T. S. Eliot's poem "*The Hollow Men"* carries dense cultural and literary connotations that cannot be fully understood without considering its textual and historical backgrounds. The first phrase, "Mistah Kurtz—he dead," is a direct reference to Joseph Conrad's *Heart of Darkness*, where the character of Kurtz embodies the moral and colonial decline at the heart of imperial Europe's venture into Africa. Thus, Eliot's use of this quotation at the beginning of his poem does not merely indicate the death of a character, but rather suggests the collapse of an entire system of Western values, and sets the tone for a climate of spiritual emptiness and existential absurdity.

The second phrase, "A penny for the Old Guy," refers to a popular English tradition associated with Guy Fawkes Night, during which children collect money from passersby in exchange for a stuffed figure representing Guy Fawkes, the man who attempted to blow up the British Parliament in the seventeenth century. Although seemingly simple, the phrase carries revolutionary and anarchic undertones, and while it originally symbolizes protest, its use in Eliot's poem points instead to a loss of meaning and identity, as even revolution becomes an empty ritual.

From this perspective, the quotation in the original text goes beyond its surface meaning and becomes a textual knot, rich in cultural and historical symbolism, reflecting the depth of the modern human crisis in a post-war world.

In the Arabic translation by Al-Zubaidi, we note linguistically that he preserved the original order and structure, presenting the translation in short, direct sentences that mirror the English phrasing. He also

retained the name "Kurtz" in its phonetic form "ميستا كيرتز" (Miesta Kirtz), avoiding its Arabization, which helps preserve the literary reference for the informed reader.
However, the main challenge faced by the translator lies not in linguistic structure, but in conveying symbolic and cultural significance. For instance, the literal translation of "A penny for the Old Guy" as "قرش من أجل غاي العجوز" (a penny for the old Guy), while linguistically correct, fails to communicate the cultural resonance of the phrase. An Arab reader unfamiliar with the historical and social context of Guy Fawkes Night might miss the deeper implications of this quotation.
Therefore, the translator could have opted for a more explanatory rendering, such as "a penny for Guy Fawkes' effigy", or even "a penny for Guy – symbol of rebellion and betrayal," possibly accompanied by a footnote to bring the cultural image closer to the Arabic reader without compromising the poetic tone.
Ultimately, this example highlights a fundamental issue in translating poetic quotations: the task is not simply to translate words, but to carry over the cultural and historical dimensions that form the intellectual fabric of the original text. While Al-Zubaidi's translation succeeds in preserving the structural form of the quotation, it falls short in conveying its symbolic and referential weight in full.

- **<u>The second model</u>**

| **Original poem** | **Translated poetry** | **Context** | **Type of quotation** |
|---|---|---|---|
| "No! I am not Prince **Hamlet**, nor was meant to be;<br>Am an attendant lord, one that will do<br>To swell a progress, start a scene or two..."<br>*(annex **n° 04**)* | "لا! لستُ الأمير **هاملت**،<br>ولم يُقدّر لي أن أكونه؛<br>أنا مجرد تابع في البلاط،<br>يُستخدم لتكملة المشهد، أو لبدء مشهدين"...<br><br>ترجمة **عبد الواحد لولوة** ("**Abdel Wahid Lulua)**<br><br>*(annex **n° 03**)* | These lines are from the poem "The Love Song of J. Alfred Prufrock" by T. S. Eliot. In them, the speaker expresses a sense of marginalization and lack of heroism. He compares himself to Prince Hamlet from Shakespeare's play, only to retreat from the comparison and admit that he is merely a secondary character, living on the fringes of events. | Contrapuntal Quotation |

**Table n° 2 : Quote extracted from the poem "The Love Song of J. Alfred Prufrock"**

In this example, we find a clear cultural allusion to William Shakespeare's play Hamlet. However, Eliot does not quote the play literally; rather, he invokes the figure of Hamlet as a well-known cultural symbol of hesitation, tragic heroism, and acute self-awareness. The speaker in the poem explicitly admits that he is not Hamlet and even denies the possibility that he was ever "meant" to be Hamlet. Instead, he places himself in a marginal position: an attendant lord at court, performing minor roles in one or two scenes, nothing more.
This usage carries a deconstructive dimension; rather than identifying with a central character in Western classics, the speaker declares his distance from it, refusing to engage in a heroic or dramatic role. The

quotation here is not a homage to Hamlet but a denial of him, emphasizing marginality, uncertainty, and alienation that characterize modern man key features of the poem and modernist poetry in general.
In his translation, **Abdul Wahid Lulua** preserves this symbolic and existential dimension. The phrase "I was not meant to be" accurately conveys the speaker's sense of absent determinism and lack of fate. Similarly, the expressions "attendant lord" and "used to fill a scene" emphasize the secondary role the speaker perceives for himself, reflecting the translator's awareness of preserving the psychological and symbolic structure of the original text.
Thus, this passage serves as a paradigmatic example of how Eliot uses quotation not as mere cultural ornamentation but as a critical tool that deconstructs centrality and reconstructs the modern self's relationship to canonical texts of Western heritage. The Arabic translation faithfully and precisely conveys this depth, opening up for the Arab reader a space to reflect on identity, role, and meaning in a fragmented world.

- **<u>The third model</u>**

| **Original poem** | **Translated poetry** | **Context** | **Type of quotation** |
|---|---|---|---|
| "I have heard the mermaids singing, each to each.<br>I do not think that they will sing to me."<br>*(annex **n° 05**)* | "لقد سمعت حوريات البحر<br>يغنين، كلٌّ لأخرى،<br>ولا أظن أنهن سيغنين لي".<br><br>(الترجمة لنا) | These lines appear at the end of "The Love Song of J. Alfred Prufrock" by T. S. Eliot, where the speaker expresses a profound sense of loneliness and alienation. His hearing of the mermaids (symbols of beauty and seduction) and his belief that they will not sing to him reflect his detachment from the world of desire and beauty—as if he feels unworthy of being part of it. This moment represents the peak of despair and isolation in the poem. | Symbolic Quotation |

**Table n° 3 : Quote extracted from the poem "The Love Song of J. Alfred Prufrock"**

In this third example, these lines contain a clear quotation or cultural allusion to the Western myth associated with mermaids, who symbolize enchanting singing and seduction in Western cultural memory. T. S. Eliot uses this mythical symbol not as a literal quotation, but as a metaphor expressing a feeling of alienation and isolation, where the speaker distinguishes himself from the seductive and alluring world of the mermaids, affirming his expectation that they will not sing to him, which reflects a state of separation and rejection. In this way, the quotation functions implicitly as an expressive tool that reinforces the existential themes in the poem without adhering literally to the original myth.
Regarding the translation, I tried to convey the psychological and symbolic meaning of the original text in order to preserve the poetic image of the mermaids, which in Western cultural memory symbolize seduction

and mysterious invitation. However, in the second line, a sense of alienation and solitude emerges, as the speaker expresses his feeling of not belonging, as if outside the enchanting circle of the mermaids' exchanged singing, conveyed by the phrase "each to each." This expression reflects a closed and intimate dialogue that excludes him, enhancing his sense of isolation.
Therefore, I aimed to use simple and clear Arabic language in the translation, which strongly evokes a sense of calmness and detachment, consistent with the psychological state of the speaker who feels excluded and futile. My choice of "ولا أظن أنهن سيغنين لي" ("I do not think that they will sing to me") accurately conveys the feeling of rejection and psychological alienation, going beyond mere literal meaning to transmit the emotional and existential experience that characterizes Eliot's literary modernism.
Thus, the translation conveys the symbolic tension between the mysterious, enchanting world of the mermaids and the isolated self that does not belong to it, making it not only a linguistic translation but an expressive one that touches the depth and spirit of the original text.

- **<u>The fourth model</u>**

| **Original poem** | **Translated poetry** | **Context** | **Type of quotation** |
|---|---|---|---|
| "He who was living is now dead<br>We who were living are now dying<br>With a little patience."<br>*(annex **n° 06**)* | "ذاك الذي كان حيًّا، قد مات الآن،<br>ونحن الذين كنا أحياء، نموت الان<br>ببعض من الصبر".<br>(الترجمة لنا) | These lines appear in Part Five of T. S. Eliot's poem The Waste Land, at a moment that reflects the spiritual and existential desolation following World War I. The phrases represent the decay of life and the transformation of the living into near-death figures, in a world that has lost its moral and religious compass. The phrase "with a little patience" can be understood as a call for endurance or as a faint glimmer of hope amid the collapse. | Internal Quotation |

**Table n° 4 : Quote extracted from the poem "The Waste Land"**

T. S. Eliot reconfigures the poetic phrase as an internal quotation drawn from the heart of modern reality, where the boundary between life and death collapses, and time becomes a state of slow erosion.
This quotation does not derive its strength from an external source or a specific myth, but rather from the intersection of biblical language and a modern tone—stripped of spiritual salvation or hope. It echoes the style of sacred texts in its verbal structure and prophetic rhythm, yet subverts its content through desperate repetition and the closing phrase, "with a little patience," which suggests a quiet resignation devoid of any promise of redemption.

In this way, the quotation becomes an existential declaration of the death of meaning, and of the disintegration of human collectivity: "He who was living is now dead," and "we who were living are now dying"—we fade in silent waiting. The poetic voice does not convey a personal experience, but rather embodies collective collapse, where modern time strips humanity of its role and of its grand callings.
Thus, despite its apparent simplicity, this quotation functions as a tool for deconstructing the language of salvation, expressing a troubled modern consciousness that sees in every repetition a confirmation of impotence, and in every poetic pause an acknowledgment of the rupture of meaning. It is a quotation without a source, a history without certainty, and a life that quietly recedes under the weight of patience—not hope.
In my Arabic translation of these lines:
"ذاك الذي كان حيًّا، قد مات الآن، / ونحن الذين كنا أحياء، نموت الآن — ببعض من الصبر".,
I aimed to preserve the temporal structure and repetition of the original, carefully selecting words that convey a sense of transformation and inevitable decline. I chose "ذاك" instead of "هو" to give the line a more reflective tone, while "قد مات الآن" expresses the finality and certainty of death. The phrase "ببعض من الصبر" maintains the balance between expectation and resignation, offering a clear and economical rhythm that suits the poetic tone of the passage.
From a linguistic perspective, I sought to maintain grammatical and stylistic coherence while utilizing repetition to enhance the rhythm and reflect the speaker's psychological state. The translation respects the textual features of the original and accommodates the linguistic differences between English and Arabic, allowing the Arabic version to convey the depth of meaning and existential atmosphere of the source text in a cohesive and balanced manner.

- **<u>The fifth model</u>**

| **Original poem** | **Translated poetry** | **Context** | **Type of quotation** |
|---|---|---|---|
| "A current under sea<br>Picked his bones in whispers.<br>As he rose and fell<br>He passed the stages of his age and youth<br>Entering the whirlpool."<br>***(annex n° 07)*** | "تيار تحت البحر<br>التقط عظامه همسًا.<br>وبينما يصعد ويهبط،<br>مرّ بمراحل عمره وشبابه<br>داخل دوّامة الماء".<br>(الترجمة لنا) | These lines are from T. S. Eliot's poem *The Waste Land*, specifically in the section titled "Death by Water." The passage depicts the slow, silent decay of a drowned man whose bones are picked clean by underwater currents. The imagery of rising and falling symbolizes the passage of time and the inevitable progression from youth to old age, culminating in being drawn into a whirlpool—a metaphor for death and dissolution. This section reflects themes of mortality, decay, and the cyclical nature of life and death. | Symbolic Allusive Quotation |

**Table n° 5 : Quote extracted from the poem "The Waste Land"**

In this passage from T. S. Eliot's poem, the quotation emerges as an embedded poetic image that reconstitutes elements of submerged mythologies and cosmic narratives—not through direct reference, but

through symbolic and aesthetic reformation. In the line:
"As he rose and fell / He passed the stages of his age and youth / Entering the whirlpool,"
we perceive an echo of an epic tradition concerned with the self's passage through existential transformation, reminiscent of the myth of Orpheus or the descents into the underworld.
Here, the quotation is not employed in its explicit textual form, but as a narrative representation that evokes a familiar scene in classical literature: a figure drifting in an unknown current, passing through the stages of his life, and entering the "whirlpool"—a metaphor for the moment of death or final transformation.
Thus, the quotation operates on multiple levels:

- **Symbolically:** the "whirlpool" points to the moment of cosmic dissolution or annihilation.
- **Narratively:** the passage takes the form of a condensed mythical account.
- **Interpretively:** personal time (age and youth) intersects with the cosmic space (current, sea, whirlpool).

It is an indirect quotation, yet one that reanimates mythology within fragmented modernist poetry, where the heroic journey becomes an internal scene of collapse and dissolution into the unknown—without triumph, and without redemption.

In my Arabic translation, I also tried as much as possible to preserve the structural and semantic sequence of the original. I translated the verbal construction "Picked his bones in whispers" into "التقط عظامه همسًا" in order to capture both the physical action and the psychological connotation, maintaining the tension between violence (picking) and softness (whispers). As for "As he rose and fell," I rendered it as " بينما يصعد ويهبط", preserving the rhythmic motion that evokes a sense of fluctuation or drowning.
The temporal structure of "He passed the stages of his age and youth" remains intact in " مرّ بمراحل عمره وشبابه", maintaining the word order that reflects the tension between temporal progression and physical decline. Finally, the phrase "داخل دوّامة الماء" preserves the cosmic symbol present in "Entering the whirlpool", where the whirlpool signifies dissolution or disappearance into the unknown—without the need for explicit explanation—thus retaining the density of ambiguity and symbolism in the original text.
From a linguistic perspective, I employed verbal sentences and precise vocabulary that mirror the rhythm and symbolism of the English original. My aim was to convey the psychological and existential tension that permeates the text, making the translation not only faithful to the content, but also to the poetic and symbolic essence of the original.

From the study of these applied models, we concluded that translating the poetry of T.S. Eliot presents a significant challenge due to his reliance on quotations and intertextual references from various literary and cultural sources. The translator's task is not merely to render the words literally, but to reshape the text in a way that preserves the depth of the symbols and cultural references evoked by the poet. Eliot's poetry is filled with allusions to classical Western literature, mythology, and religion, which demands a deep understanding of these cultural references from the translator.
In this context, translation is not simply a linguistic task; it requires cultural and artistic sensitivity to faithfully convey the poetic experience. The translator must reconstruct the rhythm and tone to ensure that the reading experience remains consistent with the original, despite linguistic differences. Thus, the translator faces the challenge of maintaining the symbolic and emotional dimensions of the text, which may be lost in a literal translation. Ultimately, the translator treats Eliot's text as a work of art that demands a balance between linguistic accuracy and aesthetic preservation to maintain its original spirit.

## Conclusions

In conclusion, it can be said that intertextuality in Eliot's poetry is not merely a direct invocation or imitation of earlier texts, but rather a creative act that reconfigures those texts within new contexts, reflecting the anxieties, existential crises, and intellectual tensions of the modern era—especially in the post-war period. His renowned poem The Waste Land stands as a prime example of this intertextual engagement, where dozens of voices and references coexist, expressing a plurality of perspectives and a fragmentation of meaning in a disoriented world.

This study has shown that translating such intertextual echoes into other languages is not a matter of simple linguistic transfer, but a complex interpretive and cultural process that may lead to significant shifts in meaning and overall effect on the target audience.

Key Findings of the Study:

- Eliot employed religious texts, myths, and literary and philosophical works from various cultures (Greek, Roman, Eastern, Christian, and even Shakespearean), which enriched his poetry with deep semantic and structural layers.
- The quotations in his work are not decorative or culturally performative, but serve as a means to express the crisis of modern man and the spiritual and civilizational rupture of the post-war age.
- Eliot's use of intertextuality goes beyond direct allusion, transforming borrowed texts into new configurations that turn the modern poem into a site of "dialogue among texts."
- The Waste Land is a sophisticated artistic model of intertextuality, where numerous references and voices intertwine, representing a multiplicity of visions and the breakdown of meaning in the modern era.
- Through intertextuality, Eliot demonstrates a critical awareness of literary tradition, viewing creativity not as an isolated act but as a dynamic reworking of inherited textual heritage.
- Intertextuality and quotation in Eliot's poetry are complex creative practices, integrating previous texts into a modern poetic structure—far from mere imitation or repetition.
- Intertextuality poses significant challenges for translators, including understanding the referential texts and rendering them without losing their symbolic depth or cultural resonance.
- The "intertextual effect" can be preserved to a considerable degree in translation, provided that the translator approaches the text as an interpretive space rather than a purely linguistic construct, and accepts that translation reshapes meaning and adds a new layer of cultural interaction.

Ultimately, intertextuality in Eliot's poetry highlights the power of cultural memory, transforming the poem into a text open to history, religion, literature, and thought—granting it a universal dimension and temporal fluidity.

However, this study raises an essential and timely question: To what extent can modern translation technologies, such as machine translation, contribute to preserving the intertextual effect in poetry?

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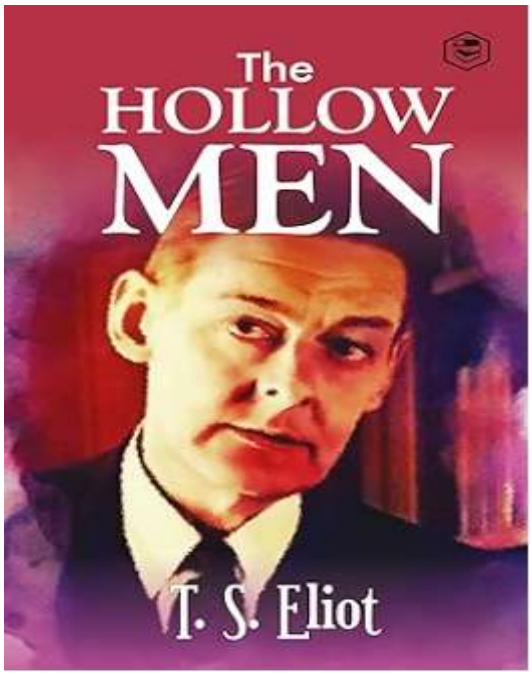
**Annex**

**Translator's Biography: Adel Saleh Al-Zubaidi**

Adel Saleh Al-Zubaidi is an Iraqi writer, translator, and literary critic, born in Basra in 1955. He earned his BA, MA, and PhD in English Language and Literature from the University of Baghdad. Between 1998 and 2004, he served as Assistant Professor and Head of the English Department at the College of Education, University of Wasit. He is known for his distinguished translations and insightful criticism of modern poetry, with academic studies focusing on T. S. Eliot and the relationship between poetry, science, and technology. Among his notable translated works are The Hollow Men by T. S. Eliot, Dover Beach by Matthew Arnold, as well as poems by Jenny Joseph and Carolyn Forché. His style is marked by critical precision and a deep aesthetic sensibility.

*(annex **n° 01)***




**The Hollow Men**

*Mistah Kurtz-he dead*
*A penny for the Old Guy*

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

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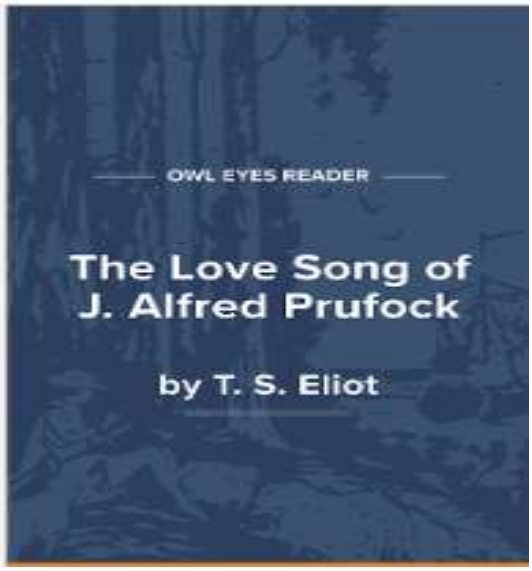
***(annex n° 02)***

**Translator's Biography: Abdel Wahid Lulua**

Abdel Wahid Lulua (b. 1931, Mosul, Iraq) is a renowned Iraqi literary translator, critic, and academic. He earned his BA from Baghdad University in 1952, followed by an MA from Harvard University (1957), and a PhD in English Literature from Western Reserve University (1962). Lulua taught at the University of Baghdad and later at Yarmouk University and Philadelphia University in Jordan. He is best known for his critical and translation work on modern English poetry, especially T. S. Eliot. His translations include The Hollow Men by Eliot, Dover Beach by Matthew Arnold, and works by Jenny Joseph and Carolyn Forché. He has published over 45 books on literary criticism and translation. In 2009, he received the King Abdullah International Award for Translation. He currently resides in the UK.

***(annex n° 03)***



.....

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old… I grow old…
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

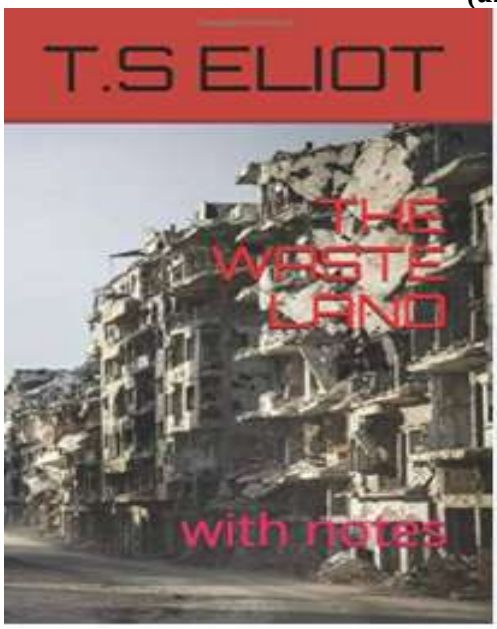
*(annex **n° 04)***

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

***(annex n° 05)***



T.S. Eliot

report

V. What the Thunder Said

After the torchlight red on sweaty faces,
after the frosty silence in the gardens,
after the agony in stony places,
the shouting and the crying,
prison and palace and reverberation
of thunder of spring over distant mountains
he who was living is now dead
we who were living are now dying
with a little patience.

Here is no water but only rock

***(annex n° 06)***

IV. Death by Water

Phlebas the Phoenician, a fortnight dead,
forgot the cry of gulls, and the deep sea swell
and the profit and loss.

A current under sea
picked his bones in whispers.
As he rose and fell
he passed the stages of his age and youth
entering the whirlpool.

***(annex n° 07)***