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التناص القرآني: الترجمة الظاهرة والباطنة في شعر نزار قباني وغادة السمان

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الملخص:

تهدف هذه الدراسة الوصفية التحليلية إلى تحليل قصائد مختارة لنزار قباني والسمان، تتضمن إشارات قرآنية،وكذلك مقارنة الترجمات الظاهرة والخفية لتقييم مدى فعاليتها في الحفاظ على المعنى والأسلوب والعمق الثقافي. وتساهم النتائج في النقاشات الجارية في دراسات الترجمة حول الموازنة بين الالتزام بالثقافة المصدر وسهولة الوصول إلى الجمهور المستهدف، كما تعتمد على منهج تحليلي نوعي لدراسة تأثير استراتيجيات الترجمة الظاهرة والخفية على فهم التناص القرآني في قصائد مختارة لنزار قباني وغادة السمان، وتدمج المنهجية تحليل النصوص، ودراسة الترجمة المقارنة، والتفسير الثقافي السيميائي، ويكشف التحليل عن توازن بين الالتزام بالتناص القرآني وسهولة الوصول إليه للقارئ المستهدف بالنسبة للقراء الأكاديميين والمثقفين، وتحافظ الترجمة الظاهرة على جوانب دينية وثقافية أساسية، أما بالنسبة لشرائح أوسع من القراء، فتُحسّن الترجمة الخفية الفهم والتفاعل العاطفي، ولكنها قد تُخفي الجذور التناصية المقدسة للنص.

الكلمات المفتاحية: التناص، التناص القرآني، الترجمة الشعرية الخفية، الترجمة الشعرية العلنية.

Quranic intertextuality: Covert and Overt Translation in Nizar Qabbani and Ghada Al-Samman Poetry.

A B S T R A C T:

This descriptive-analytical study aims to analyze selected poems by Qabbani and al-Samman containing Quranic references, comparing overt and covert translations to assess their effectiveness in preserving meaning, style, and cultural depth. The findings will contribute to ongoing debates in translation studies on balancing fidelity to the source culture with accessibility for the target audience. This study adopts a qualitative analytical approach to examine the impact of overt and covert translation strategies on the comprehension of Quranic intertextuality in selected poems by Nizar Qabbani and Ghada al-Samman. The methodology integrates textual analysis, comparative translation study, and cultural-semiotic interpretation. The analysis reveals a trade-off between faithfulness to the Quranic intertextuality and accessibility for the target reader. For scholarly and culturally informed audiences, overt translation preserves essential religious and cultural layers. For broader readerships, covert translation improves understanding and emotional resonance but may obscure the text's sacred intertextual roots.

Keywords: Intertextuality, Quranic intertextuality, covert, overt translation poetry.

Introduction

No doubt, that all cultures have a range of common and familiar phrases and sayings that come from popular cultural heritage that can be referred to by next generation of that culture. The term "intertextuality" in modern Arabic criticism is a translation of the French term "inter," which means exchange," while the word "texte" means "text," and its root is derived from the Latin verb

(texture), which means (to weave) or (to love) and thus gives (a meaning) intertexte ("textual exchange translated into Arabic" means intertextuality, which means the interconnection of texts with each other. Intertextuality is one the standards of textxuality. According to Goddard (2002:51), the term intertextuality "refers to the way that one can point or base itself on another". Bell (1999:170), on the other hand, argues that intertextuality "refers to the relationship between a particular text that share characteristics with it: the factors which allows text processors to recognize, in a new text, features they have encountered".

Translation is not merely the transfer of words and sentences from one language into another; it is a complex process of intercultural communication in which meaning, style, and cultural nuances must be negotiated. In literary translation, especially poetry, this challenge is magnified by the interplay of linguistic creativity and cultural specificity. One significant aspect of Arabic poetry that adds further complexity is Quranic intertextuality—the incorporation of Quranic phrases, imagery, or structures within poetic discourse. Such intertextual references carry layers of meaning rooted in the religious, historical, and linguistic heritage of the Arab-Islamic world. This study as mentioned in its title examines the impact of overt and covert translation strategies on the comprehension of Quranic intertextuality in the works of Nizar Qabbani and Ghada al-Samman. Overt translation, as defined by House (1997), foregrounds the source text's cultural and linguistic origins, preserving its foreignness and signaling to the reader that the text is a translation. In contrast, covert translation seeks to naturalize the text, making it appear as though it were originally written in the target language, often adapting cultural references to suit the reader's expectations. Given the layered nature of Quranic intertextuality, the choice between overt and covert strategies

significantly influences how the target audience perceives the religious and cultural resonance of the text.

Theoretical Background

This study is grounded in translation theory, with particular reference to Juliane House's (1997, 2015) distinction between overt and covert translation. In overt translation, the translator maintains explicit markers of the source text's cultural and linguistic origin. Such translations often retain foreign idioms, syntactic structures, and culturally specific references, signaling to the target audience that they are encountering a translated work. This approach is especially relevant in rendering Quranic intertextuality, as it preserves the religious register, rhetorical patterns, and sacred connotations of the source.

By contrast, covert translation seeks to integrate the text seamlessly into the target culture, adapting cultural references, idiomatic expressions, and stylistic elements so that the text reads as though originally composed in the target language. While this strategy increases readability and accessibility, it risks diminishing or altering the intertextual impact—particularly when the source draws upon Quranic discourse, which carries theological, historical, and aesthetic dimensions that may not be fully replicated in the adapted form.

Poetry as literary work

Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. Poems can be structured, with rhyming lines and meter, the rhythm and emphasis of a line based on syllabic beats. Poems can also be freeform, which follows no formal structure.

Quranic intertextuality

Quranic intertextuality, as discussed by Bakhtin (1981) in the broader context of dialogism and by Kristeva (1986) in her theory of intertextuality, involves the re-contextualization of Quranic phrases, imagery, or narrative structures within a new text. In the works of Nizar Qabbani and Ghada al-Samman, such intertextuality serves multiple purposes: aesthetic enrichment through elevated diction, moral or spiritual resonance, and cultural anchoring in the Arab-Islamic tradition. Understanding the role of overt and covert strategies in translating these features requires a framework that combines translation

theory, intertextuality theory, and cultural semiotics. In this study, House's functional-pragmatic model will be used to assess how overt and covert strategies affect the preservation of both ideational meaning (the propositional content) and interpersonal meaning (the cultural and emotional impact) of Quranic references in poetry. Poetry as literary work.

Nizar Qabbani

Nizar Qabbani is a creative Arab poet of the modern era. He is one of the foremost Syrian and Lebanese innovators, considered the first to establish the foundations of modern Arabic poetry. He was born in the neighborhood of (Minaret al-Shahm), one of the neighborhoods of the old city of Damascus, on March 21, 1923. Nizar Qabbani grew up in the care of his father, and in the lap of his mother, under their care and attention. He inherited poetry from his paternal uncle, Abu Khalil al-Qabbani, the well-known poet.

He is distinguished by a wonderful style called "easy yet difficult," a style that plays on the strings of the reader's emotions and feelings. Nizar brought about a remarkable change in the structure of poetry in terms of content, form, and language, and he also made poetry a means of expressing people's daily concerns and issues.

Characteristics of Nizar Qabbani's Poetry

Nizar Qabbani paid great attention to his poetic language. One of the things that occupied his mind when he began writing was the language he wrote in. He chose a language that was a middle ground between the language of refined eloquence and the everyday spoken language. He created a simple, fluid language that mimicked the language of the Arab street. Its vocabulary is derived from daily life, and its words are characterized by being far from complexity and strangeness, as they do not need explanation to understand the meanings they convey.

The early poetry of Nizar Qabbani

Nizar began his life with an interest in artistic things other than poetry, such as drawing and music. At the age of twelve, his inclinations turned towards drawing, and he thought that drawing was his path. However, at the age of fourteen, he felt a desire for music, but this desire quickly faded, as did his desire to draw. He turned to poetry, which

he found himself in. He began to draw his poems with a pen, just as he drew his paintings with colors. He wrote his first poem in 1939.

Ghada Al-Samman

Ghada Ahmad al-Samman is a Syrian writer and novelist. She was born in Damascus to a Damascene family in 1942. She published her first collection of short stories, "Your Eyes Are My Destiny," in 1962 and was considered one of the feminist writers who emerged during that period, along with Colette Khourynd Laila Baalbaki. She was able to present a different and distinctive literature outside the narrow framework of women's issues and feminist movements.

Childhood and Education

Ghada was born in Damascus to a bourgeois Damascene family. Her father, Dr. Ahmad al-Samman, was the president of the Syrian University and served for a time as Syria's Minister of Education. She was deeply influenced by him due to the death of her mother when she was young. Her father was a lover of science and world literature, while also being passionate about Arab heritage. All of this gave Ghada's literary and human personality multiple and diverse dimensions.

She studied and graduated from the French school in Damascus (Lycée), then moved on to study at public schools, teaching Arabic. In 1962, at the age of 20, she published her first collection of short stories, "Your Eyes Are My Destiny." She was able to present a distinct and distinctive literary form that moved beyond the narrow framework of women's issues and feminist movements to encompass social, psychological, and human horizons

Ghada traveled to Europe, moving between most of the European capitals and working as a newspaper correspondent. However, she also sought to discover the world and refine her literary personality by becoming acquainted with the literary and cultural sources there. The impact of this was evident in her third collection, “The Night of Strangers,” in 1966, which demonstrated great maturity in her literary career and led prominent critics of the time, such as Mahmoud Amin Al-Alem, to recognize her and her distinction.

Theoretical Review

Scholarly work on the translation of Arabic poetry has long emphasized the tension between fidelity to the source text and adaptation to the target culture (Bassnett, 2002; Lefevere, 1992). Within this discourse, the treatment of religious intertextuality—particularly Quranic references—has emerged as a critical challenge for translators. Studies such as Abdel Haleem (2004) and Ali (2014) have examined the translation of the Qur'an itself, highlighting the difficulties of rendering its rhetorical, semantic, and cultural dimensions into other languages. However, fewer studies have addressed the indirect translation of Quranic discourse when it appears as intertextual material in literary works.

Overt and covert translation

These two strategies or types of translation identified by Julian House (2015). Overt translation is a strategy on the basis which the TT does not have the status of a second original, but of unconcealed overt translation. In this translation, the ST is tied in a specific manner to the source language community and its culture, and is often directed at a source culture addresses. Covert translation strategy on the other hand, leads to a TT enjoys the status of an original ST in the target culture. It is considered covert because it is not marked pragmatically as a translation of a ST, but may have been created in its own right. The ST of a covert translation is not specifically addressed to a particular source culture audience. (Giaber 2019).

House's (1997, 2015) model of overt and covert translation has been applied in various literary contexts, yet its application to Quranic intertextuality in modern Arabic poetry remains underexplored. For instance, Hassan (2010) analyzed the use of overt translation in rendering Mahmoud Darwish's Quranic allusions, concluding that preserving the original form enhances the perception of sacredness but may alienate readers unfamiliar with Islamic tradition. Conversely, El-Zawawi (2018) argued that covert translation can effectively convey the emotional essence of Quranic references, though it often dilutes the explicit intertextual connection for non-Arabic audiences.

With regard to Nizar Qabbani and Ghada al-Samman, critical studies have documented their extensive use of intertextuality as a rhetorical and thematic device (Al-Mousa, 2011; Boullata, 2000). Qabbani's poetry often blends Quranic diction with modern political and romantic themes, creating a juxtaposition that challenges traditional boundaries

between sacred and secular. Al-Samman similarly employs Quranic phrases, frequently recontextualizing them in narratives of exile, love, and socio-political commentary. Yet, despite the richness of these intertextual practices, research on how translation strategies impact their reception in other languages remains scarce.

This gap underscores the need for a focused study that systematically compares overt and covert translations of Quranic intertextuality in the works of Qabbani and al-Samman, evaluating their respective effects on the transmission of religious, cultural, and aesthetic meanings to the target audience.

Standards of intertextuality

According to Al- Sharif (2012:49) "for a text to satisfy its communicative function and preserve its textual unity it must have certain features". Beaugrand and Dressler for instance, confine these features to what is called suggesting that:

> "Texts as communicative occurrences are concerned to others grammatical dependences on the surface (cohesion); via conceptual dependencies in the textual world (coherence); via the attitude the participant towards the text (intentionality and acceptability); via the incorporation of the new and the unexpected (normativity); via the setting (situationally)and via mutual relevance of separate texts (intertextuality)".

Due to the fact that this study investigates the issue of the Qur'anic intertextuality in Nizar Qabbani and Ghada Al-Samman poetry, therefore, the main focus will be on intertextuality standard more than the other of textuality Standards.

The importance of intertextuality with the Holy Qur'an

Contemporary modern literature has invoked the Holy Qur'an as a literary source that culminates in the climax of the statement Eloquence, and as a religious book, gives poetic discourse the characteristic of believability, making it open to Interpretation and interpretation in the human self, in short, works to produce a meaning that supports the text by implication.

The Holy Qur'an is also a symbol of example, and admonition, and the Qur'anic texts are undoubtedly capable of inspiring the poet, with the renewed meanings it contains, recalling Qur'anic texts is one of the ways to advance

Poetry: These calls have special visions that harmonize, fit, and strengthen the poetic position in the text. Moreover, it makes the text flavorful and aesthetic for the recipient connects it to specific roots that he / she enjoys during the process of reading it.

Nizar Qabbani Ghada Al-Samman and the Qur'anic text

The Qur'anic text constitutes an essential component of Nizar Qabbani and Ghada Al-Samman's poetry, which contributed to the making of its connotations and the formation of the characters and it is natural for the poet to return to the religious heritage as a one of the components of its Arabic characters. It is a sacred text that has an extension, and is active in the present and in the past, a fresh and fertile source of various types of textual interactions and their relationships.

Writing is a continuous and permanent reproduction, and Nizar Qabbani and Ghada wove the threads of their poetry based on their ideas. Its culture is derived from the Qur'anic text, to produce a creative discourse and present it through the new text. Both poets Nizar and Ghada used the Qur'anic intertextuality.

Methodology

This study adopts a qualitative analytical approach to examine the impact of overt and covert translation strategies on the comprehension of Quranic intertextuality in selected poems by Nizar Qabbani and Ghada al-Samman.

The methodology integrates textual analysis, comparative translation study, and cultural-semiotic interpretation.

1. Corpus Selection

A purposive sampling method was employed to select eight poems—four from Qabbani and four from al-Samman—that contain explicit or implicit Quranic intertextual references. Selection criteria included:

- Presence of direct Quranic quotations or near-verbatim allusions.
- Presence of thematic or imagistic borrowings from Quranic narratives.
- Relevance of the poems to varied themes (love, politics, exile) to observe how context influences translation strategies.

2. Data Collection

For each poem, two translation versions were compiled:

- Overt translation version: preserving Quranic phrasing, syntactic structures, and rhetorical devices as closely as possible.
- Covert translation version: adapting Quranic references into idiomatic or culturally familiar forms for the target language audience.
- These translations were either drawn from existing published versions (where available) or produced by the researcher following the principles outlined by House (1997).

3. Analytical Framework

The analysis follows House's functional-pragmatic model, focusing on:

- Ideational meaning: the propositional content of the Quranic reference.
- Interpersonal meaning: the cultural, emotional, and rhetorical resonance of the reference.
- Cultural transference: the extent to which the religious and historical layers of meaning are preserved or adapted.

4. Comparative Analysis Procedure

Each poem will be presented in its original Arabic form, followed by the overt and covert translation versions. The analysis will compare:

- Degree of preservation of Quranic language and imagery.
- Clarity of intertextual connection for readers with and without Islamic background. Changes in tone, style, and rhetorical force.

5. Limitations

This study focuses on a limited selection of poems, which may not represent the full spectrum of Quranic intertextuality in the authors' works. Additionally, the reception analysis is based on textual interpretation rather than empirical reader-response studies, which could be explored in future research.

Analysis & Discussion

The poets Nizar Qabani and Ghada Al-Samman invested in the vocabulary of the Holy Quran and its connotations and employed them in their poetry. Their Her poems are great masterpieces, laden with connotations that harmonize with the poetic text. In the poem. This section presents a comparative analysis of selected Quranic intertextual references in the poetry of Nizar Qabbani and Ghada al-Samman, focusing on Overt and Covert translation strategies on meaning preservation, cultural resonance, and poetic style.

Arabic Poetic Excerpts from Nizar Qabbani Poetry

Excerpt 1

The Arabic poetic text: (Part of the poem "A dialogue with Safargal ").

وجعلنا من عطرها شمسا ومن عينيها قمرين

The English version: And We made from her perfume a sun and from her eyes two moons

The ArabicQuranic text

﴿وَجَعَلْنَا اللَّيْلَ وَالنَّهَارَ آيَتَيْنِ فَمَحَوْنَا آيَةَ اللَّيْلِ وَجَعَلْنَا آيَةَ النَّهَارِ مُبْصِرَةً لِّتَبْتَغُواْ فَضْلاً مِّن رَّبِّكُمْ وَلِتَعْلَمُواْ عَدَدَ السِّنِينَ وَالْحِسَابَ﴾ سورة الاسراء. الآية (12).

The English version

﴿ we have made the Night And the Day as two (Of our ﴾

Sura Al Esra Ayat 12

Type of Translation

Overt/Covert

The analysis

The Poet used Overt translation and Qur'anic intertextuality by retaining the verb "we make" and Quranic structure. He on the hand, used covert translation by changing the poetic stanza in the poetic text into a romantic love image of his beloved.

Excerpt 2

The Arabic poetic text: (Part of the poem " And we sent rain upon your heart to wash away the longing ").

وأرسلنا على قلبك مطرا

ليغسل الشوق

The English version

And we sent rain upon your heart to wash away the longing

The Arabic Quranic text

﴿ وينزل عليكم من السماء ماءا ليطهركم به﴾ الانفال. الآية 11

The English version

﴿and he caused Rain to descend on you from heaven to clean you Threwith ﴾ **surat Al Aanfal Ayat 11**

Type of Translation

Overt/Covert

The analysis

Nizar here derived direct, clear intertextuality from the Qur'an without any ambiguity, so the word of God Almighty in the decisive revelation is not hidden from anyone. Using the same manner, the poet employed overt translation by Keeping the verb "and made" and the Quranic structure intact by preserving the verb "we sent" and the pure water. He used covert translation to replace water with an element of emotional and artistic purification.

Excerpt 3

The Arabic poetic text: (Part of the poem " I will tell you I love you").

وقلنا للحب كن ..... فكان

The English version

And we said to love, "Be"… and it was.

The Arabic Quranic text

﴿إنما امره إذا أراد شيئا أن يقول له كن فيكون﴾ **سورة ياسين. الآية 82**

The English version:

﴿ Verily, when He intends A thing, His Command is “Be” , and it is ﴾ Surat yasin Ayat 82

Type of Translation

Overt/Covert

The analysis

In this poetic excerpt, the poet used overt translation to preserve the Quranic structure as it was. He at the same time employed covert translation through formulating the qur’anic environment with a mythical statement.

Excerpt 4

The Arabic poetic text:(Part of the poem" I will tell you I love you").

فبأي آلاء العشق تكذبان

The English version

Which of the blessings of love do you deny?

The Arabic Quranic text

﴿فبأي آلاء ربكما تكذبان﴾ سورة الرحمن. الآية 13

The English Quranic version:

﴿Then which of the favours Of your Lord will ye deny﴾**Sura Ar Rahman Ayat 13**

Type of Translation

Overt/Covert

The analysis

In this poetic excerpt by using overt translation, the poet maintains the same "romantic" Quranic expression, "By the graces of Allah." Through using covert translation, he managed to formulating the Quranic environment with romantic expression and wording.

Excerpt 5

The Arabic poetic text: (Part of the poem "To My Mother "**).**

فصبرا جميلا على ما تري

The English version

Be patient with what you see

The Arabic Quranic text

﴿فصبر جميل والله المستعان﴾ **سورة يوسف. الآية 18**

The English Quranic version

﴿(For me) patience is most fitting: Against that which reassert, It is Allah (alone) Whose help can be sought﴾ **Surat** yuusuf Ayat 18

Type of Translation

Overt / Covert

The analysis

The poet formulates the Qur'anic verses and their related meanings in accordance with her personal vision and religious culture. Through Overt translation, the poet retains the pronunciation and formulation of the Quranic phrase "beautiful patience." In his covert translation, Divine patience transforms into human patience in the face of the painful reality of life.

Arabic Poetic Excerpts from Ghada al-Samman Poetry

Excerpt 6

The Arabic poetic text: Part of the poem ("I Declared My Love for You").

وألقيت عليك محبتي

فكانت لعينيك سكينة

The English version

I bestowed my love upon you,

so your eyes were tranquil,

The Arabic Quranic text

﴿وألقيت عليك محبة مني﴾ سورة طه. الآية (39)

The English Quranic version

﴿And I bestowed upon you love from Me that you would be brought up under My eye ﴾ Surat Taha, Ayat (39)

Type of Translation

Overt/Covert

The analysis:

Through the same method used by Qabani, Ghada Al-Samman invokes another Qur'anic verse and uses it as intertextuality in her poem, she used overt translation preserving the quotation and the Quranic environment as it is. Ghada also employed covert translation in converting meanings into an image of love and reassurance.

Excerpt 7:

The Arabic poetic text: Part of the poem ("I Declared My Love for You").

يوم يكشف الستار عن وجهي امامك

فأكون قد غفرت خطاياي بالعشق

The English version:

The ArabicQuranic text

﴿يَوْمَ تُبْلَى السَّرَائِرُ﴾ سورة الطارق. الآية (9)

The EnglishQ uranic version

﴿ The Day when all the secrets (deeds, prayers, fasting, etc.) will be examined (as to their truth﴾. **Surat At-Tariq, Ayat (9)**

Type of Translation

Overt/Covert

The analysis

Overt translation

The poet in this stanza used overt translation with the intension of Preserving the formula “unveils” parallel to the Holy Verse. Covert translation was also used by the poet to make the act of unveiling a moment of emotional confrontation rather than a fraternal stance on the Day of Judgment.

Excerpt 8

The Arabic poetic text: Part of the poem (" I Declared My Love for **You**").

وجعلنا من وجعنا حدائق عشق

The English version

And we made our pain into gardens of love

The ArabicQuranic text

﴿وَجَعَلْنَا مِنَ الْمَاءِ كُلَّ شَيْءٍ حَيٍّ﴾ سورة الأنبياء الآية (30).

The English Quranic version

﴿And We made from water every living thing﴾ **Surat al-Anbiya, Ayat (30)**

Type of Translation

Overt/Covert

The analysis

In order to retain grammatical structure" وجعلنا" Parallel to the Holy Verse, Ghada Assaman used overt translation. To formulate the image or scene in line with the recipient's culture, she preferred to employ covert translation.

Excerpt 9:

The Arabic poetic text: (Part of the poem "I Declared My Love for You").

والليل إذا يغشي حفوني

The English version

The ArabicQuranic text

﴿والليل إذا يغشي والنهار إذا تجلي﴾ سورة الليل الأيه (1).

The English version

﴿ By the night when it covers And [by] the day when it alive ﴾**(Surat Al-Ally, Ayat (1).**

Type of Translation

Overt/Covert

The analysis

The poet similarly used overt translation with the purpose of retaining and preserving the three-part chronological order contained in the Quranic text. Whereas, covert translation was used to rearranging and reframing events according to poetic traditions.

Excerpt 10

The Arabic poetic text: (Part of the poem "I Declared My Love for You").

سلام عليك يوم ولد قلبي بحبك

ويوم يموت ويوم يبعث حيا

The English version

Peace be upon you the day my heart was born with love for you And the day it dies and the day it is raised alive

The ArabicQuranic text

﴿سلام علي يوم ولدت ويوم أموت ويوم أبعث حيا﴾ **سورة مريم الآية (33).**

The English version

﴿ Peace be upon me the day I was born and the day I die and the day I am raised alive ﴾(Surat Maryam, Ayat(33).

Type of Translation

Overt/Covert

The analysis

In this poetic excerpt the poet once again used overt translation in order to retain and preserve the three-part chronological order contained in the Quranic text. Covert translation was again used by her to rearrange and reframe events according to poetic traditions.

Conclusion

The Holy Quran is the most effective book on Muslim life and literature. Its influence can be found in the words, subjects and styles of books written by Muslim writers in different ways. This research has demonstrated that Qur'anic intertextuality in the poetry of Nizar Qabbani and Ghada al-Samman serves not merely as a literary ornament but as a dynamic cultural dialogue between the sacred and the secular. Both poets utilize Qur'anic diction, structure, and imagery to negotiate complex questions of identity, gender, and spirituality. Qabbani's reworking of Qur'anic motifs often reflects his critique of political and religious authority, while al-Samman's engagement with sacred intertexts reclaims spiritual space for female expression and autonomy. Applying Baker's intertextuality (2011) and House's (1997 – 2015) model of overt and covert translation has shown that the translator's task involves delicate ethical and aesthetic decisions. Overt translation, which foregrounds the text's cultural specificity and intertextual links, preserves Qur'anic resonance but may seem foreign to non-Arabic audiences. Conversely, covert translation can communicate emotional and thematic meanings more fluently but risks losing the intertextual depth that

defines the original. A balanced hybrid strategy, combining overt fidelity with covert adaptability, is therefore recommended for translating Qur'anically infused poetry.

The study underscores the importance of translator awareness of Qur'anic discourse and its socio-cultural weight. Future research could expand this inquiry to comparative analyses between Arabic and Western sacred intertextualities, reader-response studies, or corpus-based investigations of Qur'anic echoes across genres. Ultimately, this research affirms that translation of Qur'anically intertextual poetry is an act of both linguistic mediation and cultural preservation—one that demands sensitivity to the sacred text's enduring presence in Arabic literary consciousness.

Recommendations

Based on the findings of this scientific paper, the researcher presents the following recommendations:

1. Integrate Qur'anic Literacy in Translation Studies
2. Encourage translators to study Qur'anic language, imagery, and rhythm.
3. Adopt a Balanced Use of Covert and Overt Strategies
4. Use a hybrid approach that combines fidelity to the sacred intertext (overt) with fluency and accessibility (covert).
5. Ensures preservation of both poetic beauty and spiritual depth.
6. Provide Cultural Mediation Training for Translators.

Suggestions for Further Studies

Due to the importance of the topic of this research, and more studies needs to be conducted, the researcher suggests to conduct further studies especially studies on Comparative Intertextuality Across Cultures. Future research could compare Qur'anic intertextuality in Arabic poetry with Biblical intertextuality in Western literature, highlighting how sacred texts shape aesthetic traditions differently across cultures.

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