



TUBA KÜMBÜL



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GAZİ UNIVERSITY
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**A STUDY ON THE TRANSLATION OF EXPLICIT
INTERTEXTUAL ELEMENTS IN THREE
POSTMODERN HISTORICAL NOVELS**

TUBA KÜMBÜL

**DEPARTMENT OF TRANSLATION AND INTERPRETING STUDIES
TRANSLATION AND CULTURAL STUDIES DOCTORATE PROGRAM**

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ETHICAL STATEMENT

I hereby declare that in this thesis study I prepared in accordance with thesis writing rules of Gazi University Graduate School of Social Sciences;

- All data, information and documents presented in this thesis have been obtained within the scope of academic rules and ethical conduct,
- All information, documents, assessments and results have been presented in accordance with scientific ethical conduct and moral rules,
- All material used in this thesis that are not original to this work have been fully cited and referenced,
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Tuba KÜMBÜL

16/09/2021

ÜÇ POSTMODERN TARİHİ ROMANDA AÇIKÇA GÖRÜLÜR NİTELİKTE METİNLERARASI UNSURLARIN ÇEVİRİSİ ÜZERİNE BİR ÇALIŞMA

Doktora Tezi

Tuba KÜMBÜL

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ÖZET

Bu çalışmada, üç postmodern tarihi romanda metinlerarasılık kavramı kapsamlı olarak analiz edilmiştir. John Fowles'in *The French Lieutenant's Woman*, Edgar Lawrence Doctorow'un *Ragtime* ve Michael Ondaatje'nin *The English Patient* adlı romanlarında özellikle açıkça görülür nitelikte metinlerarası unsurların Türkçe çevirilerine sırasıyla *Fransız Teğmenin Kadını* (Aslı Biçen) ve *Askerin Kadını* (Nihal Yeğinoğlu); *Caz Dönemi* (Tomris Uyar) ve *Çirkef* (Azize Bergin); *İngiliz Casus ve İngiliz Hasta* (Ahu Antmen) nasıl yansıdığı üzerinde durulmuştur. Bu çalışmanın teorik çerçevesini Roland Barthes'ın metinlerarasılık kavramıyla ilgili görüşleri oluşturacaktır. Daha sonra, bu romanlarda görülen çeşitli metinlerarası unsurlar Robert S. Miola'nın metinlerarasılık konusunda yapmış olduğu sınıflandırmaya dayanarak analiz edilecektir. Daha sonra, Lawrence Venuti ve Galina Denissova'nın metinlerarasılık hakkındaki görüşlerinin ışığında, ilgili çalışmalardan belirli metinlerarasılık örnekleri seçilecek ve bunlar yorumlanarak analiz edilecektir. İncelenen eserlerin tarihsel, edebi, dinsel ve mitolojik çok sayıda göndermeler içerdiği gerçeği göz önüne alındığında, romanlardan alınan gönderme örnekleri ve çevirileri Ritva Leppihalme'nin çeviri stratejileri ışığında tartışılacaktır. 'Yazarın Ölümü' adlı çığır açan makalesinde, Roland Barthes postmodern tarih romanında yazarın metinde bir otorite veya bilgi kaynağı olma özelliğini kaybederek metin üzerinde çok az kontrolü olan, etkisi önemli ölçüde azalmış bir figür haline geldiği fikrini ortaya koyar. Bu görüşe dayanarak, tartışılan romanlardaki metinlerarası unsurların çevirisinde Venuti'nin 'yabancılaştırma' stratejisinin kullanılmasının daha uygun bir yöntem olduğu düşüncesi vurgulanacaktır. Bu çerçevede, Venuti'nin çevirmenin daha 'görünür hale gelmesi' gerektiği fikri ile okuyucunun metnin yanı sıra metinlerarası referansları yorumlamada aktif bir rol almasının daha doğru olacağı şeklindeki postmodern düşünce arasında bir bağlantı kurulacaktır. Aslında, Venuti'nin "model okur" kavramı, okuyucunun metinler arasındaki metinlerarası ilişkileri "sorgulayıcı" bir bakış açısıyla yorumlamasına olanak sağlayan "eleştirel düşünce"nin önemini vurgular. Bu bağlamda, uygulanacak optimum strateji, Venuti'nin orijinal metnin dilbilimsel, biçimsel ve kültürel özelliklerini olabildiğince koruyarak metinlerarası öğeleri olduğu gibi yansıtmaya stratejisini benimsemek olacaktır. Venuti, metinlerarası unsurların çevirilerinde ekleme ve açıklama gibi yanmetin araçlarını kullanmanın, metinlerarası öğelerin kültürel çağrışımlarını hedef okura aktarmada yararlı olabileceğine işaret eder. Ancak Venuti, bu stratejinin kullanılması halinde hedef metnin çeviriden ziyade "yorum" dönüşeceğine inanır. Venuti'nin konuyla ilgili ortaya koyduğu görüşler ışığında, metinlerarası unsurların hedef dilde karşılıkları bulunarak çevrilmesi durumunda, hedef okur metinlerarası referansların anlamlarını ve çağrışımlarını kendi başına bulma şansından mahrum bırakılmış olacaktır. Bu tür bir strateji izlendiğinde, orijinal çalışmanın metinlerarası özelliklerinin yaratacağı etkinin hedef metinde yaratılması mümkün olmayacaktır.

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Anahtar Kelimeler : Metinlerarasılık, metinlerarası unsurların çevirileri, görünürlük, postmodern kurgu, *Fransız Teğmenin Kadını*, *Askerin Kadını*, *Caz Dönemi*, *Çirkef*, *İngiliz Casus*, *İngiliz Hasta*
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ABSTRACT

This study is concerned with a comprehensive analysis of intertextuality in three postmodern historical novels: John Fowles's *The French Lieutenant's Woman*, Edgar Lawrence Doctorow's *Ragtime*, and Michael Ondaatje's *The English Patient*, with special focus on how the explicit intertextual references were rendered in their Turkish versions - *Fransız Teğmenin Kadını* (Aslı Biçen) and *Askerin Kadını* (Nihal Yeğinoğlu); *Caz Dönemi* (Tomris Uyar) and *Çirkef* (Azize Bergin); *İngiliz Casus and İngiliz Hasta* (Ahu Antmen), respectively. Within this context, Roland Barthes's views on intertextuality will form the theoretical framework of this study. Then, various types of intertextuality in these novels will be analyzed on the basis of Robert S. Miola's taxonomy of intertextuality. Later, in the light of Lawrence Venuti and Galina Denissova's views on intertextuality, specific examples of intertextuality will be selected from the works concerned and their renderings will be analyzed. Given the fact that the works to under analysis abound in allusions to history, literature, religion, and mythology, samples of allusions taken from the novels and their translations will be discussed with due consideration of Ritva Leppihalme's translation strategies. In his seminal article 'Death of the Author', Roland Barthes introduces his notion that the author loses his or her status as the text's authority or source of knowledge, and becomes a less influential figure with little control over the text. Based on this view, it will be argued that the novels under discussion lend themselves better to the use of Venuti's 'foreignizing' strategy in rendering intertextuality. Within this framework, a connection will be drawn between Venuti's idea that the translator should become more 'visible' and the postmodern notion that the reader should be made to take an active role in interpreting the text as well as intertextual references in it. In fact, Venuti's concept of 'model reader' emphasizes the importance of 'critical thinking', which allows the reader to interpret intertextual relations between texts with an 'interrogative' viewpoint. In this regard, the optimum strategy would be to use Venuti's strategy of preserving intertextual elements by remaining close to the linguistic, stylistic and cultural features of the original text as much as possible. Venuti points out that, in dealing with intertextuality, paratextual devices such as additions and annotations can be useful in giving the target reader an idea about the cultural implications of the intertextual reference. However, Venuti believes that the use of this strategy causes the target text to turn into a "commentary" rather than translation. Moreover, in line with Venuti's views on the topic, rendering intertextual elements by replacing them with their target-language equivalents would mean depriving the target reader of the chance to find out the meanings and connotations of intertextual references on their own. This would result in a situation where the effect created by the intertextual nature of the original work will not be transferred to the target text.

Science Code : 30501

Key Words : Intertextuality, translations of intertextual elements, visibility, postmodern fiction, *The French Lieutenant's Woman*, *Ragtime*, *The English Patient*.

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1. INTRODUCTION

In a word there are always other words; similarly, every text contains other texts in itself. Based on this viewpoint, the notion of intertextuality implies that texts are reproductions and variations of other textual structures, and that texts are conceived of as “traces and tracings of otherness”, rather than as “self-contained systems” (Alfaro, 1996: 268). Though the term ‘intertextuality’ first appeared more than half a century ago, the use of the term is not restricted to a particular literary period. Since its inception, the concept of intertextuality has been a popular topic, especially in a cultural context (269). Accordingly, this study investigates the phenomenon of intertextuality in a postmodern context, with special emphasis on its reflections in translation studies. ‘Postmodernism’, as a new form of literature, emerged in the 1950s of the 20th century. There were no set of rules established for the new literary form; however, it is possible to distinguish certain features that characterize this type of literature: “emphasis on intertextuality, eclecticism, ludicity, parody, pastiche, departure from mimetism, logocentrism understood as the focus on the linguistic layer of the literary work, autothematism, metatextuality” (Barciński, 2016: 1). A major factor that accounts for the rise of postmodern literature was that modern literature had reached a point at which “everything had already been said or written and nothing original can be created” (1). Thus, the simplest way to produce a literary work was to “deconstruct the predominant meanings and values (literary, aesthetic or philosophical ones)” and turn them into devices for interaction with the reader (1).

In the twentieth-century literature, authors did not always use historical materials as subject matter in their works. Literary history developed in various directions, ranging from the clichés of popular literature to the innovative experiments carried out by reformist groups. In fact, we rarely come across historical subject matter in experimental literature during the first half of this century. Some novelists tried to increase our understanding of the past by writing novels which are perfectly respectable according to conventional literary standards. But experimental writers such as the modernists and the various representatives of the historical avant-garde generally ignored historical materials, for they were concerned more with finding out ways to tell what has not been told before by creating new literary strategies. Many avant-garde authors deliberately refused to deal with anything related to the past, which accounts for their lack of interest in the literary adaptation of historical materials.

Unlike the avant-garde fiction, postmodernist fiction abounds in historical subject matter, which can be viewed as a reflection of resurgence of interest in the historical novel (2016: 2). Historical fiction is regarded as a profoundly significant subcategory of postmodernist writing. According to Christos Romanos, the main difference between modernism and postmodernism is that the latter is distinguished by a revival of enthusiasm for the past. Also, for the revival of historical novel Linda Hutcheon coined the term 'historiographic metafiction', which is the dominant form of this literary trend (2016: 3). A large number of postmodernist novelists used the heritage of the past as a source of inspiration. In fact, among postmodernist authors there was a remarkable shift of interest towards a wide variety of historical subjects. Accordingly, a great number of novels included scenes taken from twentieth-century history, such as "the turn of the century, World War II, or the Cold War" (Wesseling, 1991:1).

As fictional texts written in the mode of postmodern fiction include intertextual (cultural) elements which might be unknown even to the reader of source culture, it is necessary to discuss in detail the strategies that can be employed in the translation of intertextual elements (Klimovich, 2014: 256). Translation of postmodern works requires that the translator possess a good knowledge of the cultural, historical and social context in which the text was created. In addition, the translator is responsible for communicating to the target reader the message and feelings conveyed by the original work. In order to do so, the translator should be familiar with the author's intertextual references and have a deep insight into the literary traditions that influenced the creation of the original work. Also, it would be of great value if s/he had some familiarity with the author's persona. In all, the translator should have a comprehensive knowledge of transtextuality in Gerard Genette's sense (Barciński, 2016: 4). Translation of intertextual elements embedded in the source text is not always easy; hence, the translator should be capable of coping with the differences between the two languages and cultures, and should be able to translate these elements as essential components of the source culture (Federici, 2007: 5). Undoubtedly, translating intertextual elements is a highly demanding task. The translator is expected to recognize various types of intertextuality ranging "from the author's intertextual references, to more or less direct references to canonical or lesser-known works, sometimes even direct references from former translations of the same text or the insertion of allusions to cultural and socio-political elements in the context where the original work was published" (2007: 6-7).

Discussions about the possible strategies for rendering intertextuality in general, and culture-bound items in particular often demonstrate two major orientations in translation; (1) Preserving the linguistic and cultural characteristics of the source text as much as possible, “even where this yields an exotic or strange effect”; (2) adapting the source text to target culture in order to produce a translation that becomes “normal, familiar and accessible to the target audience”. Frequently viewed as the polar opposites of a continuum, these two strategies have been classified under various names: Gideon Toury’s dichotomy of “adequacy and acceptability” (1980), James S. Holmes’s “retention and re-creation” (1988), and Lawrence Venuti’s “foreignization and domestication” (1995) (Davies, 2003: 69).

This study builds around the ideas and strategies of three leading scholars who addressed the issue of translating intertextuality: Galina Denissova, Ritva Leppihalme and Lawrence Venuti. Each of these scholars took a different stand in this issue, which represents a different point on the scale extending from foreignization to domestication. Galina Denissova proposed a target-oriented approach to the translation of intertextual elements and suggested several strategies designed to make the intertextual element intelligible to the target reader: Denissova claims that the translator must try to search for possibilities to render the intertextual element in some way, so that the reader will have little difficulty understanding the meaning and implications of the intertextual reference. To do so, the translator should use the discourse of the target language and take into consideration the specific features of the target culture. In these postmodern novels under discussion, *The French Lieutenant’s Woman*, *Ragtime* and *The English Patient*, the predominant form of intertextuality is allusion. Particularly, Leppihalme’s strategies for rendering allusions will be discussed in detail, mainly because her taxonomy of strategies for analyzing allusions (1997) is the most comprehensive one in the field. Leppihalme takes a midway position in the rendering of allusions. She argues that it is not possible to single out a particular translation strategy that works in all cases - one that helps the translator render allusions in such a way to make sense to the audience of a different culture (Leppihalme, 1992: 185). According to Leppihalme, the translator can employ several strategies in rendering allusions: (1) to include allusions through in-text explanations or footnotes; (2) to use the allusion exactly as it appears in the source text (literal translation); (3) to preserve the allusion and separate it from the rest of the text with, for example, italic font, leaving it to the reader to probe into the reference and its implications; (4) to replace the allusion in the source text with its equivalent in the target language.

In this dissertation, Roland Barthes's views on intertextuality will be used as a theoretical basis to build a bridge between Lawrence Venuti's arguments on rendering intertextuality and the general notion of postmodernism. In his seminal article on postmodern literature, Roland Barthes argues that the author loses his or her status as the text's authority or source of knowledge, and becomes a less influential figure with little control over the text. In this regard, there is a similarity between Venuti's argument that the translator should become more 'visible' and the postmodern assumption that the reader should be made to engage actively in the text's interpretation. Thus, the optimum strategy would be to follow Venuti's strategy of foreignization, which can be done in several ways: (1) keeping intertextuality in its original form; (2) transcribing the intertextual reference; (3) using the method of literal translation. This strategy emphasizes the preservation of the foreignness and cultural context of the source text to the maximum extent possible. According to Venuti, in handling intertextuality, the use of paratextual instruments (e.g. additions, annotations) can serve to inform the target reader about the cultural connotations of the intertextual element in question. All the same, Venuti acknowledges that this strategy is likely to make the target text look like a "commentary" rather than a translation (2009: 159).

Thesis Subject

This dissertation is concerned primarily with the challenges a translator is likely to encounter when rendering a text in which there are many intertextual references, as well as with the strategies that can be used to cope with them. As the original work is written under the influence of other literary works that were written before it, the reader-translator is supposed to become aware of explicit and implicit references to other works in the source text s/he is reading. If the translator fails to identify intertextual references in the source text, s/he cannot accurately convey the messages contained in them to the target audience. Within this framework, the study aims to highlight the intertextual elements in *The French Lieutenant's Woman*, *Ragtime*, and *The English Patient* with special focus on the importance of identifying them and determining the translation strategies that can be employed in rendering these intertextual elements.

Aim of the Thesis

This study aims to analyze the explicit intertextual elements in three postmodern novels: John Fowles's *The French Lieutenant's Woman*, Edgar Lawrence Doctorow's *Ragtime*, Michael Ondaatje's *The English Patient*, with special focus on how these elements are reflected in their respective translations into Turkish. Various strategies employed in rendering intertextuality will be discussed in detail with specific examples from the works concerned. Within this context, the selected novels will be analyzed in the light of Roland Barthes's theory of intertextuality and Lawrence Venuti's views on rendering the intertextuality, as well as Galina Denissova's arguments on translating intertextual references. Moreover, allusions selected from the works and their translations will be discussed on the basis of Ritva Leppihalme's translation strategies, as the works under analysis abound in allusions to history, literature, religion, and mythology.

It is the nature of the intertextual reference and the context in which it is used that influence the translator's ultimate decision as to which translation strategy works best in a given situation. With these considerations in mind, this dissertation aims to help one decide on the optimum strategy to be used in rendering intertextuality, based on the views of aforementioned scholars. The works under discussion are representatives of postmodern literature in which the author expects the reader to take an active role in the process of reading and interpreting the text. Following the example of the author, the translator expects the reader to be actively involved in the process of interpreting the text, by withholding any extra information in the translation. Hence, the reader constantly questions, analyzes, and recreates the narration of the story. Within this framework, this study aims to demonstrate that the translator should become more 'visible' and that, in line with the postmodern notion of writing, the reader should be made to take an active role in interpreting the text. Based on this view, it will be argued that for the novels under analysis, the optimum translation strategy would be to follow Venuti's method of 'foreignization'. This strategy is established on the principle that, in rendering intertextuality, the linguistic and cultural context of the source text must be retained to the maximum extent possible. Also, it should be noted that the strategy of preserving the foreign reference by remaining close to the source text is often accompanied by an inclination toward avoiding the employment of paratextual instruments e.g. additions and annotations in translation - a technique adopted for the purpose of providing the reader with some information about the intertextual reference. However,

Venuti believes that if the translator employs this strategy, her/his efforts will eventually result in a “commentary”, rather than a translation (2009: 159). In this case, the intertextual nature of the original work will be disrupted in translation.

In line with the objective of this study, an attempt will be made to find out answers to the following **research questions**, coupled with references to the views of Roland Barthes, Lawrence Venuti, Galina Denissova and Ritva Leppihalme:

1. How can Lawrence Venuti, Galina Denissova and Ritva Leppihalme’s strategies be employed in the analysis of the translations of the works characterized by intertextuality?
2. What is the connection between Venuti’s argument that the translator should become more ‘visible’ and the postmodern notion that the reader should be made to take an active role in interpreting the text as well as intertextual references in it?
3. Based on Venuti's approach to intertextuality, does the attempt to translate intertextual references through the use of paratextual elements such as additions and annotations result in any loss of meaning?

Significance of the Study

In postmodern literature, the writer ceases to be the authority or the source of information of the text and turns into a less prominent figure with little control over the text. (Salami, 1992: 34). What s/he does is only to form a text by combining the fragmented parts of the text: “the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them” (Barthes, 1977, as cited in Salami, 1992: 34). In the same vein, Michel Foucault claims that writing is not “originally a product, a thing, a kind of goods” of the author; rather, it is “essentially an act” in which various discourses and meanings are synthesized (as cited in Salami, 1992: 34). To put it in another way, it is an illusion to assume that the text is an original piece of writing created by an authority. As Roland Barthes and Michel Foucault point out, the author is not the only figure who determines the sense and implications of the text (1992: 34).

Translating a postmodern work which abounds in intertextual elements is likely to be a big challenge for translators. The relationship between the concept of intertextuality and its reflections in translated works appears to be an interesting subject for any research done in the field of translation studies. A study focusing on this particular topic would be highly relevant in that it will prove beneficial both to the reader and the reader-translator, allowing them to gain awareness about intertextual elements overtly or covertly found in original works as well as in their translations. Since intertext is "not a matter of influence but of participation in the codes that make literature possible and meaningful" (Butler, 1991:76), becoming aware of intertextual elements in a given text is highly significant for a better understanding of a literary work. Hence, translators, who are also readers of a literary work, should be able to identify intertextual elements and transfer them to the target language, using their creativity, experiences, and world knowledge. Accordingly, this study attempts to shed light on the concept of intertextuality awareness with a view to finding out whether the awareness about intertextual elements and their functions in a literary text may have any impact on reading and interpreting the text.

Given the active role the reader plays in interpreting postmodern fiction, the reader will have to search more than ever for the implications of the intertextual references in the text. If the reader-translator is not able to identify these elements or fails to practise effective strategies in dealing with them, both the translation process and the translated work will be "unsatisfying" and "inadequate" (Jukko, 2016: 3). In order to produce an 'acceptable' or 'adequate' translation, the translator must be aware of the social and psychological factors that affect the translation process, especially when there are marked differences between the source text and the target text in terms of cultural norms. In fact, the translator must have a deep knowledge about the original text and its author, while at the same time internalizing the ideas presented in the source text before starting to translate it. Also, the translator must feel alert for the possibility of encountering various forms of intertextual elements, either in explicit or implicit forms. With more intertextual knowledge, the translator will gain a more profound insight into the source text and the translation s/he produces will come closer to the original work; thus, "the translation will become a true and special intertextual text" (Zhang and Zhao, 2015: 158).

Organization of the Study

This dissertation is divided into five chapters, each of which focuses on a specific aspect of the study.

In the first chapter, general information about the scope of the research will be provided to let the reader gain some insight into the study. This will be followed by the aim, significance, and limitations of the study, along with the research questions.

In the second chapter on literature review, various definitions of the term ‘intertextuality’ will be presented together with a comprehensive discussion of the origin and evolution of the concept of intertextuality. Within this context, leading theorists who contributed to the development of intertextuality with their views, such as Julia Kristeva (who first coined the term), Ferdinand de Saussure, Mikhail Bakhtin, Roland Barthes, Gerard Genette, Michael Riffaterre, Harold Bloom, and Robert S. Miola will be discussed in detail. In addition, special emphasis will be placed on the use of intertextual elements in postmodern literature, with particular reference to several postmodern writers who employed various forms of intertextuality in their works. In this chapter, the relationship between intertextuality and translation will also be discussed in detail. In fact, there is a general tendency towards linking the concept of intertextuality with translation studies. As a phenomenon of literary texts, intertextuality is closely related to the translation of fictional writing. Given the close connection between intertextuality and translation, it should be noted that only when intertextual elements are identified by the reader does a work of fiction turn into a literary text (Klimovich, 2014: 255-6).

The third chapter introduces the methodology of the study. It explains the way the research will be designed and the methods by which data will be collected. In the data collection process ‘qualitative content analysis’ will be used so as to determine intertextual elements and identify the translation strategies employed in the works under discussion. In this study, the reliability of the content analysis will be tested through an ‘inter-coder reliability form’, in which two independent researchers will code the same text to identify the basic orientations of the translators; whether they adopted a source-oriented or target-oriented approach.

The fourth chapter includes an analysis of the intertextual elements in the Turkish translations of the novels will be conducted in the light of Robert S. Miola's classification. More specifically, a discussion of the way these intertextual elements can be rendered into Turkish in each novel will be made on the basis of Lawrence Venuti and Galina Denissova and Ritva Leppihalme's views on translating intertextuality. The same chapter also includes a brief discussion on John Fowles's *The French Lieutenant's Woman*, Edgar Lawrence Doctorow's *Ragtime*, and Michael Ondaatje's *The English Patient*, with special focus on intertextual references to historical figures and events. In this chapter, the translators' individual styles of rendering the novels will also be discussed.

The final chapter comprises the conclusion of the study. In this section, the research questions proposed in the 'Introduction' part will be answered on the basis of the results obtained in Chapter IV. Along with this, a discussion will be presented on various intertextual elements extracted from several parts of the source texts, as well as on the ways in which these elements were transferred to their Turkish translations.

Limitations of the Study

Based on the theoretical framework presented earlier, a comprehensive analysis of three novels will be made in terms of the use of intertextual elements: John Fowles's *The French Lieutenant's Woman*, Edgar Lawrence Doctorow's *Ragtime* and Michael Ondaatje's *The English Patient*. The original works were all set and written at a different time, so the relationship of the authors with the intertextual elements in these works is a special one. Many of those elements are also time-specific references that belong to a particular time, and therefore they may be unknown even to the current readers of the source culture. First, the intertextual elements will be identified. Then, a comprehensive discussion will be made on the way these elements are reflected in their Turkish translations. The Turkish versions of the novels selected for this study are: *Fransız Teğmenin Kadını* (1995) by Aslı Biçen and *Askerin Kadını* (1972) by Nihal Yeğinoğlu; *Çirkef* (1976) by Azize Bergin and *Caz Dönemi* (2000) by Tomris Uyar, and *İngiliz Casus* (1997) and *İngiliz Hasta* (2018) by Ahu Antmen. The scope of this study is limited to identifying and analyzing the translations of intertextual elements in the novels under discussion. Other textual features have been left out of the study.

The foremost reason for singling out these novels for this study is that they are typical examples of the tradition of historiographic metafiction, distinguished by references to historical and literary texts or figures. They have been chosen mainly because they abound in intertextual references, such as quotations and allusions in direct or indirect forms. Not only do these references pose special difficulties in the process of transfer to the target language and culture, but they also provide us with the chance to gain insight into the strategies that the translators employed in dealing with them.



2. LITERATURE REVIEW

2.1. Historical and Theoretical Background of Postmodernism

Postmodernism is a broad phenomenon referring to “the collection of literary and cultural movements” (Malpas, 2005: 12) that became dominant after the modernist period in the second half of the nineteenth century and the first half of the twentieth across Europe and North America (2005: 12). Postmodernism aims to criticize “objective rationality and identity” and analyzes the reflections of this criticism in philosophical, literary and cultural issues. Basically, postmodernism is a philosophical theory concerned with the implications of knowledge, and man’s ability to understand reality. It is based on a series of “metaphysical claims” regarding language and meaning (Sweetman, 1999: 2).

Postmodern literature represents a radicalized version of modernism, which comprises a surfeit of patterns of “intertextuality, carnivalization, estrangement and polysemy” (Zima, 2010: 193). Postmodern writing emerges as a reaction at once to “modernity as the modern age” and to “modernism as late modernity”. Actually, its criticism of modernity is closely connected with the critical attitude it takes toward modernism. Postmodern writers set themselves firmly against the “metaphysical and ideological” quests of modernists such as “Proust, Kafka, Moravia or Thomas Mann”. By so doing, they refuse to deal with “the Platonic, Christian, rationalist and Hegelian” preoccupation with “the essence behind appearance”, an idea both “Marxism and psychoanalysis” are closely concerned with. From this point of view, postmodern writers can be said to follow the ideas of Nietzsche who took no interest in Plato’s and Hegel’s notion of essence (195).

Postmodernist fiction is an international concept represented by many literary figures throughout the world such as “Günter Grass and Peter Handke (Germany); Georges Perec and Monique Wittig (France); Umberto Eco and Italo Calvino (Italy); Angela Carter and Salman Rushdie (Britain); Stanislaw Lem (Poland); Milan Kundera (former Czechoslovakia); Mario Vargas Llosa (Peru); Gabriel Garcia Marquez (Colombia); J. M. Coetzee (South Africa); and Peter Carey (Australia)” (Lewis, 2001: 123). In *A Poetics of Postmodernism: History, Theory, Fiction* Linda Hutcheon argues that postmodern fiction lets the reader see the past as a phenomenon that is rather hard to cope with (Malpas, 2005: 26). Accordingly, this kind of fiction deals with “contradictory texts, events and artefacts”

(2005: 26) resulting from complex questions that arise as to the very nature of “identity and subjectivity; the question of reference and representation; the intertextual nature of the past; and the ideological implications of writing about history” (as cited in Malpas, 2005: 26). It is rather difficult for readers to understand the form and content of postmodern texts. In fact, postmodern literature disrupts the conventional norms of writing to the point where the reader becomes unsettled in the process of comprehending the content and structure of the text (Malpas, 2005: 30). The author of the postmodern text requires the reader to actively involved in the narrative and brings his/her own interpretation. As with postmodern texts, in Ergodic literature, a great deal of effort is required on the part of the reader to understand the text in its full implications: “nontrivial effort is required to allow the reader to traverse the text” (1997: 1). The term ‘ergodic’ was first coined by Espen Aarseth in his work *Cybertext: Perspectives on Ergodic Literature* (1997). This kind of literature is closely linked with postmodern studies, mainly because it requires the reader to decipher the meanings inherent in a given text.

2.2. Features of Postmodernist Fiction

In his chapter titled ‘Postmodernism and Literature’ within the edited book *The Routledge Companion to Postmodernism* (2001), Barry Lewis concentrates on the typical features of the postmodernist fiction: “temporal disorder; the erosion of the sense of time; a pervasive and pointless use of pastiche; a foregrounding of words as fragmenting material signs; the loose association of ideas; paranoia; and vicious circles, or a loss of distinction between logically separate levels of discourse” (123). Each feature of the postmodernist writing will be presented in detail below:

2.2.1. Temporal Disorder (Distortion)

In *A Poetics of Postmodernism: History, Theory, Fiction*, Linda Hutcheon points that postmodernist fiction is best produced through the works of ‘historiographic metafiction’, which reflects a “distorted” version of historical events through deliberate manipulation. Temporal disorder (distortion) can be manifested in a variety of ways: “apocryphal history, anachronism, or the blending of history and fantasy” (Lewis, 2001:124). ‘Apocryphal history’ involves falsified versions of historical facts. To cite one example, in Kazuo Ishiguro’s novel *The Remains of the Day* (1989), it is implied that a butler working in a

mansion assumed a small but important role in the “appeasement policy” followed by Britain in order to prevent Germany from expanding its territory (2001: 124). The aim of Britain’s policy, which included making concessions to Germany, was to prevent a possible conflict before the Second World War; however, this policy ended up in failure. This is a typical example of distortion in that in real history the key figure who implemented Britain’s appeasement policy was British Prime Minister Neville Chamberlain.

In sharp contrast to “classic” historical fiction which avoids anachronism by linking the “inner structure” of its fictional worlds with that of the real world, postmodernist fiction abounds in varieties of anachronism, with history made more visible for readers through a combination of history and fantasy (McHale, 1987: 90). Clearly, anachronism disrupts the normal flow of time by combining past events with present ones. To cite one example, in Graham Swift’s *Waterland* (1983), the distinction between historical facts and fantasy is made obscure by a schoolteacher, Tom Crick, who intersperses his description of the French Revolution with his memories and unreal anecdotes about his own family history (Lewis, 2001: 124).

In fact, the key features of the postmodernist revisionist historical novel are “apocryphal history, creative anachronism, historical fantasy” (2001: 90). Postmodernist writing reshapes the content of the historical facts, reinterprets them by shaking our established assumptions about an “orthodox” view of the past. Also, it changes the traditional norms of historical fiction (2001: 90). Postmodernist fiction distorts not only our sense of history, but also our conception of the present. Often, the flow of narrative in modernist fiction unfolds in such a way that there is a critical moment at which characters find the opportunity to gain a sudden insight into reality. By contrast, in postmodernist fiction, several events that have no relevance to one another may happen at the same time without being accompanied by any moment of “epiphany” for the characters involved (2001:124).

2.2.2. Pastiche

Pastiche is a unique narrative formed through a combination of various genres, while at the same time comprising elements like "metafiction and temporal distortion". To cite an example, Thomas Pynchon’s novels include elements from detective fiction, science fiction; pop culture references; real contemporary and historical figures (Mambrol, 2016).

In his essay, “The Literature of Exhaustion” (1967), John Barth pointed out that the traditional devices of fiction reached a turning point where they were not able to meet the requirements of “the electronic age”. He further argued that both “realism” and “modernism” had come to an end -a claim that was regarded by some critics as a testimony to his involvement in the death of the novel: “(Barth) had not only joined the novel’s funeral procession, but was volunteering to be chief pall-bearer” (Lewis, 2001:124). However, these critics failed to note his hopeful vision that “the corpse could be revived by stitching together the amputated limbs and digits in new permutations: by pastiche, in other words” (2001: 125). Viewed from this perspective, pastiche emerged out of a sense of "frustration" resulting from the fact that “everything (had) been done before” (2001: 125). In his chapter titled “Postmodernism and Consumer Society” within the edited book *Postmodern Culture* (1985), Fredric Jameson wrote “the writers and artists of the present day will no longer be able to invent new styles and worlds - they've already been invented; only a limited number of combinations are possible; the most unique ones have been thought of already” (115).

2.2.3. Fragmentation

Postmodern literature is characterized by a "distrust of wholeness and completion" (Lewis, 2001:127). For example, in *The French Lieutenant's Woman*, John Fowles breaks up the normal flow of narrative by employing a “guerrilla tactic”, confronting the reader with fragmented images, like Marx, Darwin and others. Another form of fragmentation is disintegrating the text into short pieces or sections by using space, titles, numbers or symbols. Postmodern writers employ this technique to leave novels or stories "open-ended and inconclusive" (2001: 127). Typical of this fragmented narrative are the novels and short stories of Richard Brautigan and Donald Barthelme. Also, some authors go so far as to break up the conventional order of the text by using “illustrations, typography, or mixed media” (2001: 127). As Raymond Federman wrote in the introduction to *Surfiction: Fiction Now... and Tomorrow* (1975): “In those spaces where there is nothing to write, the fiction writer can, at any time, introduce material (quotations, pictures, diagrams, charts, designs, pieces of other discourses, etc.) totally unrelated to the story” (as cited in Lewis, 2001: 127).

2.2.4. Looseness of Association

Looseness of Association refers to composing a disjointed text by integrating a strong element of chance into writing, thus creating a sense of disappointment in readers who expect a smooth flow of narrative. In postmodern fiction anything can happen any time. For example, William Burroughs relies heavily on the concept of 'serendipity', so typical of his novel *Naked Lunch* (1962), whose sections were arranged as a series of short and loosely connected pieces of writing. Burroughs pointed out that the chapters were deliberately structured with no coherence among them so that they could be read in any order (Lewis, 2001:128). In his other novels, Burroughs employs the technique of 'cut-up', which was inspired by Cubism and Dadaism in the visual arts: a chance creation "where a text is literally cut up with scissors and rearranged to create a new text" (Lewis, 2001:128-29). As a postmodernist writer, Burroughs uses special techniques to circumvent the restrictions of ordinary fiction, deliberately filling his novels with chance events to emphasize the unpredictable nature of human experience (Lewis, 2001:129).

2.2.5. Paranoia

The protagonists of postmodernist fiction often suffer from paranoia, the dread that the course of your life is shaped by others, the fear that you have little control over your life (Lewis, 2001:129). Postmodernist writing is noted by many kinds of anxieties: distrust of a static life, the hatred of being confined to a particular location or identity, the paranoiac thought that others are laying secret plots against the individual, and a consequent effort to take counter measures against them (2001: 130).

2.2.6. Vicious Circles

In postmodernist writing, vicious circles appear when text and real world are mingled with each other. In other words, the line between real life and the world of the text disappears - the author may suddenly get into the text or a historical figure may appear as one of the fictional characters. In realist literature, the author never intervenes directly in the flow of narrative, but rather figures as a voice that helps the reader interpret the novel's themes and events correctly. In modernist fiction, the author is excluded from the text altogether.

However, in the postmodernist fiction, text and real world are combined when the author becomes part of the narrative (Lewis, 2001:131-32).

To sum up, the postmodernist writing is characterized by features such as “recurrent linking of mental illness, the fractures of late capitalist society and the linguistic experiments of contemporary writing” (Lewis, 2001:133). Among the other features of this kind of writing are “temporal disorder, involuntary impersonation of other voices (or pastiche), fragmentation, looseness of association, paranoia, and the creation of vicious circles”, which are the various forms of the language disorders manifested in postmodernist fiction (2001: 133).

2.3. Historiographic Metafiction as a Subgenre of Postmodernist Fiction

The world in which the text is situated is one of intertextual discourse. This is a reflection of the postmodern world which is characterized by self-reflexivity and parodic intertextuality. Linda Hutcheon coined the term ‘historiographic metafiction’, as different from historical fiction, to describe a world full of paradoxes (Taghizadeh & Ebrahimi, 2015: 1909). In order to gain some insight into the meaning and implications of the term ‘metafiction’, one must first find out how it originated. The term was first coined by the American critic and novelist William H. Gass. Yet, terms such as ‘metapolitics’, ‘metarhetoric’ and ‘metatheatre’ can be regarded as a manifestation of a general trend that has become popular since the 1960s, “a more general cultural interest in the problem of how human beings reflect, construct and mediate their experience of the world”. Individuals in real life are conceived of as characters in the world of fiction who enact various roles in different situations. This way of looking at individual existence becomes “a useful model for understanding the construction of subjectivity in the world outside novels” (Waugh, 1984:3). An imaginary world created through the use of language, literary fiction is seen as “a useful model for learning about the construction of ‘reality’ itself” (1984:3).

Instead of an objective presentation of the past, a constructing and interpreting attitude is adopted. In the postmodern period, Ranke's conception of history as an objective recording of events was challenged by the views of scholars such as Hegel, Droysen, Nietzsche, Croce, and others. With historiographic metafiction, subjectivity and interpretation became an important part of historical representation, clearly manifested in "the choice of narrative

strategy, explanatory paradigm, or ideological encoding". Special emphasis is placed on the changeable and equivocal nature of history, as opposed to the traditional view of the past as an unchanging reality (Hutcheon, 1989:74).

As a dominant feature of a postmodern literary work, metafiction has been defined by literary critics in various ways. John Barth offers a brief definition of the term defining it as "a novel which imitates a novel rather than the world" (2013: 161). Patricia Waugh, expands the scope of metafiction further by defining it as "fictional writing which self-consciously and systematically draws attention to itself as an artifact to pose questions about the relationship between fiction and reality" (1984:2). Based on these definitions, one can infer that metafiction does not aim to create a new narrative form; rather, it intends to remould an existing narrative in another form. The main goal of metafiction is to "explore a theory of writing through the practice of writing" (1984:2).

At the heart of metafictional novels is an essential dichotomy: the creation of "a fictional illusion (as in traditional realism)" and the unveiling of that "illusion". Metafiction is characterized by a conflict arising from the operation of two processes at the same time: the attempt "to create a fiction and to make a statement about the creation of that fiction". This conflict causes the distinction between 'creation' and 'criticism' to be blurred, leading to the blending of the notions of 'interpretation' and 'deconstruction' (Waugh, 1984:6). During the process of reading, readers are made to create in their imagination a historical world which they believe to be "real" within the context of the novel. Eventually, however, the author of the metafictional novel breaks this illusion by occasionally intervening in the process to remind readers that what they are reading is nothing but a fictional work (Kırca, 2009:15). Waugh further claims that metafictional novels present history as "a multiplicity of 'alternative worlds', as fictional as, but other than, the worlds of novels" (1984:105). Authors of metafictional novels stress the fictional nature of history by inserting real historical events and figures into the fictional worlds they create. As Waugh points out, "In the midst of their overtly fictional or 'alternative' worlds, these novels do present the reader with 'perfect matches'. They offer not 'general matches' (as realism) but historically determinate particulars" (1984: 105). Waugh contends that when historical incidents and personages are incorporated into the context of historical writing, they are inevitably "recontextualized"; this process, she argues, reveals that "history, to this extent, is also 'fictional,' also a set of 'alternative worlds'" (1984: 106).

A term coined by the Canadian critic Linda Hutcheon in 1988, 'historiographic metafiction' signifies a fundamentally "self-reflexive" type of writing that uses metafictional strategies in order to emphasize the problematic nature of both fictional and non-fictional historical writing. In her *A Poetics of Postmodernism*, Linda Hutcheon points out that postmodernism addresses the problematic nature of the past as an object of knowledge for people living in the present-day world: "The past really did exist. The question is: how can we know that past today—and what can we know of it?" (1988:92). Historiographic metafiction underscores the problematic nature of the relationship between objective recording of historical events and their narration at the present moment (1988: 93). Historiographic metafiction highlights the idea that historical "facts" are constructed ideologically. As Hutcheon points out, "All past 'events' are potential historical 'facts,' but the ones that become facts are those that are chosen to be narrated. [...] This distinction between brute event and meaning-granted fact is one with which postmodern fiction seems obsessed" (1989:75). Historiographic metafiction particularly foregrounds past figures and events that are usually ignored in historical records, subverting and re-narrating their stories in different ways. Various ways of looking back to the past are created as alternatives to the widely accepted accounts of history. (Kırca, 2009: 18).

As Hutcheon discussed in her first book, *Narcissistic Narrative* (1984), historiographic metafiction has a dual connection with the reader: While on the one hand it has a "didactic" aspect manifested in its attempt to teach readers about history, on the other hand it gives readers the freedom to question, analyze, and even co-write its narrative (in the Barthesian's sense). It wouldn't be wrong to say that historiographic metafiction, instead of merging history and fiction, which would remove the possibility of representing reality, expects readers "to explore the space" between the two, thus presenting "the boundary" between history and fiction as problematic. Hence, readers are always conscious of the fictional nature of the historical figures and incidents in a text; at the same time, they are always reminded of the connection of these incidents with real events. (Nicol, 2009: 103). Accordingly, *The French Lieutenant's Woman* can be considered both "didactic" and "writerly", as it at once presents a criticism of realism and makes an attempt to reshape it. Actually, *The French Lieutenant's Woman* re-interprets a Victorian novel, the outcome of which is a realistic depiction of a historical period lying outside itself and "a self-reflexive piece of artifice", and the "workings" of the artistic world lying inside (Nicol, 2009: 111).

The historical novel is a genre of literature which dates back to the beginning of the nineteenth century, marked by pioneering novels by Walter Scott, e.g. *Waverley* (1814). Also within the same category are the widely popular books written in later years of the century, such as Alexandre Dumas's *The Three Musketeers* (1844), James Fenimore Cooper's *The Last of the Mohicans* (1859), and Leo Tolstoy's *War and Peace* (1863–9). The historical novel often deals with a particular historical event which has occurred a couple of decades before it appears in literary world. Incidents in the novel revolve around a main character (a real historical figure or a fictional character) who has lived through real historical events, the results of which are known to the reader (Nicol, 2009: 100). The classic historical novel of the nineteenth century depicts the social, cultural, economic and political conditions of the period it refers to. At the same time, it presents a realistic account of the way the contemporary society looked at the world (Nicol, 2009: 100). Postmodern writers like Linda Hutcheon and Hayden White, however, argue that in the nineteenth century - in sharp opposition to the twentieth century - it was widely believed that history and literature were closely related, mainly because realist art assumed that the novel was factual. This belief in the relationship between the two disciplines did not rest on the idea that history was fictional. Postmodern fiction is somewhat in conflict with the other trends in the twentieth century which viewed aesthetics as independent from historiography. Again, it builds a relationship between art and history; yet, postmodern fiction tends to subordinate history to fiction, claiming that "the writing of history is dependent upon the principles of fiction" (2009: 100-101).

2.4. The Theory of Intertextuality

"Until then I had thought each book spoke of the things, human or divine, that lie outside books. Now I realized that not infrequently books speak of books: it is as if they spoke among themselves."

(Umberto Eco, *The Name of the Rose*, p. 168)

2.4.1. Intertextuality

As a term rooted in Poststructuralist thought, intertextuality dismisses the conception of a text as an independent entity produced by a single writer. Rather, any piece of writing is a collage of previous texts, which means that it is not produced in isolation from other

works. This point is clearly underscored by Vincent B. Leitch, who, in his work *Deconstructive Criticism: An Advanced Introduction*, defines intertextuality as

... a set of relations with other texts. Its system of language, its grammar, its lexicon drag along numerous bits and pieces traces of history so that the text resembles a cultural Salvation Army outlet with unaccountable collections of incompatible ideas, beliefs, and sources (1983: 59).

The term intertextuality resists a comprehensive definition, as it has, by its very nature, many different aspects and features. Intertextuality can be broadly defined as the interrelationship between a text and other texts so that they interact with another, which implies that a text can never have a unique meaning independent of other texts. Intertextuality, in its simplest sense, suggests the presence of one or more texts within another text, that is to say, referring to other sources, either explicitly or implicitly. The concept of Intertextuality is one of the seven standards of textuality; the others being “cohesion, coherence, intentionality, acceptability, informativity, and situationality” (Beaugrande & Dressler, 2002: 2). Intertextuality has to do with the factors based on the idea that readers can make use of a given text only if they have a knowledge of previously written texts (2002: 17).

In his essay ‘The Strategy of Forms’, Laurent Jenny describes intertextuality as “a language whose vocabulary is the sum of all existing texts” (as cited in Allen, 2000: 114). If the reader is mainly interested in grasping the meaning of the text, s/he will conceive of intertextuality as a textual pattern which breaks up the standard structure of the text (2000: 114). In the words of Jenny: “The problem of intertextuality is to bind together several texts in one without their destroying each other and without the [text] ... being torn apart as a structural whole” (as cited in Allen, 2000: 114). Evgeniya D. Malenova defines intertextuality as an important phenomenon that provides the author with infinite amount of possibilities offered by many types of discourse operating across the world in a cultural framework, “a kind of communicational matrix containing all texts (verbal and multimodal) and, at the same time, penetrating these texts by references, allusions, quotations, hints and other means of addressing” (Malenova, 2018: 164). In his book, *Genre: The New Critical Idiom*, John Frow makes a clear distinction between ‘citation’ and ‘intertextuality’. He defines citation as “the shifting of text from one textual and generic context to another” (2006: 45). Considering intertextuality to be a more general term than citation, Frow defines

the former as “the range of processes by which a text invokes another, but also the way texts are constituted as such by their relationships with other texts. No text is unique; we could not recognize it if it were” (2006: 48).

In his book, *A Glossary of Literary Terms*, the literary critic M. H. Abrams elaborates on the term intertextuality, defining this concept as follows,

The term intertextuality is used to signify the multiple ways in which any one literary text is made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always already" in place and constitute the discourses into which we are born (1999: 317).

As a matter of fact, as Abrams pointed out, no single text comes into being as a self-sufficient entity or can be viewed as having a stable meaning but is, rather, necessarily connected with previous and later texts. It is because that literary texts consist of “systems, codes and traditions” which are established by previous works of literature. To quote Michel Foucault further on the subject:

The frontiers of a book are never clear-cut: beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network... The book is not simply the object that one holds in one's hands... Its unity is variable and relative (as cited in Chandler, 2007: 201).

Therefore, the text, as Graham Allen argues, “is not an individual, isolated object but, rather, a compilation of cultural textuality” (2000: 36). Focusing on the importance of relations and influences between texts, Graham Allen holds that “the act of reading... plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts” (2000: 1). From this statement, one can infer that a text gains meaning as the reader becomes mentally involved in it with a social, cultural and historical perspective. The more cognitive effort the reader puts into the process of identifying an intertextual sign, which has a special meaning embedded in its intertextual nature, the more intertextual satisfaction he/she derives from the process (Malenova, 2018: 165).

Judith Still and Michael Worton maintain that “the writer is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind” (1990: 1). Stressing a significant aspect of the reading process in textual analysis, Still and Worton further argue that “a text is available only through some process of reading; what is produced at the moment of reading is due to the cross-fertilisation of the packaged textual material (say, a book) by all the texts which the reader brings to it” (1990: 1-2). Here, an important aspect of intertextual reading is that readers try to make sense of the text they are reading, using their background knowledge and experience. Furthermore, intertextual reading enhances readers' engagement with texts to the point where they are able to become actively involved with texts all through the reading process. As there are various ways of reading a text, each reader is expected to approach the text with different “expectations, interests, viewpoints and prior reading experiences” (Simandan, 2010: 12). In the act of reading a literary work, readers attempt to derive their own meanings from the text, regardless of the message the author intends to give whether implicitly or explicitly. In other words, while literary texts contain meanings embedded in them, readers bring into the text their own ways of understanding or interpreting the text. As a matter of fact, intertextuality refers to a phenomenon far beyond the issue of how an author has influenced another; one that calls attention to the reader's privileged position in understanding or interpreting a text. So, one can assume that the reader's ability to identify the intertextual elements overtly or covertly found in a literary text enables him/her to comprehend the text better (Ahmadian and Yazdani, 2013: 156). Equally important from the intertextual point of view is the notion that literary texts interact with one another to produce new meanings; yet each text exists as an individual entity. With regard to intertextuality, any text has a double nature: it can appear in a prototext, a source text full of intertextual signs; as well as in a metatext, a target text interpreting and explaining the implications of those intertextual signs (Malenova, 2018: 165). The author of the original text employs special intertextual tools which let readers identify artistic elements as intertextual signs. The Russian scholar Galina Denissova argues that an intertextual sign can become embedded in a target text in three ways: “using metaphorical names and titles; using direct, indirect or transformed quotations; introducing implied or explicit allusions and reminiscences into metatext” (Malenova, 2018: 165). In his famous novel *The Name of the Rose*, the postmodern scholar Umberto Eco said: “books always speak of other books, and every story tells a story that has already been told” (as cited in Butler, 2002: 32). This argument results in a sort of “textual idealism”, since all texts are

continuously related to others, rather than to any entity that lies outside the text. To borrow Derrida's terminology, every text " 'disseminates' variations on previously established concepts or ideas" (Butler, 2002: 32).

According to the literary theorist Ziva Ben-Porat, intertextual references will create no effect unless they are detected by the reader. Ben-Porat sorts out five phases in the process of reading an intertextual text: "(1) recognition of the intertextual marker given in the text, (2) identification of the marked elements as components of another system, (3) identification of the evoked pre-text, (4) activation of other elements within the system of the pre-text, and finally, (5) modification of the initial local interpretation by the formulation of one or more intertextual patterns" (Lethbridge, 2003: 16-17). A text with intertextual references entails a special form of reading. It is important that the reader become actively involved with the text throughout the reading process. In addition, the reader has to be interested in and capable of capturing any cue for an intertextual allusion, as well as incorporating a specific "referent" (figure or event) into the text in which allusion is made, and finding out the intended message of the text. Taking all that into consideration, one can conclude that the reader must have what one might call "allusional competence" (2003: 16-17). There are several personal and cultural factors which influence the reader's motivation to identify intertextual allusions in a given text. Actually, one can describe this motivation as an "agreement" through which the reader can actively communicate with a different culture, recognize and feel ready to accept its basic assumptions. According to Ben-Porat, there is a strong correlation between the reader's ability to identify the intertextual element and the degree to which the author makes this element visible in his/her work. To emphasize this point, Ben-Porat calls attention to the importance of intertextual markers, which he defines as identifiable "element(s) or pattern(s) belonging to another independent text" (2003: 17).

Another approach to intertextuality is proposed by the German scholar Heinrich Plett, who classifies the process of reading an intertextual text into three stages: "disintegration of perceptual continuum, verification of alien element, reintegration of alien element and resumption of perceptual continuum" (2003: 16-17).

2.4.2. Various Approaches to Intertextuality

It is important to enhance readers' awareness about intertextuality in literary texts, and hence to develop taxonomies that will help readers identify intertextual elements in works of literature. Below is a discussion of several approaches of intertextuality drawn from various theoretical studies conducted in the field of social sciences.

2.4.2.1. Michael Halliday's approach to intertextuality

Michael Halliday argues that intertextuality is an important aspect of the history and archeology of a given text. According to him, intertextuality is "the chain of cycles of text generation" (as cited in Ahmadian & Yazdani, 2013: 158). Each text takes shape in history and each preceding text is "a part of the history of that text" (158). Thus, one can conclude that history is "not only the past of an event (text), but also "a chain of text production" (158). Halliday claims that intertextual associations between literary works appear in the form of allusions: "Intertextuality is... the set of acts of meaning to which the given act of meaning makes allusion. This is familiar in literature and philology as 'allusion' and in semiotics as 'intertextuality' (emphasis original) ..." (as cited in Ahmadian & Yazdani, 2013: 158).

2.4.2.2. Norman Fairclough's approach to intertextuality

Norman Fairclough takes a linguistic approach to intertextuality, holding the view that speakers use intertextual elements as a strategy to produce "a more effective discourse" within a given situation by focusing on "generic" characteristics. His way of using the concept of intertextuality is remarkably different from Kristeva's in the sense that he intended to apply the term particularly to the field of discourse analysis (Panagiotidou, 2011: 14). Fairclough analyzes the concept of intertextuality in two categories: 'manifest intertextuality' and 'constitutive intertextuality'. While the former involves intertextual elements such as "presupposition, negation, parody, irony, etc.", the latter (also called 'interdiscursivity') comprises the interaction of discursive elements in a text, such as "structure, form, or genre" (2011: 13-14).

2.4.2.3. Thomas Bloor's and Meriel Bloor's approach to intertextuality

Thomas Bloor and Meriel Bloor argue that intertextuality exists in all kinds of texts, including literary, journalistic, and scientific texts. However, they believe it is in literary texts that intertextuality is manifested in the best way. Bloor and Bloor consider intertextuality to be the “intrusion” (or “adaptation”) in newly written texts of elements from texts published earlier. This intrusion can occur in various forms: as direct/indirect quotation from previous texts into the new one, or “hybridization”, or the blending of genres into one another. According to Bloor and Bloor, in the process of analyzing a text, one can break down intertextual references into two categories/levels: (1) “linguistic” level or “lexical and grammatical units”; (2) “textual or intertextual level”. While the former signifies “linguistic development, style and stylistic features of the text”, the latter signifies “elements and examples of internal structure of the text” (Ahmadian & Yazdani, 2013: 159).

2.4.2.4. Rob Pope's approach to intertextuality

Another scholar with substantial views on the concept of intertextuality, Rob Pope defines this term as “the relation between one text and another” (2002: 246). In his study on the subject, Pope mentions three kinds of intertextuality: explicit, implied and inferred. Explicit intertextuality includes all the texts which are openly alluded to, as well as all the relevant sources the writer made use of in his/her work. As an example of explicit intertextuality, one can cite T.S. Eliot's *The Waste Land* with its “annotated references” to Shakespeare's *The Tempest*. Implied intertextuality involves all “passing allusions” to other texts (including texts in the same genre), as well as all kinds of effects (particularly ironic and satiric) which are intentionally employed by the author to alert the reader in the reading process. A typical example of implied intertextuality can be found in the opening line of T.S. Eliot's *The Waste Land*, which is marked by an ironic inversion of the first of line of Chaucer's General Prologue: ‘April is the cruellest month’ as against Chaucer's ‘Aprille with his shoures soote [sweet]’. From the definition of this type of intertextuality, one can infer that implied intertextuality is always “more subtle and indirect” – and harder to detect – than explicit intertextuality” (Pope, 2002: 246). Inferred intertextuality involves references that have to do with the associations readers make with the other texts they have previously read, which let them comprehend the text they are presently reading. In the case of inferred intertextuality, references to other texts come into play as a result of the mental processes

that occur in the reader's mind, rather than of an attempt on the author's part to integrate intertextual elements into the work in hand. The point is that the meaning of a text can be derived through comparing and contrasting it with other texts. Hence, inferred intertextuality is at once "the most open and the most demanding kind of textuality". It is "a critical technique...a process of intertextual weaving rather than a finished web" (246-247).

2.4.2.5. David Birch's approach to intertextuality

Writing in the same line, the British scholar David Birch (1986, 1989) applies intertextuality to the field of stylistics, integrating social-political, cultural and ideological elements into the analysis of literary texts. In his article 'Working Effects with Words' Whose Words?: Stylistics and Reader Intertextuality', Birch (1989) elaborates on the work of the Singaporean poet Edwin Thumboo in order to illustrate how one can gain insight into meanings and associations built up by readers, rather than 'meanings supposedly encoded ... by a writer'. He suggests that one should attach more importance readers' intertextuality, which is a reflection of their knowledge and experiences, as well as to the meanings that can be created by readers. In fact, Birch emphasizes the importance of taking "traditional stylistics" beyond the limits of a given text, thus making it "interdisciplinary and reader-oriented" (Panagiotidou, 2011: 15).

2.4.3. Intertextuality in Literature

Writers often include in their works ideas taken from previous works in order to offer the reader a new perspective. In fact, when reading a literary work marked by intertextual references that bear the traces of other works, the reader finds the opportunity to gain some insight into "the related assumptions, effects, and ideas of the other text", and to interpret the work s/he is reading in different ways. For writers, intertextuality becomes an effective tool that allows them to create works with "new perspectives and possibilities (*Literary Devices*, 2021).

Sometimes, intertextuality manifests itself in the form of allusion. In literary texts, allusions often appear in the form of references to several characters or quotations of lines from other works. For instance, written by the American author F. Scott Fitzgerald, *The Great Gatsby* (1925) is a typical example of a work of fiction which has intertextual

connections with other works of literature. In *The Great Gatsby*, there is an allusion to *Satyricon*, a Latin work of fiction by Gaius Petronius. In *Satyricon*, the character Trimalchio is at first a slave working too hard to improve his position in life. However, later, he becomes wealthy and fond of showing off his richness and power in a very ostentatious manner. Here, the analogy between Gatsby and Trimalchio provides the novel's reader with a wider perspective on the protagonist's situation:

It was when curiosity about Gatsby was at its highest that the lights in his house failed to go on one Saturday night—and, as obscurely as it had begun, his career as Trimalchio was over (1993: 71).

Another work of fiction with intertextual references is *Beloved* (1987), a novel written by the American writer Toni Morrison. The story depicts the post-Civil War African American life with several allusions to the Bible. A case in point is the character of Vashti, Stamp Paid's wife, who is compelled into a relationship with her white owner. Vashti, the fictional character in the novel, is an allusion to the Vashti mentioned in the Bible. The latter is the queen of Persia and the first wife of Persian King Ahasuerus in the Book of Esther - one of the books in the third section of the Hebrew Bible and in the Christian Old Testament.

Till one morning Vashti came in and sat by the window. A Sunday. We worked our own patches on Sunday. She sat by the window looking out of it. 'I'm back,' she said. 'I'm back, Josh.' (1987: 233).

A typical example work of fiction with intertextual references is *The Casebook of Victor Frankenstein* (2008), a novel written by Peter Ackroyd who recreates Mary Shelley's famous novel *Frankenstein* (1818) by keeping the character 'Victor' unchanged in his story. In Ackroyd's novel, Victor, like the main character of Shelley's novel, is an enthusiastic scientist who aims to unravel the mystery of life and makes experiments to breathe new life into dead bodies, but in the end he turns out to be a monstrous creature again. In order to widen the intertextual network of the novel, Ackroyd not only adapted Shelley's *Frankenstein*, but also integrated into it the historical events which took place in Shelley's life. Besides this, Ackroyd makes allusions to various historical characters incorporating them into the fictional world of the novel, among them "William Wordsworth, Samuel Taylor Coleridge, Keats, Percy Bysshe Shelley, Mary Shelley herself and her father William Godwin, Lord Byron, and John William Polidori, who wrote the progenitor novella *The Vampyre*" (Kırca and Munar, 2014: 132-133).

Still another example of intertextuality is Will Self's *Dorian: An Imitation* (2002), which is regarded as an adapted version of Oscar Wilde's *The Picture of Dorian Gray* (1890) (Şahin, 2019:36). Self included Wilde's characters in his novel, integrating them into the contemporary world probably because he wanted to demonstrate what Oscar Wilde's characters would have experienced if they had lived in the 20th century (37). The major difference between the two novels is that while Self depicted "gay relations, homosexuality and drug use, giving details of their sexual fantasies and drug use scenes" in an explicit manner in his novel, Wilde portrayed them implicitly due to social and governmental restrictions (37). In addition to this, there is another intertextual element in the novel, the portrait, which is an important symbol serving as a mirror that reflects Dorian's sins and guilty conscience. In the revised version (*Dorian: An Imitation*), the portrait becomes a video installation named "Cathode Narcissus", a means of showing Dorian's sinful and infected body, while he remains young and beautiful. The name of the video -Cathode Narcissus- can be regarded as an allusion to "Narcissism" intended to emphasize Dorian's preoccupation with the thought of his appearance (43).

Still another example of intertextuality is James Joyce's *Ulysses* (1922), which is a modernist novel and involves a large number of inverted citations and implicit allusions intended to create "the ironic effect and the wordplay" in the novel (200). The novel involves a great many references to famous works of world literature, such as plays and sonnets of William Shakespeare and poems of Walt Whitman, William Blake, and Lord Byron. Notably, there are several references to Dante's *Divine Comedy*, one of which appears at the beginning of *Proteus* – the Episode 3 of *Ulysses*. This episode includes an implicit reference to the figure of 'Aristotle' and his ideas regarding visible and audible forms mentioned in *Aristotle's De Anima: Books II and III* (201). In addition to this, Joyce borrows a quotation from *Divine Comedy* in which Aristotle is implicitly referred to as one of the non-Christians living in the Hell's first circle: the Limbo. In this quotation, the phrase marked in bold letters means "master of those that know" in English. Here, Dante wants to show his gratitude to Aristotle whom he calls 'Maestro' (Master), for he has benefited from Aristotle's writings and teachings:

Ineluctable modality of the visible... Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured... Bald he was and a millionaire, **maestro di color che sanno** (Joyce 1922: 32; as cited in Bondarenko, 2019: 201).

A typical example work of fiction with intertextual references can be seen in Joseph Conrad's *Heart of Darkness* (1899), in which there are a large number of allusions to important facts or figures in myth, religion and literature, such as "Buddha", "Virgil's Aeneid", "the New Testament", and "Dante's Inferno" "Plato", "King Arthur (round table)", "John Bunyan's Christian Allegory *Pilgrim's Progress*" "Astrea (Greek goddess of justice in Kurtz's painting)", "Goeth's *Faust*", Sleeping Beauty (an enchanted princess sleeping in a fabulous castle), Jupiter (the thunderbolts of that pitiful Jupiter), and the myth of Eldorado (Farahbakhsh, 2016: 1217-1218). In *Heart of Darkness*, when Marlow (the protagonist) arrives in France, he refers to the city as a 'whited sepulcher', a kind of tomb:

In a very few hours I arrived in a city that always makes me think of a whited sepulchre. Prejudice no doubt. I had no difficulty in finding the Company's offices (Conrad, 2002: 15).

Notably, the phrase 'whited sepulcher' is an allusion taken from Matthew 23:27-28 (The Bible), which reads: "Woe to your teachers of the law and Pharisees, you hypocrites! You are like whitewashed tombs, which look beautiful on the outside but on the inside are full of the bones of the dead and everything unclean". The importance of this Biblical allusion lies in the fact that Jesus wants to demonstrate the hypocrisy and corruption of European civilization. (Farahbakhsh, 2016: 1219).

In addition to these examples of intertextuality from Western and American Literature, it would be a good idea to mention the Turkish novelist Orhan Pamuk, the Nobel-prize winner of 2006 most of whose works have been translated into different languages. Among his works *Kara Kitap* (1990), which was translated into English by Maureen Freely as *The Black Book*, involves a large number of allusions to various authors and works from world literature.

(The narrator): I'd hardly given it a glance before I began to compose a small essay on the Cyclops, tracing its trajectory through the ages, from the monsters who terrified young girls in Dede Korkut, to the heinous creature of Homeric epics, to Deccal himself in al-Bukhari's Lives of the Prophets and the fiends who invade the vizier's harems in The Thousand and One Nights, to the apparition in the purple dress that Dante met before finding his (and my) beloved Beatrice, to the wretch that waylaid caravans in Rumi... (2011:125).

Besides allusions, Pamuk employed 'epigraphs' as another form of intertextuality in almost each section of *The Black Book*. The epigraphs from both Western and Eastern

literary world serve to foreshadow the content of the ensuing chapters, while at the same time enriching the novel with wise sayings by famous authors such as Rainer Maria Rilke, Mevlana, Şeyh Galip, Dostoyevsky, Dante, Ahmet Rasim, Edgar Allan Poe, Halit Ziya Uşaklıgil, Gustave Flaubert and Süleyman Çelebi (İslamoğlu, 2014: 28). Among them is an epigraph taken from *Shadow* - a parable by Edgar Allan Poe - one that emphasizes the transience of human life:

Ye who read are still among the living; But I who write shall have long since gone my way into the region of shadows.

Edgar Allan Poe,
“Shadow—A Parable”

Another example of epigraph can be found in Albert Camus’s play *The Just Assassins* (1949), in which the author borrows a quotation from William Shakespeare’s *Romeo and Juliet*: “O love! O life! Not life but love in death”. The use of this epigraph is highly relevant in the sense that the major characters in *The Just Assassins* -Dora and Kaliyev -are in love with each other. Just like the love affair between Romeo and Juliet, their love ends up with death (Güven, 2016: 10). In his philosophical essay *The Myth Of Sisyphus* (1942), which deals with the theme of absurdity of life on the basis of a Greek legend, Camus included the epigraph, “O my soul, do not aspire to immortal life, but exhaust the limits of the possible”. This is a quotation by Pindaros, a Greek poet who lived in the 4th century BC. In this legend, Sisyphus struggles to carry a huge stone to the top, though he knows that it will roll down again and again. The reason why Camus used this epigraph in his essay is that, ironically, humans continue to live although they know for sure that they will face death one day (2016: 11).

The notion of ‘palimpsest’, which is a variation of intertextuality, becomes a central element that links three well-known novels: Charles Dickens’ *David Copperfield*, J.D. Salinger’s *Catcher in the Rye* and Salman Rushdie’s *Midnight’s Children*. The concept of palimpsest suggests that “all writing takes place in the presence of other writings” by dethroning the writer as the only creator or source of his or her work (Williams, 2015: 170).

Commenting on the implications of intertextuality, Julia Kristeva argues that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (as cited in D’Angelo, 2010: 33), an anterior text can manifest itself in a posterior

text through the techniques such as “citations, quotations, allusions, borrowings, adaptations, appropriations, parody, pastiche, imitation” (D'Angelo, 2010: 33). To put it in another way, each text is related to other texts in a “dialogical relationship”. At this point, it would be useful to present several examples of intertextuality from various literary works to demonstrate the fact that intertextuality is a prominent and pervasive feature of most works of literature (2010: 33). One type of intertextuality widely found in literary works is ‘adaptation’, which refers to producing a story on the basis of an earlier work. Writers of adapted works recreate a former text and these recreations can be made from “book to book, from book to play, from play to film, from poem to movie”. For example, Lyman Frank Baum, an American author mainly known for his children's books, had written his famous book *The Wonderful Wizard of Oz* in 1900. A few decades later, in 1939, a film adaptation of Baum's fantasy novel *The Wonderful Wizard of Oz* came out - an ‘American musical fantasy film produced by Metro-Goldwyn-Mayer under the same name, a movie considered to be one of the greatest films of all time (*Adaptation: Creating New Meaning with Intertextuality*, 2012).

The term ‘adaptation’ comprises various ambiguous concepts such as “appropriation, domestication, imitation, rewriting, and so on” (Bastin, 2009:3). The tendency to view adaptation and translation as essentially different concepts dates back to Cicero and Horace, both of whom favored a sense-for-sense instead of a word-for-word translation. These scholars considered adaptation to be a “freer but entirely legitimate” method of translation (2009: 3). Georges L. Bastin defines adaptation “as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text” (2009: 3). In fact, adaptation involves a specific process of “transition from one genre to another: novels into film; drama into musical; the dramatization of prose narrative and prose fiction; or the inverse movement of making drama into prose narrative” (Sanders, 2006: 19). In their seminal work *Comparative Stylistics of French and English: A Methodology for Translation (French 1958 –English 1995)*, Vinay and Darbelnet make a distinction between direct and oblique translation. According to them, in cases where literal translation is not possible, the strategy of oblique translation must be used. Under this translation category there are four procedures involved: Transposition, Modulation, Equivalence, Adaptation. Vinay and Darbelnet define adaptation as “changing the cultural reference when a situation in the source culture does not exist in the target culture” (Munday, 2008: 57-58). Newmark views adaptation as “the ‘freest’ form of translation, which is mainly

used for plays (comedies and poetry). In this kind of translation, “the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten” (Newmark, 1988: 46). Adaptation (also called cultural substitution or cultural equivalent) is a type of translation in which something peculiar to one source language and culture is conveyed in a totally different way to the target language and culture so as to produce a text compatible with the target culture (Delisle, Lee-Jahnke, and Cormier, 1999: 114). In her recent book, *A Theory of Adaptation*, Linda Hutcheon claims that adaptation includes “not only film, television, radio, and the various electronic media, of course, but also theme parks, historical enactments and virtual reality experiments” (2006: xi). Hutcheon argues that, from the perspective of the reader, audience, or listener, “adaptation as adaptation is unavoidably a kind of intertextuality if the receiver is acquainted with the adapted text” (21). She further claims that adaptation can be “a creative and interpretive transposition of a recognizable other work or works” (33).

Another form of intertextuality is parody. While parody dates back to the Greeks and Romans, it also has close links with postmodernism, like the other techniques of intertextuality such as “adaptation, appropriation, pastiche, and simulation” (D'Angelo, 2010: 38). In ‘The American Heritage Dictionary of the English Language’, the term parody is defined as “a literary or artistic work that imitates the characteristic style of an author or a work for comic effect or ridicule” (as cited in D'Angelo, 2010: 38). *Oxford Dictionary of Literary Terms* (2008) describes parody as “a mocking imitation of the style of a literary work or works” (38). Writing to the same effect, the British Classical scholar Kenneth Dover holds that “parody entails imitation, but an imitation which is intended to be recognized as such and to amuse” (as cited in D'Angelo, 2010: 38). Most definitions of parody have in common, notions of “ridicule, incongruity, exaggeration, and criticism of the original” (2010: 38). Margaret Rose, an eminent scholar known for her exhaustive research on parody, describes this term as “a metafictional, intertextual, and comic form”, while Linda Hutcheon, in her book *A Theory of Parody*, defines parody not only as “a form of imitation” but also “imitation characterized by ironic inversion, not always at the expense of the parodied text”. Also, Hutcheon introduces a definition for contemporary parody as “an integrated structural modeling process of revising, replaying, inventing, and ‘transcontextualizing’ previous works of art” (2010: 38). A typical example of intertextuality as a parody of an original work is *A Tempest*, a play written by the Francophone-African writer Aime Césaire as an adapted version of William Shakespeare's famous play *The Tempest*. In *A Tempest*, Césaire

“parodies” Shakespeare’s play from a post-colonial point of view. Césaire distorts the characters and events in *The Tempest* in order to let the audience gain insight into the themes of “power, slavery, and colonialism”. Another example of parody is from travel literature *Gulliver’s Travels* by Jonathan Swift, a writer known for his satires and parodies. In the below extract from *Gulliver’s Travels*, Gulliver meets a group of people, the Lilliputians and the people of Blefuscu. There is a fierce rivalry between the two groups, who represent England and France, respectively. In fact, the hostility between the Lilliputians and the people of Blefuscu is a parody of the never-ending conflicts between the two countries.

It is to be observed that these Ambassadors spoke to me by an interpreter the language of both empires, differing as much from each other as any two in Europe, and each nation priding itself upon the antiquity, beauty, and energy of their own tongues, with an avowed contempt for that of their neighbour; yet our Emperor, standing upon the advantage he had got by the seizure of their fleet, obliged them to deliver their credentials and make their speech in the Lilliputian tongue. And it must be confessed that from the great intercourse of trade and commerce between both realms [...] there are few persons of distinction, or merchants, or seamen, who dwell in the maritime parts, but what can hold conversation in both tongues (*Gulliver’s Travels*, p. 61).

Another type of intertextuality, pastiche can be defined as “a piece of art, music, literature, etc. that intentionally copies the style of someone else’s work” (Dict. Cambridge). Though pastiche involves comic elements, it does not “mock” the original work. Authors use pastiche to imitate the style and content of a literary work as well as to establish some sort of connection between their own work and the original literary piece they copy. The kind of imitation that characterizes such works “celebrates” rather than pokes fun at the works of the prominent authors of the past. In his work *Postmodernism, or, The Cultural Logic of Late Capitalism* (1990), Fredric Jameson defines the term ‘pastiche’ as follows:

Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody’s ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists (17).

2.4.4. Intertextuality in the Novels Written In The Tradition of Historiographic Metafiction

In works of historiographic metafiction, intertextuality becomes an instrumental in bridging the gap between the past and the present. As Hutcheon (1988) puts it, "By focusing

on the transforming events into facts and using the historical signs into the depiction of history historiographic metafiction also crosses other limitations between literature and history, between fact and fiction, and between the genuine and the imaginary” (as cited in Demir, 2018: 2). In the metafictional world of such novels as Salman Rushdie's *Midnight's Children* (1981) Julian Barnes' *Flaubert's Parrot* (1984), Nigel Williams' *Star Turn* (1985), *Witchcraft* (1987) and Penelope Lively's *City of the Mind* (1991), readers will not fail to notice “the paradoxical relationship between literature and history” (Nünning, 2004: 366).

Novels written in the mode of historiographic metafiction form a bridge between historical intertexts and literature. A typical example is *The Sot-Weed Factor*, a novel written in 1960 by the American writer *John Barth*. The novel, which turns into fiction Ebenezer Cooke's 1708 sonnet, marks the beginning of Barth's postmodernism in literature. Ebenezer Cooke was an American satirical poet and lawyer born in London during the second half of the 17th century. He is usually considered by literary scholars to be the first American poet to write a satirical work. He wrote his famous poem *The Sotweed Factor, or a Voyage to Maryland, a Satyr in 1708* (Demir, 2018: 19).

In postmodern novels, particularly those written in the tradition of historiographic metafiction, writers have attempted to come up with original strategies to depict recorded historical facts and figures with new perspectives. One such example is *Slaughterhouse-Five* (1969) by the American writer Kurt Vonnegut, in which an allusion is made to ‘the Children’s Crusade’, a major event in the history of Europe. In the year 1212, a large-scale military campaign was organized to regain the Holy Land from the Muslims, in which thousands of young men were deployed. Ironically, however, the campaign ended in a failure. In this work of historiographic metafiction, Vonnegut uses the technique of parody to draw parallels between the soldiers who fought in the World War II and the children set out for this crusade – none had ever thought they would die in vain (Demir, 2018: 38).

Another example of historiographic metafiction is Salman Rushdie's *Midnight's Children* (1981), in which the author parodied an incident in the Bible by making a connection between ‘Adam’ in the Bible and ‘Aadam’ in his own story. In Genesis, Adam is the ancestor of men, for God breathed “the breath of life into the man's nostrils and [... made] a living soul” (Genesis 1-3, 35 52), and put into the Garden of Eden. Likewise, in *Midnight's Children*, Rushdie places Aadam - Aziz Saleem's forefather, in “the Edenlike

Vale of Kashmir”. However, there is a marked difference between the two incidents: in the latter, the valley started to rise up and kicked Aadam on the nose instead of embracing and nourishing him kindly (Tekin, 2010: 34-35). Having hit “his nose against a frost-hardened tussock of earth while attempting to pray, [...] he [Aadam] resolved never again to kiss earth for any god or man” (Midnight Children, 10; as cited in Tekin, 2010: 35).

The English novelist Peter Ackroyd’s *Chatterton* (1987) is a typical example of historiographic metafiction, in which the contrast between history and fiction, as well as the relationship between fact and fakery are explored within the framework of intertextuality. In the novel, Ackroyd offers readers another possibility for the end of the English poet Thomas Chatterton’s life, filling the gaps in his life story with fictional incidents that have no relevance to the actual biography of the poet. While presenting the poet’s personal life, Ackroyd also tries to ensure that readers will become conscious of “the fictionality of history” by including in the story both real and fictional writer characters (Al-Mamoori, 2015: iv). In line with the intertextual nature of the novel, Ackroyd “parodies” the personal history of the poet and realistic fiction to obscure the distinction between history and fiction. In the novel, Ackroyd provides readers with two possible biographies for Chatterton’s death -both fictional. The first version of the poet’s death is based on the idea that he committed suicide because he was bitterly disappointed with his poetry, while the second version is centered on the notion that the poet’s death resulted from his failure to treat a venereal disease he had contracted. It seems that Ackroyd supports the latter version, which can be viewed as “a parody of the Romantic cult of the ‘marvellous’ boy”, created by the first version of the poet’s death (2015: 39).

Another example of historiographic metafiction is the English writer Jeanette Winterson’s *The Passion* (1987), in which the author employs techniques such as “multiple narratives, parody and fantasy” (Eşberk, 2015: 268). In the novel, Winterson rewrites the history of Napoleon’s Empire from the perspectives of two characters from lower classes, who have little say on political matters: “a French soldier-cook, Henri, and a Venetian bisexual woman, Villanelle, who, having lost her freedom in gamble, is sold to the army as a prostitute” (Aróstegui, 2000: 8). Throughout history, the Napoleonic wars have been narrated as an account of the victories of a brave military leader, whose feats led to the expansion of the French Empire in the late eighteenth and the early nineteenth century (2000: 8). In the novel, Winterson presents a different picture of the same incidents from the point

of view of a dissappointed young man, who is at first very enthusiastic to become a soldier; but is later ruined by Napoleon's overwhelming desire for power (2000: 8-9).

Possession: A Romance (1990), a novel by Antonia Susan Byatt, is another example of historiographic metafiction, in which different voices and plural histories are presented by blurring the line between fiction and history. Works written in this tradition focus mostly on historical facts and figures that are not spoken or written about in history because of political or moral reasons. Events that are traditionally left unmentioned in history books are deliberately placed in the foreground, with a diversity of histories being created as parallels to the recorded history (Işık, 2018: 97).

The American novelist Thomas Pynchon's *Mason & Dixon* (1997) is a typical example of historiographic metafiction. The story presents a fictional account of the collaboration between Charles Mason (1728-1786) and Jeremiah Dixon (1733-1779), a county surveyor and an amateur astronomer, who resolved the border dispute between Pennsylvania and Maryland by drawing a line between the two colonies in pre-Revolutionary America. Eventually, the line came to be known as Mason-Dixon Line, which divided the North from the South. In the novel, Pynchon does not bother to reflect historical facts as they are, rather he uses those facts as a starting point for "a rollicking picaresque tale", including "songs, jokes, aphorisms and bad puns, a story populated by talking clocks, petulant automatons, oracles, ghosts, golems and a giant cheese, as well as a populous cast of humans with odd, Pynchonesque names". (Kakutani, 1997). During their journeys, Mason and Dixon travel to various towns wandering from one place to another. On one occasion, they happen to meet George Washington, Thomas Jefferson and Benjamin Franklin in scenes strongly reminiscent of the incidents narrated in E.L.Doctorow's *Ragtime* (1997).

It is important to note that most of the books above were translated into Turkish, which can be interpreted as a reflection of growing interest in the target culture and literature in rendering works of postmodern fiction, particularly historiographic metafiction, marked by a prominent feature: 'intertextuality'. Works written in the mode of historiographic metafiction blend recorded history and fiction. Accordingly, translations of works belonging to this genre become instrumental in making target readers familiar with historical facts and figures of the foreign culture, which would otherwise remain unknown to them. To cite a few examples, F. Scott Fitzgerald's *The Great Gatsby* was rendered into Turkish as

‘Muhteşem Gatsby’ by Can Yücel (2012), Fadime Kahya (2016), and several other translators. Toni Morrison’s *Beloved* was translated into Turkish by Güner Fansa (1994) as ‘Sevgili’ and by Püren Özgören (2019) as ‘Sevilen’. Salman Rushdie’s *Midnight’s Children* was rendered into Turkish by Aslı Biçen (2000) while Jeanette Winterson’s *Passion* was translated by Pınar Kür (1997). Joseph Conrad’s *Heart of Darkness* has several versions in Turkish rendered with the same title -Karanlığın Yüreği- by Sinan Fişek (2004), Ali Kayalar (2005) and several other translators in different years. Through these translations, it has become possible for target readers to gain some insight into postmodern fiction as well as its subcategory- historiographic metafiction. Thus, readers as well as translators (as readers) have been able to acquire a notion of diverse aspects of foreign culture, particularly its literary and historical heritage.

2.4.5. Intertextuality in a Historical Perspective

The concept of intertextuality cannot be restricted to a particular period of literature and the arts. Since classical antiquity, literary theorists have been preoccupied with the relations of texts to other texts (Bauman, 2004: 1). This concern with intertextuality can be noted in Aristotle’s idea that dramatic works are inspired by a large number of texts, which are part of the shared heritage of the poet and the audience (Worton and Still, 1990: 4). For instance, Homer’s *Iliad* and *Odyssey* have been a source of inspiration for many dramatists whose works recounted the siege and fall of Troy (Bauman, 2004: 1). However, in certain cultural periods there is a greater tendency to engage in intertextuality than in others. The 20th century lived through two important stages: modernism and postmodernism. As Heinrich F. Plett points out, particularly in the modernist period, intertextuality can be found in every part of culture including “literature (Eliot, Joyce), art (Picasso, Ernst), music (Stravinsky, Mahler), photography (Heartfield, Hausmann)” etc., even if it is interpreted in different ways” (1991: 26).

The American poet-critic T. S. Eliot (1888-1965) can be considered the precursor of intertextuality, in that, long before the term ‘intertextuality’ was coined, he had introduced original ideas on the significance of this concept in one of his early essays entitled “Tradition and the Individual Talent” (1919). Eliot claims that tradition serves as a source of inspiration for the poet and enhances his/her creativity. He believes that, in order to be able to write great poetry, one must have a general knowledge of the literary heritage of the past, as well

as a deep insight into “the country's language and literature” (Hennekam, 1985: 13). Eliot believes that there is a mutual relationship between the past and the present, and that both influence each other, as there is a constant interaction between poets and artists of the present and those of the past. Eliot argues that every literary work has a strong connection with the tradition and culture which it is a part of. In fact, he views culture as a wide network of texts. All texts are related to one another and exist “synchronically”. According to him, every author should have a sense of history and no text can be regarded as isolated from its own tradition (Zengin, 2016: 300). Eliot (2015) also points out that each work at once influences and is influenced by the tradition within which it is written. He regards tradition as “something to which the poet must be ‘faithful’ and something that he or she actively makes; novelty emerges out of being steeped in tradition” (as cited in Zengin, 2016: 304).

On the other hand, postmodernism expands the scope of intertextuality further, using it in unprecedented ways: “film (e.g., Woody Allen's *Play it Again, Sam*) and architecture (e.g., Charles Moore's *Piazza d'Italia*, New Orleans)” (26). Pseudo-intertextuality is the most extreme point intertextuality has reached. The term refers to “a text referring to another text that simply does not exist” as in the example of Jorge Luis Borges's *Ficciones* (26). In his essay “The Literature of Exhaustion”, John Barth, an author of intertextual stories and novels, writes about Jorge Louis Borges, elaborating on the implications of the term exhaustion: “By “exhaustion” I don't mean anything so tired as the subject of physical, moral, or intellectual decadence, only the used-upness of certain forms or exhaustion of certain possibilities - by no means necessarily a cause for despair” (2013: 162).

Intertextuality has been one of the highlights of post-modernism. However, it is a notion that is not peculiar only to postmodernist writing. Throughout history, literary texts of early periods have found an echo in later works in various forms: allusion, quotation, paraphrase, translation, adaptation, parody and travesty, each of which has existed long before postmodernism (Pfister, 1991: 209-210). It would be too much of an oversimplification to suggest that Kristeva's research on intertextuality was no more than an attempt driven by motives such as inventing a new term for various manifestations of intertextuality or categorizing them in a more systematic way. Actually, what she intended to do was “to revolutionize our notions of art, literature, text and subjectivity (1991: 211). The term “intertextuality” was first coined by Julia Kristeva in the late 1960s. The Bulgarian-French poststructuralist, Kristeva used the term on her essays on Bakhtin and intertextuality,

in “Word, Dialogue and Novel” (1966) and “The Bounded Text” (1967) (Allen, 2000: 14-15). Though the term originated in the 1960s, the phenomenon has always appeared in classical texts (Still and Worton, 1990: 2). Actually, the concept of intertextuality can be traced back to the twentieth-century linguistics, particularly to the seminal work of the Swiss linguist Ferdinand de Saussure, *Course in General Linguistics*. Emphasizing the systematic features of language, Saussure suggested that the meaning of a text changes as it interacts with other texts. He introduced a new definition of sign as a combination of two concepts: “signifier” and “signified”. Here, the term sign refers to the whole construct consisting of two components: signifier (sound-image) and signified (concept). Saussure argued that language is a system of signs. Signs are created by their relationships with other signs. In other words, no sign exists in isolation. Signs have no unified meaning of their own. Viewed from this point of view, a text is no longer a unique work produced by an author; rather, it is a piece of writing that gains meaning when it becomes related with other texts, for a sign alone makes no sense in itself. On the other hand, the Russian philosopher and literary theorist Mikhail M. Bakhtin offered a new approach to language that sees it as an integral part of social contexts (Allen, 2000: 2-3). Bakhtin, one of the most significant critics of Saussurean linguistics, “shifted attention from the abstract system of language to the concrete utterances of individuals in particular social contexts” (Eagleton, 1996: 101). He emphasized the social dimension of language, describing it as a concrete entity that takes shape as a consequence of social change and disturbance. Particularly, Bakhtin made a point of the fact that “language was not to be seen either as 'expression', 'reflection' or abstract system, but rather as a material means of production, whereby the material body of the sign was transformed through a process of social conflict and dialogue into meaning” (1996: 102). For all their contribution to the development of the concept of “intertextuality”, Saussure and Bakhtin never used the term in their studies. Actually, Julia Kristeva was the first scholar to use the term “intertextuality” in reference to this concept, thus combining Saussurean and Bakhtinian theories of language and literature (Allen, 2000: 11). Kristeva developed her own theory of intertextuality, stressing the interrelation between texts and the importance of the potential dynamics embedded in them. In the words of Kristeva, “Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (1986: 37). In his book, *Intertextuality* (2000), Graham Allen offers a detailed analysis of intertextuality over the course of history. Making references to Ferdinand de Saussure, Mikhail Bakhtin, and Julia Kristeva, Allen contends that the term was first used by poststructuralist theorists and critics who took issue with the idea that texts have fixed meanings, and that it is

appropriate to interpret them objectively (Buitkienė, 2014: 28). According to him, one of the most influential figures of poststructuralist theory is the French theorist Roland Barthes who rejects the notion of stable meaning. To quote Barthes: “literary meaning can never be fully stabilized by the reader since the literary work’s intertextual nature always leads readers on to new textual relations. Authors, therefore, cannot be held responsible for the multiple meanings readers can discover within literary texts” (as cited in Buitkienė, 2014: 28).

In sum, the concept of ‘intertextuality’ was first proposed by Russian formalists and developed into a specific model through Bakhtin’s contributions. Starting from the 1960s, Julia Kristeva established a theoretical framework for this notion, which was later adopted by Barthes and Riffaterre. Then, it was Laurent Jenny who, for the first time, classified the intertextual associations among texts. Afterwards, Gerard Genette developed a more detailed taxonomy of intertextuality. The contributions of these theorists in the term’s evolution will be discussed below:

2.4.5.1. Ferdinand De Saussure’s influence on the theory of intertextuality

As previously mentioned, the concept of intertextuality has roots in the twentieth-century linguistics, particularly in the seminal work of the Swiss linguist Ferdinand de Saussure, *Course in General Linguistics*. In the book, Saussure introduces three new terms: signifier, signified and sign. A signifier is a sound-image; a signified is a concept, and a sign is a combination of a concept and sound-image. Saussure suggests that the linguistic sign is arbitrary, and that it occurs as a result of the association between the signifier and the signified (Saussure, 2011: 67). Saussure compares language to a sheet of paper: “Thought is the front and the sound the back; one cannot cut the front without cutting the back at the same time; likewise in language, one can neither divide sound from thought nor thought from sound...” (2011: 113). According to Saussure, signs exist not as individual entities, but as a combination of a signifier and a signified, and the interrelation between these two components is inevitable (Kirby, 1997: 10-11). Considering language to be “a system of signs” (Saussure, 2011: 16), Saussure argues that signs have no meaning in themselves, and that it is only by interacting with one another that signs gain meaning. In other words, signs “take their meaning from their function within a given structure – from their relation with other signs” (Bertens, 2007: 53). Saussure further adds that “a linguistic system is a series of differences of sound combined with a series of differences of ideas” (Saussure, 2011:

120). The meaning of a sign is based on its difference from other signs. Within this context, Saussure emphasizes the differential aspect of sign, claiming that

without difference there would be no language and meaning at all. The role that difference plays in its turn implies that meaning is impossible without the whole system of differences: the structure within which difference operates. After all, signs must differ from other signs and they need these other signs to be different (Bertens, 2007: 47).

With Saussure's innovative approach, the linguistic sign turns into "a non-unitary, non-stable, relational unit;" thus, calling attention to the relational and differential dimensions of language. This notion holds true for the literary sign, as well. Authors of literary works do not just employ words in a language system; at the same time, they select "plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous literary texts and from the literary tradition" (Allen, 2000: 11). This point supports Saussure's focus on the non-referential nature of signs because, in reading a literary work, signs embedded in a particular text do not belong to the world as an object, but are part and parcel of the literary environment in which they are produced. The interrelation between linguistic and literary sign provides a new scope in which the nature of literary works can be reconsidered. A literary work, ceasing to be viewed as "the product of an author's original thoughts" or "referential in function", or as "the container of meaning", comes to be regarded as a working ground on which a large number of relations can be discovered. To quote Allan:

A site of words and sentences shadowed by multiple potentialities of meaning, the literary work can now only be understood in a comparative way, the reader moving outwards from the work's apparent structure into the relations it possesses with other works and other linguistic structures (Allen, 2000: 11-12).

Poststructuralist scholars such as Roland Barthes, Jacques Derrida, Michel Foucault, Gilles Deleuze, Judith Butler, Jean Baudrillard and Julia Kristeva came up with the idea that "a text is not a selfcontained object" (Farahzad, 2009: 126). From this point of view, a text is seen as part of a process, a significant component that brings about an interaction between the text and the reader. In this process, the reader is no longer a passive participant, but an active figure who helps to create the text and the sense it conveys. The meaning of the text is indefinite and plural by nature. In every case of reading, the text gains new meanings, as the text is interpreted in different ways by different readers at different times. The idea that

text is a process has two major implications: firstly, meaning is considered to be essentially “plural”; secondly, an important role is attached to the reader. Notably, this idea expanded the range of translation well beyond the formal and linguistic aspects of text as a physical object, a product (2009: 126). This means that various interpretations of the same source text can be made, and that it is possible to produce countless target texts for any source text. Recognizing the position of the reader/translator as an active figure in interpreting the source text meant that there might be plural and diverse voices capable of creating for target readers numerous translations of an original work. Consequently, this approach caused the notion of equivalence to lose its reliability (2009: 126).

Derrida’s concept of language mainly takes inspiration from the semiology of Ferdinand de Saussure, who remarks that the meaning of any given word in a language is dependent on the way it discriminates itself among the other words of the language. Drawing upon Saussure’s views, Derrida claims that it is not difference but “différance” that forms meanings. Différance is one of the neologisms - new words that seem to make no sense to anyone but the coiner - Derrida introduced. In fact, the meaning of a word cannot be understood independently. To put it in another way, meanings are shaped by differences as well as by their associations with other signs in a text. The meaning of the sign depends on what it is not - so the meanings are invariably delayed. For this reason, we can produce only partial meanings (Koskinen, 1994: 447). To Derrida, différance lies beyond cognitive world; yet, it cannot operate without “cognitive knowledge (the realm of presence)” (Sweetman, 1999: 4). It is mainly because we interact with difference in real life by using language, and this mostly occurs through “concepts, or predication” (1999: 4). This means that all knowledge is based on context, for the relationships between objects in every system of objects or meanings are always in a process of constant change, and thus there is no fixed meaning or identity (1999: 4).

If one were to expand this argument further and apply it to the way traditional philosophy looks at the world, one would probably end up with the postmodernist contention that “no particular worldview can claim to have the truth” (1999: 4). There is nothing wrong with taking a skeptical stance toward all worldviews; even the worldview held by deconstruction itself can be questioned. This is mainly because one cannot possibly prove through scientific means the reality of the meanings which form the foundation of a worldview. It follows that there is no such thing as “objective knowledge”. All knowledge

is based on context and subjected to various factors such as “culture, tradition, language, prejudices, background beliefs, etc.,” and therefore, all knowledge is “relative to these phenomena” (1999: 4).

The deconstructionist way of looking at sign brings its dynamic nature to the foreground. As signs are repeated in a given text, they are influenced by repetitions which occur in a variety of situations. As signs are repeated in a variety of situations, they gain new senses and connotations. Thus, a sign does not have only one meaning; rather, there is a multitude of meanings. New meanings are added to the sign as it interacts with other signs in different situations. So, language is a living entity in which new meanings are created through repeated use of signs (Koskinen, 1994: 448).

Given Saussure’s and Derrida’s arguments on the constantly changing nature of signifiers and signifieds, the process of translation can hardly be seen as an attempt to convey the source-text message into the target language. The signifier and the signified are so closely related that any change that occurs in one affects the other. Such an unorthodox notion of language necessitates a radical change in the way we conceive of translation (Koskinen, 1994: 448).

As with signs, texts also gain their meanings by the way they are interrelated with other texts. Like signs, their meanings, cannot be brought down to one single sense. Accordingly, intertextuality has much deeper implications than “mere stylistic similarities or allusions”; it is a vital feature of texts. Interaction between texts occurs not only in the realm of literature, but also in historical and social contexts. Texts abound in literary, social and historical voices that constantly influence one another. Additionally, intertextuality disrupts the chronological order (Koskinen, 1994: 448). In his essay "Kafka and His Precursors", Jorge Luis Borges discussed the way Kafka's work somehow influenced the writers who preceded him: “Each writer creates his precursors. His work modifies our conception of the past, as it will modify the future” (Borges, 1999: 365).

2.4.5.2. Mikhail Bakhtin’s contribution to the development of intertextuality

It would be wrong not to cite the names of Saussure and Bakhtin among the scholars who had their share in the studies that culminated in the formation of the concept of

intertextuality, even though neither articulated the term directly in their works (Allen, 2000: 10). The concept of intertextuality has its origin in Mikhail Bakhtin's theory of Dialogism, which is based on the assumption that there are several 'voices', 'tones' or 'viewpoints' in a text, interacting or contradicting with each other for the interpretation of the text. These different types of viewpoints enhance the pluralist character of the text – its common identity with other texts. (Quinn, 2006: 219). Bakhtin argued that all words or utterances are inevitably linked to others, and that they do not have a separate existence. Stressing the interrelatedness of words, Bakhtin said, "we can never find the word in a 'virginal state', as if we were a primordial Adam or Eve, because any word is 'always-already' imbued with the evaluations and perceptions of others" (Gardiner, 1992: 3). This idea is suggestive of Bakhtin's view of the author as a figure that looms vaguely behind the text. It is not that the author is dead, as some scholars argue; nor is s/he an authoritative figure with full control over his/her work. Bakhtin emphasized the interrelation between speech and social context by referring to the distinctive features of the speech in Dostoevsky's novels: "[The speech] exists as reiterations, parodies, transformations and other kinds of appropriation of existing speech genres, utterances and words associated with particular ideological, class and other distinct social and cultural positions" (Allen, 2000: 24). Bakhtin was one of the first scholars to focus on texts with a shift of emphasis from a static conception of text as a distinct literary structure to a dynamic view of text as a literary entity in constant interaction with other texts (Kristeva, 1986: 35-36). Calling attention to the interrelatedness of texts, Bakhtin said:

Our speech ... is filled with others' words, varying degrees of otherness or varying degrees of "our-own-ness," varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and re-accentuate (Bakhtin, 1986: 89)

From the above extract, one can infer that Bakhtin considered texts to be inherently intertextual because they involve elements from other texts. Furthermore, he viewed "writing as a reading of the anterior literary corpus and the text as an absorption of and a reply to another text" (Kristeva, 1986: 39). Within this context, the term 'polyphony' can help our understanding of his view of language and of its essentially intertextual nature. Bakhtin concerned himself particularly with the polyphonic aspect of Dostoevsky's novels because, as Allen points out, "the polyphonic novel presents a world in which no individual discourse can stand objectively above any other discourse; all discourses are interpretations of the world, responses to and calls to other discourses" (Allen, 2000: 23). As can be deduced from

its definition, the term ‘polyphony’ literally means multiple voices. In the words of Allen, “The polyphonic novel fights against any view of the world which would valorize one ‘official’ point-of-view, one ideological position, and thus one discourse, above all others” (Allen, 2000: 24). From this statement, one can infer that the polyphonic novel offers multiple meanings, perspectives and voices far beyond what the author intends to convey.

2.4.5.3. Julia Kristeva: The origin of the term intertextuality

Influenced by Saussure’s innovative linguistics and Bakhtin’s literary theories, the literary critic Julia Kristeva developed a new approach to the notion of intertextuality, adding a new dimension to this particular concept: a given word has both a “horizontal axis” (subject-addressee) and “vertical axis” (text-context) (Kristeva, 1986: 36-37). Here, the horizontal axis determines the relation between the reader and the text while the vertical axis contains the complex set of relations between the text and other texts (Jukko, 2016: 88). According to this view, horizontal axis and vertical axis coincide, bringing to light an important argument: “each word (text) is an intersection of word (texts) where at least one other word (text) can be read” (Kristeva, 1986: 37). Suggesting that each text is related to another, Kristeva says: “... any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double” (Kristeva, 1986: 37). Kristeva further points out that authors create their texts not from their own original minds, but from pre-existent texts (Allen, 2000: 35). Thus, the text becomes “a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another” (Kristeva, 1980: 36). Kristeva views text not as a unique and independent entity, but as a product of already existing texts and discourses. While Bakhtin focuses on real human issues using language in certain social contexts, Kristeva deals with these points by leaving out human subjects and including in her work the more abstract terms, “text and textuality”. On the other hand, Bakhtin and Kristeva propose the same argument that texts can not be isolated from the cultural and social contexts in which they are produced (Allen, 2000: 36).

2.4.5.4. Laurent Jenny: The concept of intertextuality

In his book chapter titled 'The Strategy of Forms', the French theorist Laurent Jenny makes a distinction between works which are overtly intertextual – such as “parodies, citations, montages and plagiarisms” - and the works in which the intertextual association remains in the background (Allen, 2000: 113). Jenny’s categorization was the first systematic model developed on intertextuality. Then, Gerard Genette presented a more comprehensive classification of intertextual connections (Aktulum, 2007: 72-73). Jenny looks at intertextuality from a different perspective, drawing attention to the fact that intertextuality may disrupt the unity of the text into which it is embedded. According to him, since intertextuality breaks up the structure of a work, “the problem of intertextuality is to bind together several texts in one without their destroying each other and without the [text] ... being torn apart as a structural whole (as cited Allen, 2000: 114).

2.4.5.5. Gerard Genette: The concept of transtextuality

In his trilogy, *The Architext: An Introduction* (1979), *Palimpsests: Literature in the Second Degree* (1982), and *Paratexts: Thresholds of Interpretation* (1987), using his experience in the analysis of narrative discourse, Genette formulates a comprehensive model of ‘transtextuality’ based on the relations existing between two or more texts. Genette introduces the term ‘transtextuality’, which he considers to be a more comprehensive concept than ‘intertextuality’. Under the umbrella term of ‘transtextuality’, defined as “everything that sets it into secret or overt relation to other texts”, he distinguishes among five major types of relationship between texts: intertextuality, paratextuality, architextuality, hypotextuality, and metatextuality (Onega, 2006: 276-277).

Genette argues that literary works are not “original, unique, unitary wholes, but particular articulations (selections and combinations) of an enclosed system” (Allen, 2000: 96). The relationship of the literary work to the system may not be clearly visible; but in such cases criticism comes into play, making visible the relationship between the work and “the closed literary system” (2000: 96).

2.4.5.5.1. Intertextuality: quotation, plagiarism, allusion

Gerard Genette defines intertextuality “a relation of co-presence between two or more texts, that is to say, eidetically and most often, by the literal presence of one text within another”. (1997a: XVIII). He studies intertextuality in three categories: quotations, plagiarisms and allusions.

‘Quotations’ are considered to be one of the most “explicit” forms of intertextuality. This type of intertextuality is divided into two categories: marked and unmarked quotations. An unmarked quotation can be detected only if both the reader and the translator have enough intertextual awareness about the text while marked quotations are much easier to detect, and can be presented in the text by means of quotation marks, by retaining the original form and writing it in italics, or by placing longer quotations (Jukko, 2016: 102). If a writer presents a quotation with a ‘quotation mark’, this serves to emphasize the intertextual nature of the quoted text more strongly. Yet, with the exception of academic books, not many quotations are given in this way; and when they appear in this form, the reader thinks that the quotation has a special meaning in the text (Smith, 2007: 19).

As for ‘plagiarism’, it is regarded as a “less explicit and canonical form” of intertextuality. It is typically defined as “the reappropriation of portions of an earlier text by a more recent one, and as such is a form of intertextuality” (Pecorari, 2016: 234). Though plagiarism is one form of intertextual relationship, there are no obvious signals in the text such as citations and quotation marks, with the result that readers can hardly notice the relationship between texts (2016: 234). The last category is ‘allusion’, which is one of the most implicit forms of intertextuality. Allusion is a subtle way to let readers of the target text understand the relationship between two texts. Here, the literary effect depends on the reader's perception of the underlying connection between the point under discussion and the allusion being made. The term “allusion” can be broadly defined as “a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage” (Abrams, 1999: 9). Allusion is a kind of culture-bound element which has the function of transferring a meaning embodied in a text that transcends the linguistic signs used (Leppihalme, 1997: viii). According to Lass et al. (1987) “An allusion is a figure of speech that compares aspects or qualities of counterparts in history, mythology, scripture, literature, popular or contemporary culture” (as cited in Leppihalme, 1997: 6).

While most allusions are used to underscore the importance of a subject, some are employed to reduce the potential impact of the topic under discussion through an ironical emphasis on the incongruity between the subject and the allusion (1997: 9). Often, allusions are implicit - they include knowledge that is shared by a writer and the reader. In fact, most literary allusions can only be identified by the generally educated readers of the author's time (1997: 10). For example, modern authors such as Joyce, Pound and Eliot are noted for the special way in which they employ allusions in their works. Interestingly enough, these writers sometimes use allusions as a means to share their private experiences with people to whom they can confidentially convey their thoughts and feelings. In fact, it is only the friends of these writers who have the "privilege" to understand the sense behind the allusions presented in these works. Yet, the average reader can hardly detect these allusions, let alone figure out the intended meaning underlying them. Often, the reader remains totally unaware of this implicit message until a careful annotator meticulously analyzes the text, identifies the allusion and deciphers the idea behind it (1997: 10). Texts can make allusions to other texts in several ways. One method is to make "a verbal reference to another text". Another technique is to add an "epigraph" to the beginning of the text, which lets the reader establish a meaningful connection between the text and the epigraph. A third way is to select "names of characters or titles" from another text (Montgomery, M., Durant, A., Fabb, N., Furniss, T., and Mills, S. 2007: 157-158).

In the field of translation, one of the most extensive empirical studies on allusions was done by the Finnish scholar Ritva Leppihalme whose book *Culture Bumps: An Empirical Approach to the Translation of Allusions*, is one of the most frequently cited works written in the discipline (Jukko, 2016: 104). Leppihalme divides allusions into two categories: 'key-phrase allusions' and 'proper-name allusions'. Proper-name allusions include a proper name as in the example of, "I felt like Benedict Arnold" while there is no proper name in key-phrase allusions, as in the examples of "to separate the wheat from the chaff", "to pee or not to pee" and "hung round his neck like an albatross" (Leppihalme, 1997: 3). According to Leppihalme, proper-name allusions involve "real-life and fictional figures, the international names of entertainers or politicians, the famous names of past generations, writers, painters and so on" (66). As for key-phrase allusions, Leppihalme considers the Bible "the most common single source of key-phrase allusions" (69). Among the other sources of key-phrase allusions can be cited nursery rhymes and children's tales, songs, well-known films and topical television programs, political slogans, commercial product slogans, various catch-

phrases, clichés and proverbs, various popular beliefs, assumptions and stories and a writer's own experiences (69-70).

The manner in which proper-names are treated is one of the most typical examples of the way intertextuality can be used. The most common practice in translation is keeping proper nouns as they are. In fact, the strategy of preserving proper-names not only enhances the “exotic” nature of the target text, but also demonstrates the translator’s failure to grasp the connotations behind proper names. So, the retention of proper names and neologisms causes the reader to remain unaware of allusive meanings that stay “dormant” in the target text (Cascallana, 2014: 103).

2.4.5.5.2. Paratextuality

Paratextuality involves “the liminal devices and conventions”, both inside the book (peritext) and outside it (epitext), which serve to introduce the book to the reader (Macksey, 1997: xviii). The peritext involves elements such as “titles, chapter titles, prefaces, captions and notes” (Simandan, 2010:31). The term also refers to “dedications, illustrations, epigraphs and prefaces” which, Genette argues, can influence the way a text can be interpreted (2010: 31). The epitext comprises those elements outside of the text such as “interviews, publicity announcements, reviews by and addressed to critics, private letters, and other authorial and editorial discourse” (2010: 31). The term refers to the relationship between a text and its ‘paratext’ which lies outside the main body of the text – such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dustjackets, etc. (Chandler, 2007: 206). It should be noted that the paratext assumes a “pragmatic” role in the book which allows readers to learn “when the text was published, who published it, for what purpose, and how it should or should not be read” (Simandan, 2010: 31). Gerard Genette (1997a), who thoroughly analyzed the relationship between ‘paratext’ and ‘text’, argued that one is more likely to read the text than the paratextual item – epigraph, footnote, preface – in a book. The reader tends to think that it is not necessary to read a paratext simply because “the paratext, in all its forms, is a fundamentally heteronomous, auxiliary, discourse devoted to the service of some- thing else which constitutes its right of existence, namely the text” (as cited in Bowen, 1995: 67).

The epigraph ‘Mistah Kurtz – he dead’ in T. S. Eliot’s poem ‘The Hollow Men’ can be given as a typical example of paratextuality in the world of literature. The quotation above, which was taken from Joseph Conrad’s *Heart of Darkness*, creates a set of intertextual associations in the mind of the intellectual reader, who can easily relate the quotation in the poem to the novel in which it was originally used (Allen, 2000: 105-106).

2.4.5.5.3. Metatextuality

Metatextuality is concerned with the relationship of “explicit or implicit critical commentary” made by the author of one text on another text (Chandler, 2007: 206). In Genette’s own words, “metatextuality unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it” (Genette, 1997b: 4). In his book, *The Architext: An Introduction*, Genette points out that throughout history all writers engaged in literary criticism have generated metatext without being aware of it (Genette, 1992: 82).

2.4.5.5.4. Hypertextuality and hypotextuality

Genette defines hypertextuality as “any relationship uniting a text B (hypertext) to an earlier text A (hypotext), upon which it is grafted in a manner that is not that of commentary” (Genette, 1997b: 5). Genette argues that hypertextuality involves a text and a preceding ‘hypotext’ which it draws on, but which it reshapes in such forms as “parody, spoof, sequel, translation” (Chandler, 2007: 206). Genette’s term *hypotext* is called by other critics the *inter-text*, which is a significant component of a text. In this regard, for Joyce’s *Ulysses*, Homer’s *Odyssey* is a major inter-text, or to use Genette’s terminology – a hypotext (Allen, 2000: 108). When using hypertextuality, Genette (1997b) especially makes references to literary works into which intertextual elements are deliberately incorporated. He says: “let us posit the general notion of a text in the second degree i.e., a text derived from another pre-existent text” (as cited in Allen, 2000: 108). According to Genette, it is the reader’s awareness about the hypotext that the meaning of hypertextual works hinges on. In the process of creating pastiche, the hypotext is either transformed or imitated by the hypertext for satirical purposes (Allen, 2000: 108-109). Another application of hypertextuality are film adaptations of literary classics, though Genette makes no reference to them in his work on transtextuality. The classical film version of Emily Brontë’s *Wuthering Heights* builds only

around the first nineteen chapters of the novel. Likewise, film adaptations of classic novels of the Victorian period (e.g. those written by Charles Dickens and George Eliot) reflect only small parts of the original text which they “hypertextually transpose” (2000: 109).

2.4.5.5. Architextuality

Architextuality is defined as “the most abstract and implicit of the transcendent categories, the relationship of inclusion linking each text to the various kinds of discourse of which it is a representative” (Macksey, 1997: xix). According to Genette, architextuality deals with the relationship between a work of art and the genre which it is part of (Mirenayat and Soofastaei, 2015: 536). An “architextural network” comprises “the reader’s expectations, and thus their reception of a work” (as cited in Watkin, 219). It is manifested in “genre, title, style, and direct reference” (219). There is an architextual connection between some novels and several genres, sub-genres or conventions. Often, this connection is displayed through the use of a subtitle, as in the Gothic novel of Anne Radcliffe: *The Mysteries of Udolpho: A Romance* (Allen, 2000: 102). According to Genette, the five types of transtextuality, far from being distinct and fixed categories, are in continuous interaction with one another (Genette, 1997b: 7).

2.4.5.6. Michael Riffaterre: The theory of intertextuality

Michael Riffaterre, a French structuralist and literary critic, developed his own intertextual theory, stressing the importance of readers in textual analysis. In his theory of intertextuality, Riffaterre used the term “ungrammaticalities” including tropes, figures, irony, humour and intertextuality for distortions occurring in the meaning of a text as language goes beyond literal level and gains new “referential” functions as signs and allusions are used, and connections are made between other texts in direct or indirect forms (Sell, 2008: 204). Ungrammaticalities in a given text are first solved out by readers who employ their linguistic skills in order to make sense of the text. At this stage, an attempt is made to apply the principles of “heuristic reading” to translation, in which the reader tries to interpret the text through the trial-and-error method in order to discover the meaning behind the words and phrases in the text (Riffaterre, 1980; as cited in Sell, 2008: 204). Then, readers attempt to smooth out these ungrammaticalities by using their literary competences and accumulation of knowledge about other texts which have their own social themes, systems, and

mythologies. Hence, when there are gaps in a given text such as “incomplete descriptions, or allusions, or quotations”, readers are expected to use their background knowledge in order to interpret intertextual elements and find out the messages not clearly visible in the text (2008: 204). Riffaterre argues that only when a reader is able to identify the intertextual elements in a text can a text be said to have an intertextual nature. Hence, one can say that Riffaterre adopts a reader-oriented approach to intertextuality. In Riffaterre’s conception of intertextuality, an author who writes a literary work rich in intertextual elements consciously leaves some blanks for readers, letting them fill out and interpret these elements with their own literary, social or historical knowledge. Riffaterre coined the term ‘ungrammaticality’ and defined this term as a “distortion” involved in the meaning of a text. When readers encounter words or phrases used in an ungrammatical way, they have to analyze and solve them out by using their background knowledge, which is done only by reading the text with an intertextual perspective (Kuleli, 2018:28).

Riffaterre also coined the terms “ordinary intertextuality” and “obligatory intertextuality”. He defined ordinary intertextuality as “covert intertextual references that cannot be recognized easily in a text”, and obligatory intertextuality as “overt ungrammaticalities that compel a reader to solve out throughout the text and almost impossible to miss in a text” (as cited in Kuleli, 2018: 29).

2.4.5.7. Harold Bloom: The theory of intertextuality

According to American literary critic Harold Bloom, a literary work by its very nature involves intertextual elements obtained from earlier texts through the method of borrowing and imitation. In his most widely read critical work, *The Anxiety of Influence*, Bloom points out that poets compose their works “by misunderstanding or misreading” their predecessors. A case in point are romantic poets such as Blake, Wordsworth and Keats, who repeatedly turned to John Milton for inspiration. Bloom considers these poets late in the sense that they were not Milton’s contemporaries; for all their divergence from the poetry of the preceding century, however, these poets had been so deeply influenced by Milton that their works naturally bore the traces of their precursor’s (Stahlberg, 2008: 9). Bloom argues that poets include in their works prominent figures from the poems that have been written earlier; yet, when they are doing so, they “transform, redirect, reinterpret the central figures in new ways”, thus creating the illusion that their poems do not bear the traces of the previous ones, nor are

they “a misreading” of them (2008: 10). Viewing poetry as intertextual by nature, Bloom believes that poetry, and for that matter literature as a whole, can be produced only by taking inspiration from and building upon the materials that were used in previously written literary works. In his seminal work *The Anxiety of Influence*, Bloom criticizes the views of literary figures who argue that “literary text possesses in itself unity, and thus determinable meaning,” or who erroneously search for “the meaning of literary texts in non-literary contexts” (Allen, 2000: 134). Writing to the same effect, Graham Allen holds that “strong” poets are those who rewrite the poems composed by their predecessors; ironically, however, strong poets feel obliged to disclaim that they were doing was an act of rewriting, or to use Bloom’s terminology, “misreading” (Stahlberg, 2008: 9).

2.4.6. Robert S. Miola: The Theory of Intertextuality

The concept of ‘intertextuality’ involves a wide variety of connections between texts which constantly influence one another. Here, the emphasis is on “distinct” and “separate” texts which manifest themselves in the form of an interaction among “different voices” in the same text. Alternatively, in a given text the interaction takes place only at linguistic level, one that is reflected as “puns, homophones, foreign words and phrases, phonemes, and etymological play” (Miola, 2004: 13). In his article, “Seven Types of Intertextuality”, Robert S. Miola mentions seven types of intertextuality. Then, he breaks them down into three categories, calling attention to three important considerations (Shannan, 2016: 22). The first category involves “specific books” or “texts” inserted into the work through the mediation of the author. “Revision, translation, quotation, allusion, sources, conventionally understood, an author’s earlier work” are listed in this category (Miola, 2004: 14).

As one type of intertextuality, ‘revision’ reflects “a close relationship between anterior and posterior texts, wherein the latter takes identity from the former, even as it departs from it” (Miola, 2004: 14). Postmodern authors employ in their work ‘revised’ versions of myths, fairy tales, and epics. By doing so, they attempt to build intertextual connections between those stories and their new versions in ‘postmodern’ writing. A case in point is one of the best fairy tales of the Grimm Brothers, *The Twelve Dancing Princesses*, which was reproduced in various texts and languages, among them Jeanette Winterson’s novel, *Sexing the Cherry*. In the second chapter of the novel, Winterson creates a new version of this

traditional fairy tale through the discourse of postmodern writing, producing a different scenario about the princesses' life after marriage (Akbay and Tarakçıoğlu, 2019: 89-90-93).

A subdivision of intertextuality, 'Translation' converts a text into another language, as it were, "recreates it anew" (Miola, 2004: 16). The translation comes out with the claim that it is just another version of the original work. The main goal of a translated text is to make "an etiological journey" (16) to the source text itself. In general, a translator renders the source text with the intention of reflecting the linguistic and cultural features of the source text. The translator is guided by the principle of 'fidelity', which can be defined as "the closeness of the rendering to the original and the success of the translator in representing the original's literary quality and effects" (16). However, due to the differences among word-for-word translation, paraphrase (sense-for-sense translation), and metaphrase (literal translation), one may fail to see the real difficulty involved in this kind of intertextuality: "the unbridgeable cultural and linguistic spaces between languages and cultures" (Miola, 2004: 16). This difficulty can be clearly seen in translations from Greek or Latin, and it arises from the problem of "belatedness", i.e. belonging to a different period in history (16). In conclusion, all translations point to some sort of "intertextual impossibility" in different degrees (17).

Another type of intertextuality Miola mentions in his article is 'quotation', which literally "reproduces the anterior text (whole or part) in a later text" (2004: 17). For practical purposes, one can regard 'textual allusions' as a subdivision of quotation: "quotation without verbal iteration", quotation as reference not re-enactment". Authors use various methods to help the reader identify a quotation in a text: "typographical signals, a switch in language, or the actual identification of the original author or text" (2004: 17).

In Miola's classification, "source texts" supply material for later texts in the form of "plot, character, idea, language, or style" (Miola, 2004: 19). The author of the later text can use various imitation strategies. In fact, the source text influences the later text in several ways: in terms of "its content, or its rhetorical style and form". In this classification, one can cite at least three possible subdivisions: the source coincident, the source proximate, the source remote (19). In the source coincident, there is a "dynamic tension" (2004: 19) between the former and later text. Actually, in the anterior text lies part of the identity of the posterior text. The later text can simply address an earlier one, as can be noted in the following

example: In his poem 'The Nymph's Reply to the Shepherd', Walter Raleigh writes a reply to Christopher Marlowe's poem 'The Passionate Shepherd to His Love'. Here, the important point is that one must be aware of the implications of the earlier text in order to be able to understand the later. The connection between the two texts can be interpreted as one of "corporate identity" (2004: 19), and "recognition" (2004: 19) is the key element in understanding the close connection between them. The source proximate, the most common type of intertextuality, is based on the use of sources and texts. As Miola puts it, the author "honors, reshapes, steals, ransacks, and plunders" the source, which serves as "the book on-the-desk" (2004: 19). . Among the techniques widely employed in this process are "copying, paraphrase, compression, conflation, expansion, omission, innovation, transference, and contradiction" (19). One can cite Shakespeare's use of North's Plutarch in *Julius Caesar* as a typical example of this type of intertextuality (19). 'The source remote', the third kind of intertextuality in this category, involves all sources and influences that are not clearly visible and are far beyond "the book-on-the-desk model" (2004: 20). This type of source comprises all the knowledge that the author has previously acquired from "grammar-school texts, classical stories and authors, the Bible, evident in allusions, turns of phrase, or reappropriated motifs" (20). Reading and recalling are still important activities, though the act of "recollection and re-articulation" takes the form of a subconscious process that occurs in the mind of the author (20).

In Miola's taxonomy of intertextuality, the second category is 'traditions'. There are many ways in which traces of an original text can be manifested in later works: "commentaries, adaptations, translations, and reifications". Actually, there is an ongoing interaction between an original work and other original works, which appear in the form of "a series of inherited expectations, reflexes, and strategies" (2004: 20). A subdivision of this category, 'conventions and configurations', can be exemplified by poets who employed a large number of conventions from classical, medieval, and world literatures. For example, Senecan conventions in tragedy, such as "the chorus, messenger, and soliloquy" have all aroused interest in the audience (2004: 21). Category II intertextuality also comprises a wide variety of connections "implicit and explicit in generic choices" (2004: 21). These intertextual elements may be explicitly seen in conventional drama, as in "the play-within-the-play of revenge tragedy, the singing shepherds in pastoral" (2004: 21), or take less visible forms. Sometimes the technique of adaptation blurs the intertextual note in the newly created literary work. In other words, adaptations may be used in such a subtle manner that the reader

may have great difficulty detecting the intertextual reference to the original work. For instance, Spenser's *The Faerie Queene* incorporates "classical, medieval, and contemporary works into a new creation" while Milton both makes frequent allusions to and "challenges epical and Biblical traditions in *Paradise Lost*" (2004: 21-22).

Miola's last category focuses on the active role the reader plays in the process, which seems to put the author in the background. The reader interprets a given text on the basis of his/her own experiences and world knowledge rather than being guided by what the writer put into the text. Here, the emphasis shifts from "texts" and "traditions" to the interaction among cultural discourses. For this type of intertextuality, the Italian literary critic Cesare Segre coined the term 'interdiscursivity', which he described "the relationships that each text, oral and written, holds with all other utterances (or discourses) recorded in a corresponding culture and organized ideologically, according to registers and levels" (2004: 23). The seventh type of intertextuality within this category, paralogues are texts, which "illuminate the intellectual, social, theological, or political meanings in other texts" (2004: 23).

According to Miola, apart from the main types of intertextuality cited above, the next century may witness the emergence of new types of intertextuality. One such variety is "onomastic intertextuality", which can come out in the form of "allusion, reference, and significance evoked simply by a name", such as Helen, or Theseus. 'Printing intertextuality' refers to a situation in which one text is inserted into another by accident during the printing process. For example, the Canadian text analyst Randall McCleod recounts an incident concerning a text written by George Herber coming out accidentally with an advertisement for Peacham's soap. 'Reception intertextuality' can entirely change the chronological order of events to such an extent that later texts can have an impact on former ones in terms of the process of reading and printing. For instance, wood carvings to Italian editions of Virgil, particularly Book 6, reflect the deep influence of Dante's *Commedia* on the ancient poet. Finally, 'forgery' can be sorted out as a type of "ghostly intertextuality" (Miola, 2004: 24), in which "an anterior text pretends to be an original" (24). Actually, forgery holds an importance place in the literary and cultural history of this period. For example, the well-known printer and publisher William Jaggard used the pseudonym William Shakespeare when publishing in *The Passionate Pilgrim*, even though in the collection there were about twenty poems written by other poets (Miola, 2014: 24).

2.4.7. Roland Barthes: *The Death of the Author*

A literary theorist and critic like Kristeva, Roland Barthes is regarded as one of the outstanding figures in the intertextual theory, for he always took a firm stand against “‘natural’, stable meaning and unquestionable truth” (Allen, 2000: 61). In his essay ‘Theory of the Text’, Barthes drew a clear distinction between the conventional concepts of ‘work’ and ‘text’; yet, he inverted the relationships between them (2000: 61). Text used to be subordinated to work; with Barthes, text became more important than work. For Barthes, a text is “the material inscription of a work”. Actually, it is what gives “permanence, repeatability and thus readability” to a work (2000: 61). Also, Barthes (1981) claims that the text is “the fabric of words which make up the work and which are arranged in such a way as to impose a meaning which is stable and as far as possible unique” (as cited in Allen, 2000: 62). He considers text to be “a weapon against time, oblivion and the trickery of speech” (2000: 62).

In his book *S/Z*, Barthes divides texts into two categories: readerly (*lisible*) and writerly (*scriptible*). Associated with the realist novel of the 19th century, the readerly text aims at representing reality by creating the illusion that the meaning is given by the author as a “singular voice, without any intertextual references. This kind of text expects the reader to passively follow the chain of events as the plot gradually unfolds before him or her (Allen, 2000: 78-79). As an object of criticism, more interesting than readable texts are ‘writable’ (scriptible) texts, for they allow the critic “to transpose them into different discourses” and derive his or her own meanings from the work itself. Ceasing to be a “consumer”, the reader becomes a “producer”, or rather, a “creator” (Eagleton, 1996: 119). According to Barthes, modern literature, instead of being a playground with a set of rules for criticism to observe, is a platform on which it can freely work. The ‘writable’ text, “usually a modernist one”, has no fixed meaning, “no settled signifieds, but is plural and diffuse, an inexhaustible tissue or galaxy of signifiers, a seamless weave of codes and fragments of codes, through which the critic may cut his own errant path” (1996: 119). As Barthes puts it, the ‘writable’ text has “no beginnings and no ends, no sequences which cannot be reversed, no hierarchy of textual ‘levels’” to show us whether it is significant or not” (1996: 119). All literary texts are interconnected with other works of literature. This interrelatedness should be understood not in the traditional sense as one literary work being influenced by others, but in “the more radical sense that every word, phrase or segment is a reworking of other writings.” So, it can

be clearly stated that there is no question of a literary work being “original”, nor is there such a notion as the “first” literary work, for “all literature is intertextual” by nature (1996: 119). In his seminal book *The Pleasure of the Text*, Barthes argued that a text can never be conceived of as a piece of writing isolated from the network of literary texts in which it comes into existence. Rather, it is a “woven tissue” in constant interaction with the other texts in the network. The conventional view regards “this tissue as a product, a ready-made veil” which must be removed so that the hidden meaning behind can be revealed. By contrast, the post-structuralist notion that “Text means Tissue” underscores “the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue-this texture-the subject unmakes himself, like a spider dissolving in the constructive secretions of its web” (Barthes, 1998: 64).

The poststructuralist theorists employed the term ‘intertextuality’ to challenge earlier concepts of “objectivity, stability and rationality”, replacing them with new ones: “subjectivity, instability and uncertainty of meaning”. From this point of view, in his famous essay ‘Death of the Author’, Barthes questioned the author’s position as “the Father of the text” and let readers know that the author can never be the only creator of his/her text. Barthes, who took a stand against structuralist views in this article, articulated the poststructuralist idea that there can be no certainty of meaning in a written text, for the author, who used to hold the center of attention as the originator of a literary work, has been completely separated from the text (Ramin & Marandi, 2014: 158). Within this context, in ‘The Death of the Author’ Barthes argues that the origin of the text is composed of a plurality of other words and other texts. He highlights the role of the ‘reader’ in the production of meaning as follows:

“... a text is made from multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not, as hitherto said, the author. The reader is the space on which all the quotations that make up the writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination... the birth of the reader must be at the cost of the death of the Author” (1977: 148).

Now a text is viewed not as “a line of words releasing a single ‘theological’ meaning (the ‘message’ of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn

from the innumerable centres of culture” (Barthes, 1977: 146). As an entity created by readers, the text became “liberated”, and thus allowing them to enjoy a wide degree of freedom to use their imagination. Readers felt free to interpret the text in any way, deconstructing it, and deriving whatever meaning they wished from a given text. Now, all texts became “liberated to swim, with their linguistic or literary or generic companions, in a sea of *intertextuality* in which previously accepted distinctions between them hardly mattered, and to be seen collectively as forms of playful, disseminatory rhetoric” (Butler, 2002: 24).

2.5. Intertextuality and Translation

As mentioned above, a given text does not exist in total isolation; rather, it is organically connected with earlier texts. It is important to note that the intertextual nature of texts extends beyond original works and finds reflection in translations, as well. As Octavio Paz (1971) points out, all texts are "translations of translations of translations" in that no text can be entirely independent of the texts that have been published in the same period or before it (as cited in Cascallana, 2014: 99). In line with this argument, Theo Hermans coined the term 'intercultural traffic' to express his conviction that translations are not merely suggestive of unchanging relationships between texts, but are rather strongly influenced by the social and cultural environment in which they are produced (Cascallana, 2014: 99).

In every translation, there are two different languages and linguistic structures, as well as two different social and historical contexts involved. When an intertextual element is translated into another language, this element first becomes “de-contextualised”; i.e. it is taken out of its original context, and then is set in a new social and historical context. The shift from one context to another allows the intertext to gain new associations in the target text by interweaving it with “the discursive practices” of the society it is transferred to (Farahzad, 2009: 127). With the growing popularity of intertextuality, a new term came to be used for source text: “prototext”, which refers to a text that has some sort of connection with all texts written before or after it. At the same time, the term prototext gives rise to the creation of metatexts in many languages. Intertextuality also builds a relationship between all possible metatexts of the same prototext (2009: 130).

A notable scholar in translations studies, Theo Hermans, in his essay, 'Translation, Equivalence and Intertextuality' argues that, as regards the notion of intertextuality, what matters most is not whether a particular translation is able to reproduce the form and content of the original work, but the idea that a given translation is in constant "interaction with existing translations and with expectations about translation" (2003: 40). According to Theo Hermans, reading translations intertextually, that is, against the background of other translations has clear advantages. As Hermans put it, "Translation is irrevocably plural. And it is plural because it is repeatable" (2003: 41). No translation can be an exact equivalent of the original. There can be many ways of rendering an original work (41).

Among the scholars who voiced their opinions on the concept of intertextuality are Basil Hatim and Ian Mason, who, in their famous work *Discourse and the Translator*, pointed out that texts are bound to other relevant texts, and thus readers are expected to use their own knowledge of previous texts in their interpretation of a given text in order to effectively comprehend the intended message of the author (1990: 124). Considering intertextuality to be a "precondition for the intelligibility of texts", Hatim and Mason hold the view that intertextuality can not simply be regarded as a "mechanical process" consisting of "merely an amalgamation of 'bits and pieces' culled from other texts" (1990: 241). Rather, any quotation taken from another author's work often serves a special purpose in the latter text. For instance, if a quotation from Shakespeare appears in another work, it is often the case that the author of that work is employing the Shakespearean utterance for his/her own purposes. In fact, utterances taken from other texts gain new meanings and serve different functions in the context of the new text (1990: 128). Furthermore, Hatim and Mason argue that instances of intertextuality, which are often found in texts in the form of "allusions", actually prove to be "an essential condition of all texts" (1990: 137). Viewed from this perspective, all texts bear intertextual elements within themselves regardless of whether they contain allusions or not. In fact, as Hatim and Mason put it, "the essential point of an intertextual reference is to analyse it in terms of the contribution it makes to its host text" (1990: 137). Accordingly, the translator always tries to find out ways to preserve the function of intertextual elements by taking into account different groups of text users who "bring different knowledge and belief systems to their processing of texts" (1990: 137). Hatim and Mason divide the intertextual functions of texts into two categories; namely, 'active form of intertextuality' and 'passive form of intertextuality'. In active intertextuality, readers and translators are expected to interpret a given text by going beyond the text and employing

their previous knowledge. Intertextual functions, however, are not always active. In passive intertextuality, the text is understood in relation to the elements involved in it. Some forms of passive intertextuality only have to do with the internal coherence of the texts. While in active intertextuality the translator needs to establish a connection between the source text and other texts, in passive intertextuality the translator is supposed to become aware of the links among the words used within the source text, and then attempt to create the same sense and effect in the target text. In other words, the translator should conceive of passive intertextuality in terms of the relations among the words and phrases within the source text, and s/he should try to reconstruct the same relations in the target text to reproduce the meaning and effect of the original text (1990: 124). Intertextual analysis has the function of connecting a text to context. Actually, this analysis emphasizes the importance of the discourse used by authors, critics, translators and readers (Fairclough, 1995: 211).

Three other scholars in the field, Sándor Hervey, Ian Higgins and Michael Loughridge focused on the concept of intertextuality and the difficulties translators encounter when dealing with intertextual elements. According to them, no text is completely isolated from other texts. Indeed, every text, including an innovative text, can never exist as an entity that is independent of the collection of literary works which shape and color "the impact and originality of individual texts" (1995: 57). Joyce's *Ulysses* owes its originality to the fact that it makes references to works that belong to the literary heritage of the past since Homer wrote his masterpiece, including those that are not so popular. If the translator is rendering a source text that is far from being original, s/he is expected to produce a similarly unoriginal TT. On the other hand, if the translator is working on a text that is "stylistically innovative", it would be suitable to produce a target text that is equally innovative in the SL (1995: 57).

2.5.1. The Strategy of Foreignization over the Course of History and Its Ramifications on the Translation of Intertextuality

In order to put in a proper perspective the rationale behind the use of foreignization in the translation of intertextuality, one must first gain some insight into the views of some scholars who advocated the strategy of foreignization over the course of history. In his famous essay 'On the Different Methods of Translating', the German translation scholar Friedrich Schleiermacher (1768-1834) drew attention to the significance of getting the target reader closer to the source text. According to Schleiermacher, the original work should be

translated in such a way that the target audience will get the same impression as that of the foreign audience reading the original work in the source language. This can be done by adopting an ‘alienating’ method of translation rather than a ‘naturalizing’ approach. In fact, it is through the former that the content and impression of the original text can be conveyed to the target reader in the best possible manner (Munday, 2008: 29). In England in the nineteenth century there was a heated debate over Homer’s translation between Francis Newman and Matthew Arnold as to whether the translator should be closer to the source language or target language. In his English version of Homer’s *Iliad*, Newman favoured a foreignizing strategy by keeping faithful to the original work through a literal translation (Kristal, 2002: 18-19). On the contrary, Arnold, in his famous work *On Translating Homer*, argued that the use of modern English would be more effective for the translation of Homer’s work; therefore he opted for employing the method of domestication (Venuti, 2001: 243). Another prominent theorist Antoine Berman was a strong supporter of ‘foreignness’ in translation and influenced other scholars like Lawrence Venuti, who translated his famous essay ‘Translation and the Trials of the Foreign’. According to Berman, translation can be considered to be both the ‘trial of the foreign’ and ‘the trial for the foreign’. While in the first alternative translation aims "to open up the foreign work to us in its utter foreignness", in the second alternative translation becomes a means through which “the foreign work is uprooted from its own language-ground”, resulting the original work in an “exile” (2001: 240). Berman disagreed with scholars who regarded translation as a process of naturalization and domestication. Rather, he asserted that the foreign work should be preserved as it is, which he deemed to be “the properly ethical aim of the translating act” (2001: 241). He believes in the importance of preserving the foreignness of the original work and regards domesticating techniques such as rationalization, clarification, expansion and popularization as deforming tendencies that reduce the quality of translation (2001: 244). In his essay ‘The Task of the Translator’, the German philosopher Walter Benjamin states that the translator is responsible for keeping all the foreignness of the source text. To quote him further:

... a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original’s mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel (1992: 79).

Another philologist advocating the foreignizing method of translation is Hugo Friedrich, who views translation as “a contest with the original text” (1992: 13). Friedrich further says:

the goal is to surpass the original and, in doing so, to consider the original as a source of inspiration for the creation of new expressions in one’s own language – yet, never to the degree of exaggerated deviation from common usage that might occur in the original text (1992: 13).

Emphasizing the importance of preserving the foreignness of the original work, the German linguist Wilhelm von Humboldt says:

ambiguities of the original that are part of the essential character of a work have to be maintained. ... One can’t afford to change something that is elevated, exaggerated and unusual in the original to something light and easily accessible in the translation (as cited in Friedrich, 1992: 16).

2.5.2. Lawrence Venuti’s Views on Translating Intertextuality

In his essay ‘Translation, Intertextuality, Interpretation’; Lawrence Venuti says “every text is fundamentally an intertext, bound in relations to other texts which are somehow present in it and from which it draws its meaning, value, and function” (2009: 157). According to him, intertextual relations between texts may manifest themselves either in “well-defined forms” (quotation, allusion, and parody) or in “subtle, implicit, and generalized forms”, the latter being rather difficult to recognize. Venuti argues that reception is a critical element in intertextuality. The reader must have the literary and cultural knowledge necessary to detect the intertext, and along with it the critical skill required to express the importance of the intertextual relation in the text, both for the source text in which it is used and for the receptor culture (2009: 157-158). Another important feature of Venuti’s model reader is critical thinking, which allows him/her to interpret the intertextual relations between texts with an interrogative approach. Aware of the fact that the translated work is not an exact reproduction of the original work as it is, but just one possible way of interpreting it, the reader acts on the assumption that “a node of intertextuality is a productive means of exploring that interpretation” (2009: 170). Paradoxically, intertextuality makes translation at once possible and difficult. While on the one hand intertextuality turns communication into a complicated process, on the other hand it opens up new avenues

through which messages can be interpreted in different ways due to the peculiar features of the target culture (2009: 157).

Intertextuality is an important aspect of translations in that any sort of writing is a transformation of other texts. Venuti points out, translation “represents a unique case of intertextuality” (2009: 158). Within this context, Venuti proposes three sets of intertextual relations which are an integral part of the translation process: (1) those between the foreign text and other texts, whether written in the foreign language or in a different one; (2) those between the foreign text and the translation, which have traditionally been treated according to concepts of equivalence; and (3) those between the translation and other texts, whether written in the translating language or in a different one. These three categories of relations are so closely intertwined that they cannot be easily separated from one another; consequently, translation turns out to be a complicated process in which losses and gains become inevitable. In the process of translation, the translator tries to achieve equivalence through some sort of intertextual connection with the source text, but while trying to substitute elements of target culture for those of the foreign culture, the translator is inevitably confronted with the risk of widening the gap between the original work and the translation itself (2009: 158). In order to make up for the loss of intertextuality in the source text, the translator can employ paratextual devices such as “an introductory essay or annotations”, through which the cultural context and linguistic structure of the intertextual element is restored. However, Venuti points out that when the translator attempts to make such additions, her/his efforts will ultimately prove futile as in this case the work being done will be a “commentary”, rather than translation (2009: 159). On this occasion, what the translator does is of little practical relevance, and this diminishes the effect of the intertextuality on the target audience. As Venuti puts it, “an equivalent effect is again pre-empted” (2009: 159). Venuti argues that, as far as the rendering of intertextuality is concerned, it is impossible to create an equivalent effect in translation, that is, “to produce for its reader an effect that is similar to or the same as the effect produced by the foreign text for the foreign language reader”. This is due to the various situations in which “loss of contexts” inevitably occurs in any translation (2009: 159). If one attempts to translate an intertextual element into another language, the problem of “decontextualization” is aggravated. So, a biblical allusion cannot be translated into target language as true to the original by making a reference to the same passage from the Bible. This is mainly because the allusion in the original text has acquired “meanings, values, and functions which cannot

be recreated merely by inserting an allusion to a Bible translation in a different language” (2009: 161). Here, it is important to note that Venuti’s arguments on translating works that have intertextual elements center on the relationships between source texts and target texts.

2.5.3. Lawrence Venuti: Translator's Visibility Through the Foreignizing Approach

Venuti, like the other scholars who favored the strategy of foreignization, regards translation as a process of interpretation in which values and beliefs of target language and culture are unavoidably inserted into the target text - a situation that is likely "to distort the representation of the Other contained in original texts" (Palumbo, 2009: 46). Venuti views the foreignization method as “an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (as cited in Munday, 2008: 145). Venuti considers this method to be “highly desirable”, for it serves “to restrain the ethnocentric violence of translation”. To put it in another way, the foreignization method can become instrumental in restricting the tendencies toward "violently" domesticating cultural features of the societies where English is spoken (145). The foreignization method, also called “resistancy” in Venuti’s terminology, is considered to be “a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture” (Munday, 2008: 145). In the strategy of foreignization, the reader is given a taste of the source culture and is intentionally disconnected from the norms of the receptor language, with a view to creating an unfamiliar reading experience (Venuti, 2008: 16).

Venuti is well known for his advocacy of foreignization in translation. In his seminal work, *The Translator’s Invisibility*, Venuti made a sharp distinction between two categories of translation: “resistant” and “fluent”. Rejecting the domesticating approach in translation, Venuti criticized the reviewers who favoured fluent translations written in modern, general, standard English that is natural and idiomatic. He claimed that such domesticating strategies reduce the translator’s position down to a level in which s/he becomes almost invisible, which is not a good thing in itself (Munday, 2008: 154-5). Venuti believed that the translator should be visible; hence, he adopted the strategy of resistant translation (foreignization), which can be defined as translating a work in such a way that the linguistic, stylistic, and cultural elements of the original work are retained to the maximum extent possible (2008:

183-4). Adopting the strategy of resistancy does not necessarily mean that one should completely ignore fluency; rather, resistancy should be accompanied with an attempt to "reconsider" fluency in creative ways (2008: 19). According to Venuti, fluency can be regarded as "a discursive strategy" closely linked with domesticating translation. Fluency has the potential to carry out "the ethnocentric violence of domestication". Worse still, fluency has the power to inhibit this violence by creating the effect of "transparency", which leads readers into thinking that what they are reading is not a translation, but the foreign text (2008: 50). In this context, Venuti puts forward the argument that a translation should not be read as though it were an original, rather it should display the visible traces of the foreign work being translated. He opposes fluency on the grounds that it "masks a domestication of the foreign text that is appropriative and potentially imperialistic (...) It can be countered by a foreignising translation that registers the irreducible differences of the foreign text" (Venuti 2004: 341). According to Venuti, a good translator seeks ways to make himself/herself visible within the target text with a view to creating the sense that the translation produced is not an original (Kadiu, 2019: 22). The strategy of foreignization involves a constant search for finding out new ways to achieve readability, rather than producing translations which sound so unnatural and awkward that they "frustrate or impede reading" (Venuti, 2008: 19). The strategy of foreignization can be manifested in the use of archaic language rather than modern English. For instance, in his translation of "The Seafarer" (1912), an old English poem, Ezra Pound employed the strategy of being faithful to the Anglo-Saxon text, imitating lexical patterns of the original (Venuti, 2008: 29).

2.5.4. Galina Denissova's Categories of Intertextuality and Translation Strategies

The Russian scholar Galina Denissova coined the generic term "encyclopedia" to refer to various categories that intertextual elements fall under. According to her, it is the type of "encyclopedia" the intertextual element belongs to which determines the strategy to be adopted in the process of translation. The taxonomy of intertextual elements presented below (Figure 2.1) shows Denissova's elaborate approach to the issue of tackling intertextual elements, serving as a practical guide for the translator to follow in the process (Bondarenko, 2019: 199). According to the categorization suggested by Denissova, the intertextual elements classified as "universal encyclopedia include quotations, allusions, and reminiscences from world classics and Bible" (2019: 200). Those intertextual elements constitute an important part of "the culture of the English-speaking world" and are

understood by readers who are native speakers of English (2019: 200). In the translation of intertextual elements that appear in the form of Bible quotations interwoven in the text, translators use conventional methods of translation widely accepted in the receptor culture. Yet, when rendering a work like *Ulysses*, in which the author relies heavily on the use of “inverted citations and hidden allusions” to produce “the ironic effect and the wordplay”, the translator has the responsibility to keep “both intertextual and additional stylistic effect in the target text” (2019: 200). As distinct from the universal encyclopedia, “the national encyclopedia” can be exemplified by *Ulysses*, in which there are many references to “Irish national songs, folklore, and pieces of literature” that existed in the culture of James Joyce. Hence, translators are supposed to cope with the problem of the “discursive lacuna” in the receptor culture, which makes it difficult for the target reader to understand the culture-specific items in the original work (2019: 202). As the target audience will fail to recognize most of the allusions which are part of national and “individual encyclopedia”, translators must employ the technique of “adaptation or/and additional commentary” in order to make the original text familiar to the target audience. In such cases, the use of “moderate domestication” strategy would be appropriate (2019: 203).

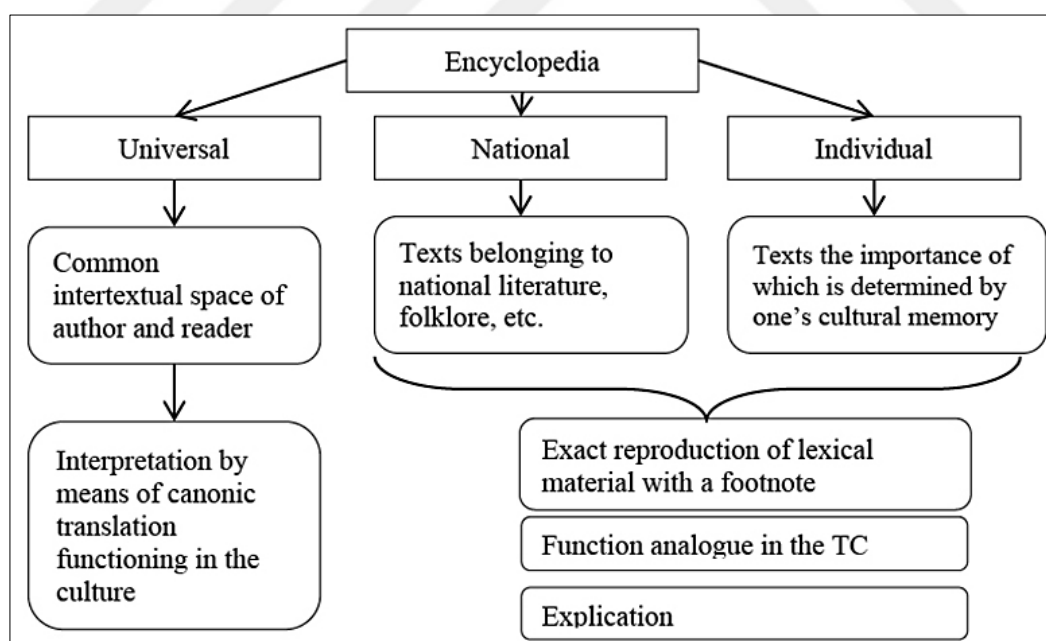


Figure 2.1. Strategies applicable to rendering the intertextual elements

Denissova also analyzes the way intertextual elements in modern Russian literature have been rendered (Carlström, 2020: 55). She points out that at the turn of the 21st century there was little scientific research done on the strategies employed for translating intertextual

elements (2020: 55-56). Having worked on a set of translations from Russian to Italian and English, Denissova identified four different ways of rendering intertextual elements: “(1) the intertext is replaced by artistic equivalents from the receiving linguistic culture; (2) the intertext is substituted for by equivalents from canonical translations in the receptor culture; (3) the intertext is transferred word-for-word, supported by clarification with comments - the intertext remains exotic to the receptor culture (4) the intertext is literally translated with no commentary, which causes the reference to lose its intertextuality and become neutral (Denissova, 2019: 17; Carlström, 2020: 56).

The notion of the literary polysystem would be relevant both for evaluating translations of literary works in which intertextual elements are used and for rendering intertextual literature. If we assume that intertextual references to other literary works made by quotations exist in “the literary polysystem of the source culture”. It is certain that anyone reading an intertextual source text is likely to be familiar with the allusions and references used in the text (Carlström, 2020: 60). If intertextual elements extracted from literary works do not exist in the polysystem of the target culture, they may need to be adapted or replaced, depending on the nature of intertextual reference. On the other hand, if intertextual references extracted from texts exist in the polysystem of the target culture, it would be a good idea to translate them in such a way as to let the target reader easily distinguish them. In order to help the target text reader identify the intertextual quotations and allusions as easily as does the source text reader, the translator should use “the wording of canonical—or at least previously published—translations.” It might be that when rendering a source text in which there are intertextual references to other texts, the translator may decide to employ the strategy of *minimum change*. The problem with this kind of translation is that it would produce the same results as, what Denissova calls, the strategy of literal translation: “the reference loses its intertextuality and the reader will not experience any apparent joy of recognition” (Carlström, 2020: 55).

While, as Denissova’s research suggests, footnotes seem quite practical in clarifying for the target audience intertextual references in the translations of prose works, they are not so appropriate for poetry translations. Moreover, most publishers are not so willing to use paratexts in book translations mainly due to economic reasons and readers’ biases. Yet, when translating literary works of secondary importance into polysystems of higher status, the use of paratextual elements (e.g. footnotes) as a means of explicitation tends to be suitable, and

in some cases even inevitable (Kaźmierczak, 2019: 374). One way of treating intertextuality is to use the method of ‘explicitation’, a strategy based on the assumption that it could be difficult for the reader to understand intertextual references unless further explanation is provided by the translator. If these elements are partly rendered or not rendered at all, some clarification could be provided for the target reader. Accordingly, paratextual elements can be inserted into the target text (Federici, 2007: 9). For instance, when the translator encounters “culture-bound terms, idiomatic expressions and references to lesser-known social, historical and geographical facts”, s/he can consider adding a glossary or inserting footnotes to the target text in order to make the reader aware of the intertextual references that s/he may fail to recognize (2007: 7). Also, the translator’s decisions affect the reader’s ability to comprehend the source text within the context of the target language and culture. The translator’s additions and omissions give the translation its unique quality, while the employment of paratextual elements serves as “a communicative act” between the translator and the reader, getting him/her mentally involved in the text (2007: 9).

Considering the use of footnotes an alternative technique of adjustment, Eugene Nida suggests that translators should take advantage of them for two reasons: (1) “to correct linguistic and cultural differences, e.g., to explain contradictory customs, to identify unknown geographical or physical items, to give equivalents for weights and measures, to explain word play, to add information about proper names, etc;” (2) to insert into the target text an extra piece of information that is an important part of the historical and cultural context of a given source text (Molina and Hurtado Albir, 2002: 502).

2.5.5. Ritva Leppihalme’s Classification of Allusions and Translation Strategies

When “a competent and responsible translator” notices an allusion in a source text and analyzes its function in the micro and macrocontext, first s/he is expected to decide how to cope with it. Whether or not allusions are seen as a real problem to be overcome, there are various strategies that the translator can employ to translate them. In fact, different translation strategies can be applied when dealing with proper-name and key-phrase allusions. For instance, it is possible to keep a proper-name allusion unchanged in translation whereas a key-phrase allusion necessitates a change in the use of words: *Pollyanna* goes in both English and Turkish, but *vanity of vanities* (Ecclesiastes 1:2) needs to be changed into, *herşey boş, bomboş, bomboş!* (Leppihalme, 1997: 78).

Leppihalme recommends a variety of strategies for translating allusions. Leppihalme's strategies for translating proper-name allusions are characterized by "retention of name", "replacement of name by another" and "omission of name", each of which has three subcategories:

1. Retention of the name:

- a) using the name as such, or in conventional TL form
- b) using the name, adding some guidance
- c) using the name, adding a detailed explanation, for instance, a footnote

2. Replacement of the name by another (beyond the changes required by convention):

- a) replacing the name by another SL name
- b) replacing the name by a TL name

3. Omission of the name:

- a) omitting the name, but transferring the sense by other names, for instance by a common noun
- b) omitting the name and the allusion together

In the first strategy, the translator can employ the allusive name as it is, or use it by adding some guidance, or employ the name by inserting a detailed explanation, for instance a footnote into the target text. In the second strategy, the translator can replace the allusive name with another name in the source language or with another name in the target language. Yet, it is not possible to find out a single translation strategy that works in all situations - one that allows the translator to transfer the intertextual elements adequately into a different culture. In fact, translation strategy varies according to the way in which the translator interprets the text, the function of the intertextual reference, and differences between two languages in terms of linguistic and cultural features. In the third strategy, the translator can omit the allusive name altogether, but communicate the same feelings in another way; for example by using a common noun in the target text or completely leaving out the name and the allusion (Leppihalme, 1997: 79). Leppihalme avoids taking a one-sided approach to the issue. According to her, while on the one hand the strategy of omission eliminates "the culture bump", on the other hand it may result in a failure to communicate a significant part

of the linguistic and cultural elements presented in the original work. In other words, Leppihalme suggests that omission can be regarded as an effective strategy from one viewpoint, but it is not appropriate in all situations. (1997: 175). Actually, there is a general tendency among translators toward using the strategy of omission as "the last resort" (1997: 27). Inarguably, omission of the proper-name allusion with no attempt to communicate its meaning seems to be contrary to establish ethical norms among translators (1997: 114). It would be justifiable for the translator to resort to the strategy of omission in a given context if s/he felt convinced that, with the exception of omission, none of the alternative strategies is appropriate to use. Yet, the use of omission would not be justifiable if the translator employed this strategy just because s/he thinks that not dealing with something in the source text which is not familiar to her/his would spare him/her the trouble of trying to find out what it refers to (1997: 25).

It should be noted that throughout history translation scholars have voiced different views about the strategy of omission. Among them is Eugene Nida, who regarded the strategy of omission as justifiable and attached to it positive meanings and connotations (he preferred to use the term 'subtraction' instead). According to him, there are certain situations in which subtraction is deemed not only justified, but also necessary in translation- one can apply this technique to avoid the "unnecessary repetition, specified references, conjunctions and adverbs" in the target text (Molina and Hurtado Albir, 2002: 502). Another translation scholar who commented on this topic is Jean Delisle, who considered omission to be a translation error and defined it as "the unjustifiable suppression of elements in the source text" (Molina and Hurtado Albir, 2002: 505). From Delisle's argument about omission, one can infer that, when the translator applies the method of omission, s/he will have left untranslated an important element (e.g. an allusion) in the original text, depriving the target reader of the chance to learn an interesting word or phrase from the foreign culture.

There is no strategy similar to the one employed for proper name allusions that can be applied to key phrase allusions. Not translating key-phrase allusions is not regarded as a logical option, for they are usually translated into the target language. There are various ways of translating key-phrase allusions because of synonyms, changes in word order, etc. A standard translation for a key-phrase allusion occurs only in the rendering of transcultural allusions as in the example of "brave new world/cesur yeni dünya". However, they are rarely found (83). The list of strategies for the translation of key-phrase allusions is not similar to

that of proper-name strategies. However the general approach to the texts that abound in allusions and the ways in which they are translated seem similar. The strategy of keeping a key-phrase allusion unchanged can take either of two forms: “a standard translation” or “a minimum change”. The former is used in the transfer of cultural allusions to the target text, the latter in situations where the translator makes only a slight change in rendering allusions. In the second case, the effect of the allusion in the source text is not carried into the target text. In a standard translation, a competent reader should be able to find the allusions in the target text; however, she/he will not be able to recognize the allusions if the translator makes a “minimum change” in transferring them to the target text. In this case, one can assume that the only way to identify the allusions would be through backtranslation into the source language. Also, the ability to recognize allusions depends on the reader's familiarity with cultural texts. That's why only “bilingual and bicultural” readers of target text can manage to find allusions, though average readers who are not bilingual and bicultural, can face a “culture bump” (1997: 83). This “low-effort strategy” -minimum change- can be used when allusions are shared by both cultures. However, in rendering unfamiliar allusions, this strategy will not only result in “flat translations and loss of connotations”, but also fail to communicate the intended effect of the source text message. As a matter of fact, if the translator makes a minimum change when translating an intertextual element that is unfamiliar to target readers, they may encounter unclear phrases or passages in the target text. This means depriving target readers of the chance to participate in the reading process and to derive pleasure from interpreting the intertextual reference. In this regard, it would be useful for translators to follow “a more creative and reader-oriented” approach, which can be achieved by any one of Leppihalme's strategies for rendering allusions. The use of this strategy –re-creation- will also spare the reader the risk of encountering “culture bumps” when reading the translated text (Leppihalme, 1994: 177). This strategy enables translators to use their creativity by partly liberating themselves from the restrictions of the source text with a view to taking the expectations of the target reader into consideration (Leppihalme, 1994: 186).

There are also potential strategies for key-phrase allusions proposed by Leppihalme as follows:

- (1) use of a standard translation;

- (2) minimum change, that is, a literal translation, without regard to connotative or contextual meaning;
- (3) extra allusive guidance added in the text;
- (4) the use of footnotes, endnotes, translator's notes and other explicit explanations not supplied in the text but explicitly given as additional information;
- (5) stimulated familiarity or internal marking, that is, the addition of intra-allusive allusion;
- (6) replacement by a TL item;
- (7) reduction of the allusion to sense by rephrasing;
- (8) recreation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it;
- (9) omission of the allusion (1997: 84).

In fact, the aforementioned strategies can be grouped under four general categories, namely; 'retention', 'replacement by a TL item', 're-creation', and 'omission' to demonstrate the general tendencies of the translators - whether they adopted a source-oriented or target oriented approach.

2.5.6. Several Models for Translating Proper-Name Allusions

Proper-names, which are defined by Jack C. Richards and Richard Schmidt as "names of a particular person, place or thing" (2010: 469), play a crucial role in a literary work. They refer to the "setting, social status and nationality of characters" and should be paid special attention to when translated into a foreign language (Ordudari, 2007). There are several ways of rendering proper-name allusions:

2.5.6.1. Ian Higgins and Sándor Hervey's model for translating proper-name allusions

There are several models for translating proper-names, one of which was introduced by Higgins and Hervey in their book, *Thinking French Translation: A Course in Translation Method: French to English*. Translation of proper-names isn't necessarily a fundamental topic in translation, yet it can be a good way to catch a glimpse of the cultural side of

translation (2002: 32). They proposed three strategies for dealing with proper-names: (1) The name can be transferred to the target text in its original form; or the name can be modified in such a way as to comply with the “phonic/graphic” norms of the target language. Given the fact that the name is part of the source language, the first alternative involves presenting a foreign element to the target text. The loss that occurs with it is not so important, for it is usually a “reminder” for the target reader of the foreignness of the text. More problematic is the situation in which retention of the source-text name creates in target text different connotations from those in the source text. (2002: 32). (2) The second way of rendering names is transliteration, through which the translator partly overcomes these problems by employing target language norms for the representation of a name in the original text. (3)

The third strategy for the treatment of names is cultural transplantation, which refers to the substitution of source-language names with “indigenous” names in the target language that have similar associations, yet are not the traditional or literal equivalents of the original ones (2002: 33).

2.5.6.2. Peter Newmark’s model for translating proper-name allusions

Peter Newmark holds the view that, whatever the type of text, translation of proper-names poses a special difficulty. He further points out that in a literary work, it is important to decide whether a name is “real” or “invented”. In nonliterary texts, translators should consider whether any additional explanatory or categorizing information must be given to the target language audience. (Newmark, 1993: 15). According to Newmark, people's first and last names are usually transferred, retaining their national identity, and presuming that their names have no associations in the text (1988b: 214). He argues that the most appropriate strategy is first to render into target language the word that lies behind the source language proper name, and then “naturalise” the translated word back into a new source language proper name - but only in cases where the character's name is not yet well-known among an educated target language audience (Newmark, 1988b: 215). Also, in transferring a proper name that is not much familiar to the target text reader, the translator can directly render (or transcribe) it by inserting extra information into the name. For example, ‘Carl Snoilsky’ can be transferred to the target text with the addition of some explanatory information: “a nineteenth-century Swedish poet, Carl Snoilsky” (1988b: 182). Newmark also emphasizes

the idea that the proper name needs to be “componentially” evaluated in its context, in that the name may suggest several meanings in the translation. For instance, the proper name ‘Midas’ can have two or three meanings in the translation such as “wealthy”, “increasing his wealth”, and “unable to enjoy his wealth”. In semantic translation, it is necessary to transfer the name directly rather than rendering its connotations (1988a: 151).

2.5.6.3. Theo Herman’s model for translating proper-name allusions

Considered from the perspective of translation, proper-names can be classified into two groups: ‘conventional’ names and ‘loaded’ names. Conventional names refer to those that can be called ‘unmotivated’, i.e. having no sense per se. Loaded names are literary names that can be referred to as ‘motivated’. There can be “vaguely suggestive” or “explicitly expressive” names and nicknames. Also, loaded names involve fictional and non-fictional names that have certain connotations within the framework of a specific culture (Hermans, 1988: 13). According to Hermans, there are at least four methods for rendering proper names: (1) the strategy of “copying”, i.e. reduplicating the proper-names just as they are in the original text. (2) the strategy of “transcription”, i.e. transliteration or adaptation to be implemented on spelling, phonology, etc. (3) the strategy of “substitution”, through which a formally unrelated name can be used in the target text instead of any name in the original text. (4) A proper-name in a source text can be translated provided that it is embedded in the lexicon of that language and gains meaning. Hermans also points out that it is possible to combine these four strategies. For example, one can copy or transliterate a proper name, while at the same time using a footnote that includes its translation. Furthermore, proper names can be rendered in several other ways: (1) the strategy of ‘omission’ (non-translation), by which a proper name in the original text can be completely removed from the target text; and (2) the strategy of ‘substitution’, through which a proper name can be substituted for by a common noun (1988: 13-14). Apart from the strategies above, there are alternative ways of dealing with proper names, such as adding to the target text a name that does not exist in the source text, or changing a common noun in the source text with a proper noun in the target text. These possibilities may be considered less common than the mainstream strategies, with the possible exception of cases where they are used in some genres and contexts (1988: 14).

2.5.6.4. Eirlys E. Davies's approach to translating proper-name allusions

In her article, 'A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books', Davies points out that certain modifications to proper-names can be made when the original work appears rather foreign and unusual in the target culture, or when the translator wants to make the target text more "semantically" clear, so as to communicate some descriptive sense (2003: 88). Proper-names may also be handled in such a way as to make the original item more "explicit". However, in cases where the translator substitutes another name for the proper-name in the target text for the sake of explicitation, this may result in major losses in the connotations evoked by the original name (2003: 79). This is a potential problem that the Italian translation scholar Luca Manini calls "the danger of fixing what was meant to be fluid and clarifying what was first ambiguous" (as cited in Davies, 2003: 79).

2.5.7. Various Manifestations of Intertextuality in John Fowles's Novel, *The French Lieutenant's Woman*

The novels below are characterized by the use of such devices as anachronism, parody and pastiche, as well as various forms of intertextuality: "John Fowles's *The French Lieutenant's Woman* (1969), William Kennedy's *Legs* (1975), E. L. Doctorow's *Ragtime* (1975), Salman Rushdie's *Midnight's Children* (1981), Graham Swift's *Waterland* (1983), Jeanette Winterson's *Sexing the Cherry* (1989), A. S. Byatt's *Possession* (1990), Michael Ondaatje's *The English Patient* (1992) and Thomas Pynchon's *Mason and Dixon* (1997)" (Johnston, 2017: 537).

John Fowles can not be described as a symbolist author; however, he is known for his tendency to use quite a few allusions to myth, history, as well as intertextual references in his works (Buchberger, 2009: 121). Hence, *The French Lieutenant's Woman* is considered to be a typical example of "postmodern historical metafiction", often used as a means to let readers know that what they are reading is just a work of fiction, as it abounds with intertextual references and allusions (Didziulyte, 2006: 15). In the novel, Fowles employs works of earlier authors. This is the basic characteristic of postmodern literature in which "art is seen to mirror other arts (texts), not life or reality". In line with the postmodern thinking, Fowles moves away from the principles of realism by placing more emphasis on

the intertextual nature of his novel (2006: 8). Fowles uses epigraphs at the beginning of each chapter, taken mainly from Victorian literature, most of them being extracts from works of Thomas Hardy, Alfred Lord Tennyson, A. H. Clough, Matthew Arnold, Charles Darwin, George Eliot, William Makepeace Thackeray, Jane Austen and the like. In *The French Lieutenant's Woman*, Fowles uses quotations and epigraphs from the works of outstanding Victorian authors in order to get the reader to vividly picture the presence of the other texts in it and to emphasize the links of the novel with other works written over the course of history (2006: 16).

Postmodern writers differ from modernist ones in an important way: most of them are convinced that it is no longer possible to create new forms and ideas in literature. One such author is John Fowles, a major literary figure that represents postmodernist form of writing. By employing techniques such as “comparisons, epigrams, footnotes and some other passages from different genres”, Fowles strongly indicates that his novel, more than anything else, is “a part of the network of texts”. When portraying his characters and their actions, Fowles relies heavily on the use of historical figures and events, as well as famous myths and legends. For example, in Chapter 12, Sarah's staring at Charles suggested a strange note of refusal: “Do not come near me, (her eyes) said. *Noli me tangere*” (Fowles, 1969, p. 90). At this point, Fowles alludes to a well-known figure in Thomas Wyatt's popular poem: Anne Boleyn. The author compares Sarah to Anne Boleyn, the Queen of England and the second wife of King Henry VIII. Like Anne Boleyn, Sarah is supposed to wear a sign on her neck which represents her relationship with the French lieutenant. This extract is an unmistakable manifestation of intertextuality in Fowles's novel. Besides enriching the flow of narrative, the intertextual elements in this postmodern novel strengthen the tone of parody by removing the boundaries between centuries (İşçi, 2019: 141).

Another reflection of intertextuality in the novel is the use of epigrams, which are placed at the beginning of every chapter. As distinct from a preface or a footnote, an epigraph is a product of a writer other than the author of the work, a formal token of the "intertextual event", presenting “a polyphony of voices” (Bowen, 1995: 69).

Each chapter begins with an epigram which foreshadows the incidents that will occur in the chapters to follow. For instance, in Chapter 50, Fowles includes an epigram taken from Charles Darwin's *The Origin of Species* (1859):

I think it inevitably follows, that as new species in the course of time are formed through natural selection, others will become rarer and rarer, and finally extinct. The forms which stand in closest competition with those undergoing modification and improvement will naturally suffer most (1969: 360).

In this chapter, Charles tells his fiancée that he cannot marry her, for he has fallen in love with another girl. In response to this shocking disclosure, Ernestina tries to control her feelings and pretends that she has not been affected by this situation. For all her disappointment, however, she is determined not to let him feel that she has been humiliated by what she has heard. When Charles walks to the door to abandon her at the end of this dialogue, Ernestina faints (İşçi, 2019: 141).

Ernestina figures as the conventional female character of the Victorian novel. Unlike Ernestina who has no courage to let any change happen in her life, Sarah can be called the ‘new species’ at the time she lives, a period in history characterized by progress and change. Hence, it is natural that in the rivalry between the two women, Ernestina is the one who suffers most. Consequently, as the novel draws to a close Ernestina seldom appears in the story – her presence is rarely felt in the last eleven chapters. In the end, she disappears completely (İşçi, 2019: 142).

Another type of intertextuality widely employed throughout the novel are footnotes. For instance, in chapter 35, a footnote gives the reader information about Victorian contraceptive devices, social and familial customs of workers, as well as the bad conditions in which they lived. Likewise, in Chapter 19, the footnotes shed light on the politics of the Victorian era, the rivalry between Gladstone and Disraeli in particular. Also, there are footnotes that refer to *Omphalos*, a book of geology that received little interest at the time (İşçi, 2019: 142).

All these examples help readers gain some insight into historical facts. They can learn a great deal about social, political, psychological, and scientific aspects of the Victorian society. However, while Fowles inserts into the novel certain historical facts and figures from the 19th century British society, he depicts them in a distorted form, thus creating a problematic notion of history. Though Fowles uses these historical materials to portray a world that seems believable, he never fails to remind readers that what they are reading is nothing but fiction. Hence, the novel can be regarded as a good example of the literary genre that Linda Hutcheon (1988) calls ‘historiographic metafiction’ (İşçi, 2019: 142).

2.5.8. Various Manifestations of Intertextuality in Edgar Lawrence Doctorow's *Ragtime*

Edgar Lawrence Doctorow (1931 – 2015) was an American novelist, editor, and professor known for his works of historical fiction. E. L. Doctorow's *Ragtime* (1975) presents a highly elaborate picture of American popular history, with a good many references to real social and political issues, allusions to other literary texts and writers, as well as to various media sources. In *Ragtime*, some of the rather general, limited, and frequently gossipy pieces of information on historical personalities could be read as ironic commentaries on the popular, conventional, textbook knowledge of history that most people do not go beyond. In the novel, some pieces of information about historical personalities, most of which are based on rumor and hearsay, could be interpreted as ironic notes on “the popular, conventional, textbook knowledge of history” (Jařab, 2013: 71).

In some of his works, Doctorow assumed different kinds of narrators such as “the unreliable narrator, the stream-of-consciousness narrator, the omniscient narrator and multiple narrators”, innovative techniques that made him one of the major experimenters of contemporary fiction.

2.5.9. Various Manifestations of Intertextuality in Michael Ondaatje's *The English Patient*

The English Patient is predominated by various types of intertextuality, including excerpts from other literary and historical works, the existence of libraries, scenes of reading and writing, as well as characters who enjoy taking notes written in the margins of books. (Brittan, 2006: 200). The novel is noted by the use of a good many intertextual references from the works of prominent authors such as “Kipling's *Kim*, Milton's *Paradise Lost*, The Gyges-Candaules episode in Herodotus, *The Tempest*, *Anna Karenina*, *The Charterhouse of Parma*, Caravaggio's painting of David, the Grail legend” (Bolland, 2002:54). Also, Ondaatje employs the technique of inserting epigraphs into his works to let his readers unveil the mysterious connections to “the multi-layered, multi-voiced tales”. For instance, *The English Patient* begins with an epigraph taken from the records of the Geographical Society meeting in London of the early nineteen-forties: “Most of you, I am sure, remember the tragic circumstances of the death of Geoffrey Clifton at Gilf Kebir, followed later by the

disappearance of his wife, Katherine Clifton, which took place during the 1939 desert expedition in search of Zerzura” (Kharbe, 2016: 116).

As a process of rewriting widely found in postcolonial literature, intertextuality aims at challenging the colonial histories or established assumptions by offering “an alternative or a subaltern voice”. By using intertextual references, Ondaatje provides his silenced and oppressed characters (Eastern/marginalized people) with the freedom to recreate their histories and reminiscences about their homeland (as cited in Zidan, 2014: 40). To put it in another way, the oppressed characters are placed at the center of the novel to be able to reveal the devastating effects of colonialism. Ondaatje includes Kipling’s *Kim* and Herodotus’s *The Histories* in the story in an attempt to show the artificial nature of history and the way history serves to intermingle fact and fiction (Zidan, 2014: 41). Additionally, written in the tradition of historiographic metafiction, the novel involves fictional characters in various forms of “the author-figure” so as to recreate the history of the Second World War, with references to “marginal voices, untold stories, and various intimate relationships” (Amid, 2011: 20).

3. METHODOLOGY

The third chapter focuses on the methodology of the study. It attempts to explain the way the research was designed, and the data were collected.

3.1. Theoretical Framework

A major landmark among the scholarly work done on intertextuality is Roland Barthes's essay 'Death of the Author' (1967), which drew on both Julia Kristeva and Mikhail Bakhtin's theories on the subject. In the essay, Barthes claims that the origin of the text is a multitude of other sentences, other utterances, and other texts, rather than a single authorial consciousness (Barthes 1977: 142-148). In another essay, 'Theory of the Text', Barthes points out that "any text is an intertext; other texts are present in it, at varying levels, in more or less recognisable forms: the texts of the previous and surrounding culture" (1981: 39). According to Barthes, it is only the texts written after the introduction of Modernism which enable the reader to fully participate in the production of meaning. Only Modernist literature and the literature that followed this trend in later years include representatives of 'texts' that can be re-interpreted by the reader rather than simply read. Considering the role and significance of the reader in the creation of meaning, this dissertation will mainly center on Roland Barthes's theory of intertextuality and Lawrence Venuti's idea of translator's 'visibility'. Venuti's views on translating intertextuality can be seen as an extension of his ideas on the 'visibility' of translators. Both views have in common the notion that the translator must preserve the foreignness and cultural context of the source text to the maximum extent possible. While this foreignizing approach gives the reader the chance to gain familiarity with the foreign element, it also confronts him/her with the challenge of making sense of the foreign element, whether it be an intertextual, linguistic, or cultural reference. At this point, the reader has to become actively involved in the process of finding out the meaning and implications of the foreign element. In fact, the idea that the reader should take an active role in reading the target text is in line with the postmodern emphasis on the reader's engagement with the text.

Venuti adopts a source text-oriented view of translation based on keeping the intertextual element unchanged so that the effect created on the foreign reader can be produced on the target reader. The translator creates an intertextual relation by reproducing

a pre-existing text in the translating language, whether specifically through quotation or more generally through imitation. According to Venuti, in the translation of intertextuality in an original text, techniques such as quoting or imitating the original fail to create the same effect on the reader as the one produced by the original text on the foreign reader. When the reader detects the intertextuality in the original text, the intertextual element goes through a process of change, which can be explained in terms of what Jacques Derrida calls 'iterability' of language - the idea that language can be repeated in different contexts: "The meaning of any signifier can change because it can break with every given context and engender infinitely new contexts in an absolutely nonsaturable fashion" (Venuti, 2009: 165). In the act of translating, the original text is decontextualized and recontextualized - a process of "transformation" in which the translator takes a text out of its linguistic and cultural context and then puts it into a new one. Consequently, the process of translation becomes instrumental in building intertextual connections that are both "interpretive" and "interrogative". These connections not only help one to look at the quoted or imitated text from a critical perspective, but they also allow the target reader to interpret the the source text within the framework of texts, conventions and institutions peculiar to the target culture (2009: 165).

3.2. Research Design and Data Collection

The research design is the process of "planning" (Leedy and Ormrod, 2015: 92) and in general, there are three ways of carrying out research designs: 'quantitative', 'qualitative', and 'mixed'. Qualitative and quantitative research techniques should not be regarded as "polar opposites" or "dichotomies", but rather they represent opposite ends of a spectrum (Creswell, 2014: 32). The difference between qualitative and quantitative research is usually described in terms of the use of words (qualitative) rather than numbers (quantitative), or the employment of closed-ended questions (quantitative hypotheses) rather than open-ended questions (qualitative interview questions) (Creswell, 2014: 32). There are various methods for carrying out a qualitative research; Leedy and Ormrod suggest five common qualitative research designs: 'Case studies', 'grounded theory study', 'ethnography', 'content analysis', and 'phenomenological study' (2015: 141). Among the five designs mentioned, the content analysis is the one that entails the maximum amount of planning at the beginning of the study. Typically, the researcher starts out by defining a particular research problem or question. A content analysis is a systematic investigation of the contents of a specific amount

of material with a view to distinguishing “patterns, themes, or biases” (2015: 275). For instance, as Leedy and Ormrod state, a content analysis can be used to find out what kind of religious symbols are embedded in works of literature, and what viewpoints or biases are suggested in speeches or newspaper articles of a specific historical period (275). One of the most important stages in content analysis is to present in the form of tables the frequency with which each particular feature appears in the material under consideration. In fact, almost every content analysis is at once quantitative and qualitative. In some cases, statistical analysis of the collected frequencies or percentages are conducted to see whether there are any substantial variations relevant to the research question. The researcher then interprets the data by using the tables and statistical analyses, for these findings shed considerable light on the issue being studied (2015: 317). In this respect, this dissertation has been conducted with qualitative content analysis, which is based on identifying intertextual elements and finding out the translation strategies employed in the works under analysis. In qualitative research, emphasis is placed on the way human beings think and behave in certain situations (Mohajan, 2018: 39). Hence, lying in the core of this study are the preferences and tendencies the translators displayed when they were dealing with intertextual elements in the source text. In the data collection process, the research questions stated earlier have given direction to the study design, as “the strategy to ensure trustworthiness of content analysis starts by choosing the best data collection method to answer the research questions of interest” (Elo et al., 2014: 3). In the process of identifying the intertextual elements in the works under discussion and analyzing the strategies employed in the translation of these elements, ‘inter-coder reliability assessment’ was used in order to ensure the reliability of the results. Inter-coder reliability is defined as the degree to which two independent researchers make an agreement on how to code the same text. It is frequently employed in ‘content analysis, where one research goal is to achieve “consistency” and “validity” in a given context. Content analysis is “the analytic tradition”, which has to do with the greatest connection for inter-coder reliability. As Kimberly A. Neuendor points out, in content analysis reliability is essential, and content analytic findings are "useless" without its employment (as cited in O’Connor and Joffe, 2020:3).

Within this context, two experts, who have been studying in the fields of literature and translation studies, contributed to the evaluation of intertextual elements. Together with the researcher, the two experts shared their views and suggestions on the items. The two coders were sent an inter-coder reliability form containing 47 of the 187 intertextual references from

the study without the researcher's and the other coder's choices being revealed. Although there seems to be little agreement on the percentage of the given data that allows for a reliable estimation of inter-coder reliability, 10–25 percent of data units would be standard, depending on the size of the collected data. In order for this “subsample” to be “representative” of the overall set of data, it should be chosen at random or by any other justifiable criterion (e.g., selecting a member of each category in a stratified sample) (O'Connor and Joffe, 2020:5).

The final decision was made based on the options that were decided upon by at least two of the coders. It was deemed appropriate if the researcher and coders agreed on 80% of the content. Following the inter-coders' analyses, the gaps between the choices were resolved in order to reach an agreement. As a result, the study's reliability check score was found to be 100. At the end of the discussion, no item was excluded from the study (See Appendix-1).

In addition to the data source used in this study ‘the inter-coder reliability’, another qualitative data collection method - ‘interviewing’ - was going to be applied as part of the process of analyzing the novels. Interviewing is one of the most widely used qualitative data collection methods that help improve the qualitative aspect of the study. Accordingly, written interviews including five open-ended questions were sent via e-mail to two translators - Aslı Biçen and Ahu Antmen - in order to learn what kind of translation strategies they had employed in dealing with intertextual elements in the novels. In order to employ this data collection method, ‘ethics committee approval’ was taken from the Ethical Board of Ankara Hacı Bayram Veli University on the 24th of February, 2021. For all the efforts to contact the translators, no response was received to the e-mails. Hence, the method of interviewing was not included in the study.

3.3. About the Authors and Their Novels

John Fowles is an English writer who was born in Essex, England in 1926. He wrote *The French Lieutenant's Woman* in 1969, a well-known novel that represents a combination of both modern and postmodern features of the novel-writing tradition (Sur, 2020: 375). His works, which often center around the theme of “self-knowledge” and “authenticity”, are

typically marked by a strong conviction that these two concepts are the solution to the majority of humanity's issues, both personal and social (Tarbox, 1986: 3).

The American novelist Edgar Lawrence Doctorow (1931-2015) is best known for his works of postmodern historical fiction, *Ragtime* among them. In his novels, he generally intertwines the fantastic with the real. Doctorow is well-known for his ability to create a version of the past that is at once strange and familiar (Ramin & Marandi, 2012: 465).

Michael Ondaatje is a Canadian writer who was born in Sri Lanka in 1943, later moved to England (1954), and then back to Canada (1962) where he has lived ever since. As an immigrant to Canada, Ondaatje usually concerned himself with “the problems of identity, migration, hybridity, disappearing borders, transculturality, the reconstruction of history”. Ondaatje’s works are characterized by evocative narrative, short dialogues between characters, and the intermingling of realistic and fictional events (Zidan, 2014: 36).

3.3.1. John Fowles’s *The French Lieutenant’s Woman* as a Work of Postmodern Historical Fiction

The French Lieutenant’s Woman is a typical example of a postmodern novel. The novel criticizes in a humorous manner the traditional realist novel of 19th century British literature by using new techniques inspired by postmodern view of art. Drawing on the traditions and manners of the preceding century, *The French Lieutenant’s Woman* represents a pastiche of Victorian literature. Though it has some parallels with the Victorian novel, Fowles’s work differs significantly from this convention in several ways: (1) dealing with controversial subjects such as “sex and impiety”, (2) using a meta-fictional narrative technique which eliminates the conventional omniscient and omnipresent narrator, (3) incorporating intertextual elements into fiction, which makes us rethink the idea of origin or originality, (4) causing the notions of history and reality to become problematic, and (5) discarding the conventional way of looking at the genre concept (İşçi, 2019: 142). Some of the characters in the novel are compared to well known heroes of Victorian novel. For example, Sarah Woodruff is rather similar to the female protagonist in Thomas Hardy’s *Tess of the D’Urbervilles*. Though both Sarah and Tess are isolated from the society for a variety of reasons and they live under difficult circumstances, they feel pleased to be misfits in the society. Both characters shape the course of their own lives, for they have a strong sense of

freedom. Also, they intend to sexually attract their lovers to help them achieve freedom from the oppression of the society. Similarly, there is a marked resemblance between Charles Smithson's servant 'Sam Farrow' in *The French Lieutenant's Woman* and Charles Dickens's character Sam Weller in *Pickwick Papers* (1837); especially in terms of their accent (İşçi, 2019: 136). These similarities can be seen as typical examples of pastiche in postmodern theory. For all the common features it shares with the Victorian novel, *The French Lieutenant's Woman* is a distinctively postmodern work that differs in "ironical" and "paradoxical" ways from the nineteenth century novel-writing tradition (136). Linda Hutcheon points out that "postmodernism is a fundamentally contradictory enterprise: its art forms (and its theory) at once use and abuse, install and then destabilize convention in parodic ways" (1988: 23). Hence, parody is an important strategy that represents postmodern way of looking at the world. It allows for a dialogue with and a re-evaluation of the past within the context of the present in a way that seems rather unfamiliar to the reader; in fact, parody distorts our accustomed conception of the past, focusing mainly on its disagreeable aspects, thus shaking us off our illusions about it. Accordingly, history and tradition are recreated through the filter of current ideas and insights. Far from being a nostalgic look back into the past, parody is a critical re-assessment of tradition, an ironic communication with the past, as well as an attempt to recollect "past forms" with a critical attitude (as cited in İşçi, 2019: 136).

3.3.2. Edgar Lawrence Doctorow's *Ragtime* as a Work of Postmodern Historical Fiction

Published in 1975, *Ragtime* is a historical novel placed in the same category with the works of such authors as Thackeray, Tolstoy, Barth, and Mailer. However, the book is different from those created by these authors. While in the 19th century historical novels historical events are at the center of attention, in the 20th century historical novels these events lie in the background, merely serving as a context for individuals to act in. Yet, sometimes historical and fictional events combine in Doctorow's work, and historical characters communicate freely with each other as well as with fictional figures (Bloom, 2004: 11). Instead of considering history and fiction to be separate elements that are used together in his work, Doctorow introduces a radical approach to the narration of novel: "there is really no fiction or nonfiction; there is only narrative" (2004: 12).

In *Ragtime*, Doctorow depicts America's cultural history in the early 20th century. Also, the novel involves incidents that occurred at the time when it was written. In the story, the author unites the destinies of three fictional families, each portraying a different class of the American society of the period, with real historical figures (Ramin & Marandi, 2014: 161). Doctorow recreates the history of America in a humorous manner by presenting side by side two paradoxical images: acts of violence committed against the blacks and the poor (proven by statistical figures), as opposed to charity parties organized by wealthy people for the poor to show that they sympathize with them (2014: 164). In the novel, Doctorow not only creates fiction out of historical events, but also uses that fiction as a material to make history (2014: 165). The stories of historical figures such as "Freud, Houdini, Stanford White, and Emma Goldman" are so realistically embedded in the context of the story that no one can separate fiction from reality (2014: 165). Doctorow views history as a dynamic phenomenon, suggesting that "there is no history except as it is composed. That is why history has to be written and rewritten from one generation to another" (1983: 24).

3.3.3. Michael Ondaatje's *The English Patient* as a Work of Postmodern Historical Fiction

Published in 1992, *The English Patient* is a historical novel which recounts the events that occurred in the hills of Tuscanny at the same as the Second World War. This is a tragic story in which fact and fiction are blended. The novel does not follow a "chronological order"; rather, the narrative constantly shifts between the present moment, recounting the actions that take place in the Italian villa, and flashbacks to reminiscences about a mysterious romance in the desert. Instead of having a narrator tell a story directly, the author transforms the romance into a mysterious story that seems almost improbable. As the novel unfolds, the reader gradually gains insight into certain facts about the true nature and identity of the characters (Parmar, 2017: 5608). Taking a postmodern stance, Ondaatje shows a remarkable interest in experimenting with the form of fiction. Basically, there are three strategies clearly manifested in his work: (1) "the notion of intertextuality"; (2) "the radical instability of language and self-consciousness about the uncertain relationship between "language and reality"; and (3) "the reader as writer of the narrative" (2017: 5608). The notion of intertextuality as it appears in the novel is based on the idea that a text can be said to exist only if it interacts with other texts. In the story, the English patient becomes infatuated with Katherine, who reads the tale of Gyges and Candaloules from Herodotus' *Histories*. In

Herodotus's history book, Almásy writes about his journeys and observations, as well as what he thinks about his affair with Katherine. As Ondaatje writes, "Almásy's only connection to the world of cities was Herodotus" (1992: 246). He would stick slips of paper into the book over the pages that he considered to be full of lies, drawing a map or diagram to show what he believed to be the true version of the story. As it turns out, the book of Herodotus is a book recounting events both from the distant past and recent history. It gives a detailed account of Almásy's own observations and his experiences in the desert. A postmodern work, the novel presents history not as "a static concept, but a flowing, changing force" that bridges the gap between the past with the present (2017: 5609).

In her article "Ondaatje's *The English Patient* and Rewriting History", Stephanie M. Hilger describes *The English Patient* as a typical novel written in the Western tradition about the cultural "Other", a theme commonly found in the works of writers ranging from Herodotus to Michel de Montaigne, to Rudyard Kipling. Hilger claims that the predicament of the protagonist, a man *burned* beyond recognition, is actually a reflection of the tragic consequences of World War II and postcolonial awareness. Just as the characters in the novel try to unravel the mystery about the identity of the "English" patient, the novel's readers are urged to probe into a "brutal" and "fragmented" reality. Moreover, Ondaatje implies that because of significant historical facts such as the atomic bombings of Hiroshima and Nagasaki, the characters in the novel are obliged to "deconstruct" a dilemma all through the story (Tötösy de Zepetnek, 2005: 2-3).

The novel is composed of flashbacks, which are often ambiguous and present a disjointed picture of history and each character's story. Traumatized by the war, the characters try to reformulate their identities by looking for books that take as their theme the manifestations of "the cultural Other"; among them Herodotus's writings, Cooper's *The Last of the Mohicans*, Tacitus's *Annals*, texts from the Bible, Kipling's *Kim*, Stendhal's *The Charterhouse of Parma*, song lyrics, and narratives of exploration by the London Geographical Society (Hilger, 2005: 38).

3.4. About the Translators

3.4.1. Aslı Biçen (*The French Lieutenant's Woman – Fransız Teğmenin Kadını*)

Aslı Biçen (1970 - ...) is one of the most popular and prolific of contemporary translators in Turkey. She graduated from the department of English Language and Literature, Boğaziçi University. Biçen rendered into Turkish works of many famous authors such as Charles Dickens, William Faulkner, Graham Swift, Doris Lessing, John Fowles, V.S. Naipaul, Salman Rushdie (Sancaktaroğlu Bozkurt, 2010: 52).

In an interview with Aslı Biçen, Arzu Akbatur, a researcher, asked her the following question, ‘ To what extent should a translator feel free to get away from the source text in the translation of literary texts? Aslı Biçen answered this question as follows:

The translator is free in doing his/her job well. S/he is free in exhibiting the greatest creativity that is possible in his/her own language. Since literary translation is basically a translation of style, it actually requires being faithful to the source text more than any other type of text. If you cannot convey the style, you cannot claim that you have translated that author [...] For instance, the number of words that I feel obliged to omit in a novel is not more than three or five. In a work of fiction, every single noun, adjective, and verb matters. I do not divide any sentence [...] The success of the translator is to make a text sound Turkish by preserving its foreignness, and s/he is free to the fullest extent in finding solutions to achieve that end (as cited in Akbatur, 2010: 262-263).

It is clear from the above extract that in translation Biçen adopts a strategy based on keeping faithful to the original work as much as possible, coupled with a keen sensitivity not to leave untranslated any words or phrases used in the source text. In *The French Lieutenant's Woman*, a novel written in the tradition of post-modern narration, Fowles relies heavily on the use of footnotes, especially in the sentences involving intertextual elements. Through footnotes, the author gives extra information about the references or allusions made to history with the aim of stressing “the temporal duality of the novel” (Sancaktaroğlu Bozkurt, 2010: 85). According to some translation theorists, Venuti among them, an overuse of footnotes in the translation of a literary text is a strategy that should be avoided as “adding footnotes to the translation can narrow the domestic audience to cultural elite since footnotes are an academic convention” (Venuti, 1998: 22). However, Biçen’s method of using footnotes is not wrong, since the original text is full of footnotes as a part of its narrative style. As might be expected, Biçen translated all the footnotes the author used in the original

text. This is a translation strategy in line with Linda Hutcheon's argument that it is important to transfer footnotes into target texts: "Although publishers hate footnotes (they are expensive and they disrupt the reader's attention), such paratexts have always been central to historiographic practice, to the writing of the doubled narrative of the past in the present" (as cited in Sancaktaroğlu Bozkurt, 2010: 85). Not less important is Biçen's strategy of adding footnotes to the target text to explain certain items that she thinks are not familiar to the target reader. As for the translation of intertextuality, proper name allusions in particular, Biçen often keeps them in their original forms. It seems that by so doing she intends to preserve the foreignness of the source text. Also, she sometimes makes additions -extra words and phrases- to sentences that include intertextual elements with the view to clarifying them.

3.4.2. Nihal Yeğınobalı (*The French Lieutenant's Woman - Askerin Kadını*)

Nihal Yeğınobalı is a prolific translator who rendered into Turkish a large number of canonized works written by prominent figures of world literature such as Jane Austen, John Fowles, Charlotte Bronte, Charles Dickens, Thomas Hardy, Lewis Carroll, Oscar Wilde, Mark Twain, D.H. Lawrence. She was born in Manisa, in 1927. Later, her family moved to İstanbul and she graduated from Arnavutköy American College for Girls. Upon graduation, Yeğınobalı went to the United States where she lived for 8 years. Her first book translation was Allah'ın Bahçesi (The Garden of Allah) written by Robert Smythe Hichens and published in 1964, when she was nineteen as the translator of Türkiye Publishing. Though mainly known as a translator, Yeğınobalı also wrote several novels. She wrote her first novel Genç Kızlar (Young Girls) at the age of twenty, under the pseudonym Vincent Ewing. In later years, Yeğınobalı wrote four more novels: *Mazi Kalbimde Yaradır* (1987), *Sitem* (1997), *Belki Defne* (2005), *Gazel* (2007) and a memoir *Cumhuriyet Çocuğu* (1999) (Kanıdınç, 2018: 76-77).

In general, Yeğınobalı tends to adopt the strategy of 'free translation', which is usually manifested in her inclination towards conforming to the norms of the target language and culture. She has a tendency to communicate a given message with fewer words or phrases than in the original text. When dealing with sentences in which intertextual elements are used, she sometimes omits the intertext, whether it be an allusion, quotation, epigraph, and so on, along with the rest of the words and phrases used in the same context.

3.4.3. Tomris Uyar (*Ragtime* – *Caz Dönemi*)

Tomris Uyar (1941-2003) is a well-known story writer and translator who produced more than sixty translations published as books. Uyar graduated from Robert College (1961) and Institute of Journalism in İstanbul University (1963). She founded the monthly magazine ‘Papyrus’ and her essays, critiques and book reviews were published in major periodicals of the time such as ‘Yeni Dergi’, ‘Soyut’, and ‘Varlık’. Also, Uyar was granted Sait Faik Short Story Award for her story books, *Yürekte Bukağı* in 1979 and *Yaza Yolculuk* in 1986.

Speaking about her experiences during the translation process, Tomris Uyar said: “When I sit down to translate, I want to have a sense of the writer’s “human” identity and, to know him closely: his character, interior world, habits” (the monthly magazine “Türk Dili” [Turkish Language], issued 322 in 1978). It is worthy mentioning that before she started to render a given work into the target language and culture, Uyar would collect every important detail about the life of an author whose work she was going to translate, including notes or photographs about his (her) life. Also, she translated the works of various authors such as, “Borges, Berger, Dahl, Carroll, Cortazar, Fitzgerald, Garcia Marquez, Highsmith, Lessing, Miller, Poe, Paz, Woolf” (as cited in Gür, 2015: 11).

One can argue that Uyar did not adopt a fixed strategy in all of her translations. Rather, depending on the nature of the work being rendered, Uyar applies either the foreignizing or domesticating strategy, whichever is appropriate in that particular context. For instance, if the original work abounds in intertextual elements that are not familiar to the target reader, Uyar tends to keep them in their original forms, which shows her preference for the method of foreignization when intertextuality is in question. From this perspective, it is clear that Uyar has a tendency to remain faithful to the original work and the author's style, which results in an “adequate translation” (İlgın, 2019: 481). In the first place, it will be useful to provide several examples from *Ragtime* to demonstrate Uyar’s inclination toward using the strategy of foreignization. In the following extracts (sample 1-2), which include several intertextual elements from Chapter 40 (‘Emiliano Zapata’, ‘the Zapatistas’, ‘Leo Frank’, ‘Mary Phagan’), Uyar kept the proper-name allusions as they were in the source text, not excluding any of them from her translation. Also, Uyar did not add any footnotes to give information about the allusions in the original text. Actually, one should keep in mind that the strategy of using footnotes with the aim of explaining the place and importance of the

proper-name allusions in the translation does not work in all situations, as its functionality depends on the context in which these allusions are used.

1. ST: But to Emiliano Zapata he said I can make bombs and repair guns and rifles. ... He (Younger Brother) was respected by the *Zapatistas*... (Doctorow, 1975: 352-353-354).

TT: Gelgelelim Emiliano Zapata'ya, ben bomba yapabilirim, tabanca tüfek onarabilirim, dedi. ... Küçük Kardeş, ... *Zapatista*'lardan saygı görüyordu (Uyar, 2000: 232).

2. ST: He drove through small towns in Georgia where in the scant shade of the trees in the squares citizens spoke of hanging the Jew Leo Frank for what he had done to a fourteen-year-old Christian girl, Mary Phagan (Doctorow, 1975: 350).

TT: Georgia'nın küçük kasabalarından geçti, alanlardaki ağaçların seyrek gölgeleri altında kasabalılar, Yahudi Leo Frank'i, on dört yaşındaki Hristiyan kız Mary Phagan'a yaptığından ötürü asmaktan söz ediyorlardı (Uyar, 2000: 230).

In *Mrs Dalloway*, another work translated by Uyar (2004), there are several intertextual elements, allusions in particular, the rendering of which gives us some insight into Uyar's inclination toward taking a foreignizing approach in the translation of intertextuality. One such reference is in the form of an allusion to a famous song from a William Shakespeare play 'Cymbeline':

Fear no more the heat o' the sun,

Nor the furious winter's rages (1996: 7)

In translation of these two lines, Uyar did not use any footnotes or explanatory remarks to give information about the source this particular allusion was taken from and translated the lines as follows:

Ne kızgın güneşten kork artık

Ne de azgın kışın hışmından (1999: 15)

In the same work, there is also an allusion to the Italian writer ‘Dante’ and to his work *Inferno*, taken from the first part of 14th-century epic poem Divine Comedy.

He could reason; he could read, Dante for example, quite easily (‘Septimus, do put down your book,’ said Rezia, gently shutting the *Inferno*)... (1996: 65).

When rendering the above extract, which includes an allusion to Dante and his famous work, Uyar applied the same translation strategy (foreignization) without adding any footnotes or giving any explanations about the allusion within the text. By so doing, she demonstrated a tendency toward keeping the intertextuality in the source text in its original form.

Sağduyusu çalışıyordu çalışmasına; sözelimi Dante’yi okuyabiliyordu kolaylıkla (“Septimus, n’olur bırak şu kitabı,” derdi karısı, *Inferno*’yu usulca kapayarak) ...(1999: 90).

In addition to this, the title of the book “Mrs. Dalloway” could have been translated as ‘Bayan Dalloway’ if one were to adopt the strategy of domestication. However, Uyar preferred to use original title of the book: Mrs. Dalloway (İnce, 2017: 96-97).

The above samples from *Ragtime* and *Mrs. Dalloway* (by Virginia Woolf) and their translations show that Uyar is keen on using the strategy of foreignization, especially in cases where intertextuality is in question. Having said this, however, it should be noted that there are a good many examples that demonstrate the translator's tendency to employ the strategy of domestication. A case in point is the below extract taken from Flannery O'Connor's two short stories - “The Lame Shall Enter First” and “Comforts of Home” - and their translations:

In the translation of “The Lame Shall Enter First”, Uyar demonstrated a marked inclination toward a receptor-oriented strategy, partly manifested in her use of idiomatic translation. The translator used a good many idioms in the target language, giving the reader the feeling that these stories were originally written in Turkish. For instance, she preferred an idiomatic translation for the statement ‘Norton looked stunned’ - ‘Norton taş kesilmişti’ - rather than opting for a non-idiomatic alternative, e.g. ‘Norton çok şaşırmıştı’. Similarly, in “Comforts of Home” Uyar adopted an idiomatic translation for the phrase ‘she was infuriated by this’, rendering it as ‘küplere biniyordu’, whereas an alternative (non-idiomatic) translation for this phrase could be ‘çok öfkeleniyordu’ (Akat and Kümbül, 2018: 41).

3.4.4. Azize Bergin (*Ragtime* - *Çirkef*)

Azize Bergin (1932-2016) is one of the major journalists and translators of the Turkish literary scene. She was born in İstanbul, yet spent most of her childhood in Bursa. Later, she attended Arnavutköy American College. She translated into Turkish as many as 200 works written by distinguished authors from world literature.

As regards her translation of intertextual elements in *Ragtime*, Bergin tends to keep them in their original forms, probably because she aims to preserve the foreign nature of the original text. But, at the same time, Bergin employs the strategy of domestication by giving footnotes or by explaining the foreign words and phrases within the text. By so doing, she intends to make the intertextual elements familiar to the target reader.

3.4.5. Ahu Antmen (*The English Patient* – *İngiliz Casus / İngiliz Hasta*)

The translator of *The English Patient*, Ahu Antmen, was born in Mersin in 1971. She is a popular author and translator who rendered into Turkish books on various topics. Antmen graduated from the Faculty of Communication, İstanbul University. Later, she received her masters and doctorate degrees from the University of London-Goldsmiths, and the Faculty of Fine Arts, Mimar Sinan University, İstanbul, respectively. Also, Antmen worked as an art critic in Cumhuriyet and Radikal Daily newspapers of Turkey and organized several exhibitions about her research interests: “representations of cultural transitions, transformations and translations; the use of the body as a sociopsychological tool in performance; gender inequality in art history; self, identity, and gender issues within modern and contemporary art”. Presently, Antmen works as an associate professor at Sabancı University (İstanbul), the Faculty of Arts and Social Sciences.

4. DATA ANALYSIS AND DISCUSSION

Data analysis will be carried out on *The French Lieutenant's Woman*, *Ragtime*, and *The English Patient* in order to find out the contexts in which there are explicit intertextual references. This is going to be followed by a detailed evaluation of the way these references were rendered into Turkish in their respective translations, *Fransız Teğmenin Kadını* and *Askerin Kadını*; *Caz Dönemi* and *Çirkef*; *İngiliz Casus* and *İngiliz Hasta*. The data analysis comprises two stages: First, intertextual elements in the source texts were analyzed under Robert S. Miola's classification of intertextuality. Within his categorization; 'quotations (epigraphs)', 'allusions', 'sources' (the source coincident), and 'translations' were included. The other types of intertextuality suggested by Miola are 'conventions and configurations', 'genres' and 'paralogues', all of which were excluded from this study, because these types of intertextuality demonstrate a more abstract relationship between texts. For each category of intertextuality stated above, representative examples were selected from various parts of the source texts. Then, these intertextual elements were analyzed and discussed in the light of Lawrence Venuti's source-oriented approach (foreignization strategy) and Galina Denissova's target-oriented approach (domestication) to translating intertextuality. Particularly, allusions selected from the works concerned and their translations were discussed on the basis of Ritva Leppihalme's translation strategies, for the works under analysis abound in allusions to history, literature, religion, and mythology. Leppihalme proposes several ways of translating allusions, depending on the nature and type of the allusion in hand. Based on her strategies for rendering allusions, one can conclude that it is not possible to single out a particular translation strategy that works in all cases - one that helps the translator render allusions in such a way to make sense to the audience of a different culture. In dealing with the strategies of translating allusions in the inter-coder reliability agreement, Leppihalme's strategies of 'retention', 'replacement by a TL item', 're-creation' and 'omission' were used in order to find out the basic orientations of the translators - whether they take a source-oriented or target oriented approach.

4.1. An Intertextual Analysis of the Turkish Translations of *The French Lieutenant's Woman*

The analysis is made through;

- a) Application of Robert S. Miola's Classification of Intertextuality to the Turkish Versions of the Novels
- b) Application of Venuti, Denissova and Leppihalme's Strategies for Translating Intertextuality to the Turkish Versions of the Novels

In general, Nihal Yeğınobalı has a tendency to adopt a target-oriented approach in translation. She uses a language that sounds quite familiar to the target audience. Moreover, her translation is noted by an inclination towards omitting intertextual elements, along with words and phrases or even sentences. Aslı Biçen, on the other hand, tends to follow a source-oriented strategy, manifested by her desire to remain faithful to the original text. Unlike Yeğınobalı, Biçen is keen on keeping intertextual elements in her translation or rendering them in order that the effect created on readers of the original text can be created on the target reader.

4.1.1. Translation of Quotations (Epigraphs)

Epigraph is a special kind of quotation or saying at the beginning of a book or chapter, which aims to give the reader a hint of what the text is about. Notably, every chapter of *The French Lieutenant's Woman* opens with an epigraph. Obviously, in the novel Fowles selects excerpts from works produced in the Victorian Age and uses them as epigraphs. The story takes place in Victorian England in 1867; but the author establishes links between the Victorian era and the modern times (1967). The conflict between these two ages manifests itself in the use of these epigraphs, which take the form of intertextual references to Karl Marx, Charles Darwin, Matthew Arnold, Alfred Tennyson, Jane Austen and many other historical figures (Wahida, 2012: 2). Remarkably, scientists like Darwin and social philosophers like Marx are juxtaposed with literary figures such as Tennyson, Hardy, Arnold, and Austen. Through the use of epigraphs, Fowles combines “the world of logic and reason” with the fantastic world of “love, marriage, separation and reunion” (2012: 2). Typically, the epigraphs are not related to each other; rather, they are connected with the text in which they appear. Thus, they make texts assume multiple layers of meaning and connotation (2012: 2).

Table 4.1. Quotations (Epigraphs) and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extracts 1 - 5)

	ST	TT (Biçen)	TT (Yeğinobalı)
1	Stretching eyes west Over the sea, Wind foul or fair, Always stood she Prospect-impressed; Solely out there Did her gaze rest, Never elsewhere Seemed charm to be (HARDY, ‘The Riddle’) (Fowles, 1970: 9)	Dikip batıya gözlerini Denizde bir noktaya Sert olsun olmasın rüzgar Hep dururdu orada Büyülenmiş gibi; Sadece oraya Mıhlanırdı gözleri Başka yerde yoktu asla O noktanın sihri (Biçen, 1995: 7).	Gözlerini engin deniz üstünden Gün batısına doğru dönerek Hemen hergün ve her türlü havada Büyülenmişçesine orda dururdu. Ne sağına ne soluna bakmadan Hep batı ufkuna doğru dönerdi. Sanki beklediği yelkenler, birgün O çizgide belirecekti mutlak, Başka bir yerde değil... (Yeğinobalı, 1972: 7).
2	And once, but once, she lifted her eyes, And suddenly, sweetly, strangely blush’d To find they were met by my own... Tennyson, <i>Maud</i> (1855) (Fowles, 1970: 66).	Bir kere, sadece bir kere kaldırdı gözlerini Ne çabuk, ne güzel, ne tuhaf kızardı Karşılaştınca gözlerimle... Tennyson, <i>Maud</i> (1855) (Biçen, 1995: 65)	Bir kez, yalnız bir kez kaldırdı gözlerini Öyle birden, öyle tatlı, öyle garip kızardı Benim bakışlarımla karşılaştınca Lord Tennyson, MAUD (1855) (Yeğinobalı, 1972: 86).
3	. . . with its green chasms between romantic rocks, where the scattered forest trees and orchards of luxuriant growth declare that many a generation must have passed away since the first partial falling of the cliff prepared the ground for such a state, where a scene so wonderful and so lovely is exhibited, as may more than equal any of the resembling scenes of the far-famed Isle of Wight... Jane Austen, <i>Persuasion</i> (Fowles, 1970: 58).	... tepenin bir bölümünün çöküp de böylesi bir ortama yer hazırlamasından önce birkaç nesil insanın öldüğünü gösteren dağınık orman ağaçları ve dalları sarkan meyve ağaçlarının romantik kayalar arasında uçurumları yemyeşil doldurarak oluşturduğu bu harika manzara belki meşhur Wight Adası’ndaki benzer görüntülerden bile daha güzeldir... Jane Austen, <i>İkna</i> (Biçen, 1995: 65)	Romantik kayaların arasındaki yeşil uçurumlar ve uçurumlardaki gür ormanlık ve korularla burası öyle olağanüstü güzel bir yerdir ki, manzara bakımından ünlü Wight Adasıyla rahat rahat boy ölçüşebilir. Jane Austen, PERSUASION (Yeğinobalı, 1972: 86).
4	With the form conforming duly, Senseless what it meaneth truly, Go to church—the world require you, To balls—the world require you too, And marry—papa and mama desire you, And your sisters and schoolfellows do. A.H. Clough, “Duty” (1841) (Fowles, 1970: 63).	Yerli yerinde yol yordam arama bunda bir anlam Git kiliseye – herkes bekler bunu senden Baloyu da ihmal etme – bunu da bekler herkes senden Evlen – annen baban böyle ister Okul arkadaşların ve kardeşler. A.H. Clough, “Görev” (1841) (Biçen, 1995: 65)	Not translated
5	‘Oh! no, what he!’ she cried in scorn, ‘I woulden gi’e a penny vor’n; The best ov him’s outside in view; His cwoat is gay enough, ‘tis true, But then the wold vo’k didden bring En up to know a single thing...’ William Barnes, <i>Poems in the Dorset Dialect</i> (1869) (Fowles, 1970: 63).	Not translated	Not translated

At the beginning of the first chapter (Extract 1), Fowles uses an epigraph from *The Collected Poems* of Thomas Hardy. By using this extract as an intertextual echo, Fowles lets the reader anticipate what may happen in the chapter that follows. After reading the whole novel, the reader is supposed to feel as if Hardy composed this poem for Sarah, the protagonist of the novel, because she is portrayed as a desperate woman waiting for his lover in a remote and desolate harbour. In the translation of the epigraph below, Biçen remained faithful to the form of the original text by employing few words or phrases. While she was doing so she did not omit any expressions from the source text. Also, Biçen's preference for the use of metaphorical language is unmistakeable. For instance, she translated the phrase 'Did her gaze rest' with an idiomatic phrase as "Mihlanırdı gözleri" in order to effectively describe Sarah's miserable condition -the fact that she is desperately waiting for her lover to return. Unlike Biçen, Yeğınobalı did not keep faithful to the form of the original text. In her translation, she used more words or phrases than in the original, which makes her translation look like a prose work. It seems that she attached more importance to communicating the sense of the source text than to producing a translation that is similar to the original in terms of form.

At the beginning of Chapter 10 (Extracts 2-3), Fowles uses two epigraphs: one from *Maud*, a poem by Alfred Tennyson published in *Maud and Other Poems* in 1855; the other from *Persuasion*, a novel by Jane Austen. These epigraphs serve to foreshadow the incidents that will happen in the following pages: Charles's sudden encounter with Sarah will change the course of his life. The two epigraphs above were rendered by both translators. While Biçen translated almost all the epigraphs, Yeğınobalı either made short translations or left some of them untranslated.

The extracts (4-5) from Chapter 1 foreshadow the conventions and principles of Victorian society implied in the novel. In Victorian England, a woman should be "demure" and "elegant" and is expected to be a good mother as well as a good wife. Moreover, women have to suppress and control themselves about sex and must never mention this subject in a formal meeting (Ji&Li, 2013: 2055). When rendering the two poems, 'Duty' from Arthur Hugh Clough and 'Poems in the Dorset Dialect' from William Barnes, Biçen translated only the former while Yeğınobalı omitted both.

4.1.2. Translation of Allusions

As regards the translation of the allusions in *The French Lieutenant's Woman*, Biçen and Yeğinoğlu adopted two different approaches in translating the allusions in *The French Lieutenant's Woman*. Yeğinoğlu follows a target-oriented strategy by sometimes omitting the allusions that may be unfamiliar to the target audience. Yeğinoğlu's tendency towards leaving out allusions is quite in line with one of the arguments proposed by Leppihalme, who offers a justification for the use of this strategy. Leppihalme holds that an allusion in the source text that is not a product of the target culture may fail to convey the sense of the original text, if it is retained in the target text. In this case, the allusion may stay "unclear and puzzling", rather than transferring "a coherent meaning to target-text readers" (1997:4). On the other hand, the translator's inclination towards employing the strategy of omission in a given context would be acceptable if s/he felt reassured that, with the exception of omission, no other strategy would be suitable in that context (1997: 25).

By and large, Biçen's translation of allusions -particularly proper-name and key-phrase allusions- is marked by an inclination towards remaining loyal to the source text as much as possible by employing in translation a technique strongly reminiscent of Leppihalme's strategy of 'retention of allusive name'. Though Biçen generally uses the strategy of keeping faithful to the source text, she does not totally ignore the need to render allusions in such a way that the target reader will have no difficulty understanding their meanings and implications. Sometimes, Biçen adds detailed explanations to allusions - e.g. footnotes - or re-creates the allusions to adapt them to the target culture. When doing so, she uses a language that sounds quite familiar to the target reader and makes the source text more meaningful to the target reader.

Table 4.2. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-6)

No	ST	TT (Biçen)	TT (Yeğınobalı)
6	And not only because it is, as the guide-books say, redolent of seven hundred years of English history, because ships sailed to meet the Armada from it, because Monmouth landed beside it... but finally because its is a superb fragment of folk-art (Fowles, 1970: 9).	Cobb, Güney İngiltere kıyılarının kesinlikle en güzel rıhtımıdır. ... İngiltere tarihinin yedi yüz yılının kokusunu üzerinde taşıdığından, İspanya Armada'sıyla savaşmaya giden gemiler buradan yola çıktığından, Monmouth buraya demir attığından değil... esas olarak halk sanatının eşsiz bir örneği olduğundan (Biçen, 1995: 8)	 yediyüz yıllık İngiliz tarihini yansıttığı... İspanyol Armadasıyla çarpışmağa giden gemilerin kalkışına sahne olduğu ve bir zamanlar Monmouth buradan karaya çıktığı ... için değil de ... daha çok ve asıl, halk mimarlığı sanatının eşsiz bir örneğini verdiği için... (Yeğınobalı, 1972: 8).

Chapter I involves an allusion to an important moment of history. Here, Fowles describes the Cobb - a fourteenth-century stone harbour wall - as “a superb fragment of folk-art” while making a connection between two incidents that the Cobb witnessed: Sarah rebelled against the society and the Duke of Monmouth’s 1685 rebellion, which aimed to dethrone King James II, ended up in failure. Society condemns Sarah for walking alone along the Cobb as she has a bad reputation in Lyme Regis because of her scandalous affair with a French lieutenant.

Here, both Yeğınobalı and Biçen preferred to leave this allusion as it is, probably because they expected the readers to feel curious about the allusion and to search for its meaning and implications as an intertextual reference. Instead of adding an explanatory note in the form of a footnote, translators tried to get the target reader to become actively involved in thinking about the meaning and connotations of the allusion. This is one method of dealing with intertextuality quite in line with Venuti's strategy of preserving the foreign reference. Also, Yeğınobalı and Biçen translated the sentence that includes the allusion to the Duke of Monmouth by using additional words and phrases. The two translators preferred to add the word ‘İspanyol’ and ‘İspanya’, respectively into their translations in order to explicate the word ‘Armada’ in detail. This is a typical example of Denissova’s strategy of ‘explication’.

Table 4.3. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-7)

No	ST	TT (Biçen)	TT (Yeğınobalı)
7	We have paid our homage to Neptune. He will forgive us if we now turn our backs on him (Fowles, 1970: 11).	... Neptün'e sadakatimizi gösterdik. Artık ona sırtımızı dönsek bizi bağışlar herhalde (Biçen, 1995: 10)	... deniz tanrısı Neptün'e yeterince saygımızı gösterdik. Artık kendisine sırtımızı çevirsek bizi bağışlar, sanıyorum (Yeğınobalı, 1972: 11).

In the above extract from Chapter 2, an allusion is made to “Neptune”, who is referred to as God of the sea in the Roman mythology. Charles and his fiancée Ernestina are walking along the Cobb, which Neptune personifies; then, Charles attempts to leave, saying that they have already done their duties for Neptune.

In translating the proper-name allusion, ‘Neptune’, both Yeğınobalı and Biçen employed the strategy of ‘retention’. In line with Venuti’s argument, the intertextual element is preserved in order to let the reader gain a true insight into the original reference. Anyone not familiar with Neptune will feel curious to discover the meaning this allusion and search for its meaning in this particular context. In her translation, Yeğınobalı adds the expression “deniz tanrısı” to let the reader know the role of Neptune in the Roman mythology as the god of the sea. This technique can be considered within the framework of Denissova’s strategy of ‘explication’.

Table 4.4. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-8)

No	ST	TT (Biçen)	TT (Yeğınobalı)
8	Furthermore, it chanced, while she was ill, that Mrs. Fairley, who read to her from the Bible in the evenings, picked on the parable of the widow’s mite (Fowles, 1970: 24).	Dahası tesadüfen, o hastayken akşamları ona İncil okuyan Bayan Fairley “az veren candan, çok veren maldan” kıssasını seçti bir gün (Biçen, 1995: 24)	Not translated

In the above extract from Chapter 4, Mrs. Poulteney becomes sick and her housekeeper Mrs. Fairley reads her a parable (the tale of the widow’s mite) from the Bible, which appears in the form of an allusion. In the story, a poor widow gives the last coins she has for charity. Jesus praises the widow for her admirable behaviour, one that is not so much expected of the poor as of the rich. In her rendering of the story from the Bible, Aslı Biçen expresses the

moral of the parable by opting for a proverbial translation that verges on adaptation: “az veren candan, çok veren maldan” (Biçen, 1995: 24). Clearly, this is an example of a receptor-oriented approach to translation in which the target culture is in the foreground. Using a proverb functioning as an intertextual echo, the translator directly conveys to the reader the religious implications of the parable. With her translation of the parable, Biçen tries to reduce the gap between the source and target texts, thus making the target reader feel the effect created by the allusion more strongly. Detecting the intertextual signals in the source text, Biçen uses her own cultural knowledge in understanding the sense behind the words and phrases as well as conveying that sense to the target reader more effectively. The reason why the translator opted for a proverbial translation instead of a literal translation can be explained within the framework of Denissova's strategy of replacing the intertextual references by artistic equivalents from the target culture. This involves introducing precise details that help the reader vividly picture the scenes depicted in the original text. Here, Biçen's use of ‘recreating’ strategy for the allusion in the target culture through a proverbial translation can be in line with Leppihalme's strategy of re-creating the allusion, which results in “the crossing of a cultural barrier” (Leppihalme, 1997: 100). This strategy allows translators to use their creativity to the maximum extent possible. Translators are able to release themselves from the restrictions of the source text to accommodate the expectations of the target reader (1997: 100).

Alternatively, it would have been possible to translate this allusion "The Widow's Mite" by using the strategy of literal translation and render it as ‘dul kadının kıssası’. This strategy – a kind of preservation - can be linked with Venuti's strategy of preserving the foreignness of the text without distorting the original form of the source text. As for Yeğinoğlu, she preferred not to translate the extract above; she simply omitted it, a method in line with one of the translation strategies proposed by Leppihalme - omission of the allusion.

Table 4.5. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-9)

No	ST	TT (Biçen)	TT (Yeğınobalı)
9	Ernestina had exactly the right face for her age; that is, small-chinned, oval, delicate as a violet. You may see it still in the drawings of the great illustrators of the time – in Phiz’s work, in John Leech’s. Her grey eyes and the paleness of her skin only enhanced the delicacy of the rest. At first meetings she could cast down her eyes very prettily, as if she might faint should any gentleman dare to address her. But there was a minute tilt at the corner of her eyelids, and a corresponding tilt at the corner of her lips – to extend the same comparison, as faint as the fragrance of February violets – that denied, very subtly but quite unmistakably, her apparent total obeisance to the great god Man. An orthodox Victorian would perhaps have mistrusted that imperceptible hint of a Becky Sharp; but to a man like Charles she proved irresistible (Fowles, 1970: 26-27).	Ernestina’nın yüzü tam çağına göreydi; yani küçük çeneli, oval ve bir menekşe kadar narin. Bunu o zamanın büyük çizerlerinin resimlerinde hala görebilirsiniz: Phiz’in, John Leech’in eserlerinde. Gri gözleri ve teninin solgunluğu, diğer hatlarının güzelliğini iyice ortaya çıkarırdı. İlk karşılaşmalarda, sanki bir beyefendi onunla konuşmaya cüret etse düşüp bayılacakmış gibi, tatlı tatlı gözlerini kaçırırdı. Ama göz kapaklarının ve bunu tamamlarcasına dudaklarının kenarındaki – benzetmeyi biraz uzatırsak, şubat menekşelerinin kokusu kadar hafif kıvrım, yüce Erkek tanrısına gösterdiği sözde itaati, incelik ama kesinlikle yalanlıyordu. Tutucu bi Viktoryen belki de bu belli belirsiz Becky Sharp* havasını şüpheyle karşılayabilirdi: Ama Charles gibi birinin onu karşı konmaz ölçüde çekici bulacağı kesindi (Biçen, 1995: 27-28). *Thackeray’ın <i>Gurur Dünyası</i> adlı romanındaki uçarı, maceracı ve alaycı kadın kahraman.	Ernestina’nın tam çağına uygun bir yüzü vardı: ufak çeneli, oval, sümbül gibi ince çizgili. Bu yüzü o çağın büyük ressamlarının tablolarında hala görebilirsiniz. Gri mavi gözleriyle solgun teni güzelliğinin inceliğini daha da vurgulamağa yarıyordu. Bir erkekle ilk tanıştığı zaman gözlerinin şöyle nazlı nazlı bir indirışı vardı: erkek ağzını açar da ona bir şey söylerse düşüp bayılıverecek sanırdınız! Gelgelelim göz kapaklarının uçlarıyla dudaklarının iki ucundaki (yukarki benzetişle, ilk sümbüllerin kokusu kadar hafif) bükülüşler, zor seçilen ama gene de kesin bir biçimde, onun bu hanım hanımcık utangaçlığıyla çelişirdi. Daha çağının adamı olan bir erkek ondaki bu Becky Sharp (1) belirtilerini belki güvensizlikle karşılardı. Gelgelelim, Charles bu çelişkide karşı konulmaz bir çekicilik bulmuştu (Yeğınobalı, 1972: 37). (1)Becky, Sharp – Thackeray’ın <i>Gurur Dünyası</i> adındaki romanın uçarı, serüvenci ve alaycı kadın kahramanı.

In the above extract from Chapter 5, Fowles compares Ernestina’s face to the drawings of the great artists and illustrators of the time, John Leech and Hablot Knight Browne, well-known by his pen name Phiz. Here, Biçen applies the strategy of keeping these proper name allusions as they are. The translator adopts Venuti’s strategy of presenting the intertextuality as it is and withholding an explanatory note. By so doing, she creates a situation in which the reader feels the need to learn about the identity of these names, so familiar to the foreign reader. As for Yeğınobalı, she does not mention the figures - John Leech and Phiz - in her translation.

This extract involves another allusion to an important female character, Becky Sharp, one of the protagonists in *Vanity Fair: A Novel without a Hero* (translated as *Gurur Dünyası*) by William Makepeace Thackeray. Fowles compares Ernestina to Becky Sharp, both being

delicate and attractive women. Becky Sharp is portrayed as a sexually charming woman who tries to seduce upper-class men. Yet, her unethical conduct is not approved of by the society in which she lives. In their translations, Yeğınobalı and Biçen keep this proper name allusion as it is. Still, they give extra information in the form of footnotes to help readers build some sort of relationship with both characters. The footnote provides readers with background knowledge about the source culture, while at the same time urging them to do retroactive reading about the subject. Here, the use of footnotes is a typical example of Denissova's strategy of *explication*, through which the translator helps readers gain some insight into the implications of the allusion in the source text.

Table 4.6. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-10)

No	ST	TT (Biçen)	TT (Yeğınobalı)
10	The vicar felt snubbed; and wondered what would have happened had the Good Samaritan come upon Mrs Poulteney instead of the poor traveller (Fowles, 1970: 31).	Papaz küçümsendiğini hissetti ve İncil'de anlatılan o iyi yürekli Samiriyeli, o yoksul yolcu yerine Bayan Poulteney'le karşılaşsaydı ne olurdu diye bir düşündü (Biçen, 1995: 33).	Not translated

In this scene of Chapter 6, an allusion is made to the parable of the Good Samaritan in the Bible to draw a comparison between the Samaritan and Mrs Poulteney in terms of their personality features. In the story, while Mrs. Poulteney is described as “an epitome of all the most crassly arrogant traits of the ascendant British Empire” (Fowles, 1970: 21), the Samaritan is a very sincere, good-hearted man who shows mercy to people.

When rendering the allusion, Biçen added the word “İncil” in order to let readers know that this is a reference to the Bible, and to urge them probe into this intertextual reference. Instead of explaining the allusion with a footnote, she offered some clarification for this allusion by using the word ‘İncil’, a technique in line with one of the strategies proposed by Denissova. Instead of explaining the allusion with a footnote, the translator could have aroused readers' curiosity and urged them to learn more about the implications of the parable in the source culture. While Biçen adds the word ‘İncil’ for clarification, Yeğınobalı, far from offering such clarification, omits the sentence that includes the allusion ‘the Good Samartian’, which exemplifies one of Leppihalme's strategies for rendering allusions – omission of allusive name.

Table 4.7. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-11)

No	ST	TT (Biçen)	TT (Yeğınobalı)
11	Mrs. Poulteney saw herself as a pure Patmos in a raging ocean of popery (Fowles, 1970: 33).	Bayan Poulteney kendini papalık sisteminin çalkantılı deryasında saf bir Batnaz adası* olarak görüyordu (Biçen, 1995: 35). *Bu adaya sürgün edilen Aziz Yuhanna'nın Apokalips metnini burada yazdığı söylenir. (ç.n.)	Not translated

In the 6th chapter of the novel, a typical example of "onomastic intertextuality" (using Miola's terminology) can be seen. In this scene, Fowles compares Mrs. Poulteney with 'Patmos' island, a holy place visited by pilgrims of the Catholic and Orthodox alike. In the novel, Mrs. Poulteney is an upper-class woman living in Lyme, a town in Southwestern England. She is depicted as a cruel woman who treats her servants badly and judges people by moral values. Biçen translates the original name of the island, 'Patmos', as 'Batnaz adası', adding a footnote to the target text. In the footnote, she gives detailed information about the island, stressing its importance for Christians. Through a retroactive reading, one can try to make a meaningful connection between the *Bible* and *The French Lieutenant's Woman* and figure out the implied meaning of Patmos, the sacred place to which John, the beloved disciple of Christ, was exiled. This additional information helps the reader to establish a connection between Mrs. Poulteney and Saint John (Yuhanna): both figures felt isolated in their lives. This can be considered to be an example of Denissova's strategy of *explication* in which the translator attempts to give further information about the subject, particularly in the form of footnotes. As for Yeğınobalı's translation, she does not translate the sentence in which a proper name allusion appears: "Mrs Poulteney saw herself as a pure Patmos in a raging ocean of popery" (Fowles, 1970: 35).

Table 4.8. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-12)

No	ST	TT (Biçen)	TT (Yeğınobalı)
12	Her face was admirably suited to the latter sentiment; it had eyes that were not Tennyson's 'homes of silent prayer' at all, and lower cheeks, almost dewlaps, that pinched the lips together in condign rejection of all that threatened her two life-principles: the one being (I will borrow Treitschke's sarcastic formulation) that 'Civilization is Soap' and the other, 'Respectability is what does not give me offence' (Fowles, 1970: 30-31).	Bayan Poulteney'in yüzü bu beğenmeme duygusunu hayranlık uyandıracak biçimde yansıtıyordu; gözleri hiç de Tennyson'ın deyişle "sessiz dua evleri" gibi değildi ve neredeyse gıdığına kadar sarkmış olan yanakları, iki yaşam prensibini tehdit eden her şeyi münasip bir şekilde reddedercesine dudaklarını büzmüştü; bu iki prensipten birincisi (Treitschke'nin hicivli formülünü ödünç alacağım) "Uygarlık Sabundur", diğeri "Saygınlık beni rahatsız etmeyen şeydir" (Biçen, 1995: 32).	Bu hanımın da, "beğenmezlik" duygusunu yansıtmaya pek uygun olan bir yüzü vardı. Gözleri, ozan Tennyson'un şiirinde anlattığı "sessiz dua evlerine" hiç benzemiyordu; yanaklarının altındaki sarkıklar yüzünden ağzı da pek büzük durduğundan, her şeye dudak bükerek gibiydi. Bayan Poulteney'in yaşamının iki temel kuralını: "Uygarlık sabun demektir" ve "Namus, beni rahatsız etmeyen davranıştır," diye özetleyebilirdiniz (Yeğınobalı, 1972: 44).

In the above extract from Chapter 6, there are two allusions: (1) to Alfred Lord Tennyson, the famous poet of the Victorian Age; (2) to Heinrich von Treitschke, a prolific German historian and political writer during the nineteenth century.

Biçen seems to have taken it for granted that the Turkish reader is familiar with Alfred Lord Tennyson, whereas Yeğınobalı felt the need to use the word 'ozan' to let the reader know that Tennyson was a poet. Here, Yeğınobalı's translation is deficient, as intertextual elements have the function of establishing connections between the present work and previous works or figures. Moreover, the target reader should not be deprived of the chance to learn about these historical events or figures. As for the second allusion, Biçen included the name of the historian Heinrich von Treitschke in her translation, along with his principles. On the other hand, while Yeğınobalı mentioned Treitschke's two principles in her translation, she did not include his principles.

Table 4.9. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-13)

No	ST	TT (Biçen)	TT (Yeğınobalı)
13	Their servants they tried to turn into machines, while Charles knew very well that his was also partly a companion – his Sancho Panza... (Fowles, 1970: 40).	Onlar hizmetkarlarını makineye çevirmeye çalışıyorlardı, oysa Charles kendi uşağını bir can yoldaşı gibi görüyordu – onun Sancho Panza'sı... (Biçen, 1995: 43).	Uşaklarını birer makineye çevirmek istiyorlardı. Oysa Charles kendi uşağının yarı – arkadaş olduğunu bal gibi biliyordu. Sam onun Don Quixote'sinin Sancho Panzasıydı (Yeğınobalı, 1972: 59).

The above extract from Chapter 7 involves a literary allusion to the fictional character ‘Sancho Panza’ in *Don Quixote*, written by Spanish author Don Miguel de Cervantes Saavedra in 1605. It is evident that the friendship between the two characters (Charles and his servant, Sam) resembles that of Don Quixote and the fictional character ‘Sancho Panza’, his inseparable companion. Here, Yeğınobalı adds to her translation the name of the novel *Don Quixote* for the purpose of clarification - to remind the reader about the novel in which this character appears. This is a technique in line with one of the strategies proposed by Denissova: clarification. As for Biçen, she renders the allusion without providing any extra information through a footnote or by any other means.

Table 4.10. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-14)

No	ST	TT (Biçen)	TT (Yeğınobalı)
14	Just as you may despise Charles for his overburden of apparatus, you perhaps despise him for his lack of specialization (Fowles, 1970: 44) ... but think of Darwin, of <i>The Voyage of the Beagle</i> . <i>The Origin of Species</i> is a triumph of generalization... Charles called himself a Darwinist, and yet he had not really understood Darwin. But then, nor had Darwin himself. What that genius had upset was the Linnaean <i>Scala Naturae</i> , the ladder of nature, whose great keystone, as essential to it as the divinity of Christ to the Theology, was <i>nulla species nova</i> : a new species cannot enter the world (Fowles, 1970: 45)	Charles’ı boşu boşuna yüklendiği alet edavat için nasıl gülünç buluyorsanız, hiçbir konuda uzman olmayışı konusunda da aynı şeyleri düşünüyor olabilirsiniz... ama Darwin’i düşünün, <i>Beagle Yolculuğu</i> ’nu. <i>Türlerin Kökeni</i> bir genelleme zaferidir... Charles, Darwinci olduğunu söylüyordu, ama aslında Darwin’i anlamamıştı. Ama zaten Darwin de kendini anlamıyordu o zaman. Bu deha Linnaeus’un <i>Scala Naturae</i> ’sını, yani temel taşı <i>nulla species nova</i> (Dünya üzerine yeni bir tür gelemez) olan doğa merdivenini yerle bir etmişti ki İsa’nın kutsallığı teoloji için ne kadar büyük önem taşıyorsa bu temeltaş da doğa merdiveni için o kadar büyük önem taşıyordu (Biçen, 1995: 49).	Charles’i torbasına doldurduğu araçların çokluğundan ötürü gülünç gören sizler onun hiç bir dalda uzmanlığa heves etmeyişi de küçümseyebilirsiniz (Yeğınobalı, 1972: 65). Eğer öyleyse Darwin’i ele alın. Darwin’in İnsan Soyunun Başlangıcı adındaki çığır açan kitabı, bilimde özele değil genele kaçmanın bir zaferidir Charles kendisini bir “Darwin’ci” olarak tanımlardı. Ne var ki aslında Darwin’i anlamış değildi. Ona bakarsanız, o sırada Darwin de henüz kendi kendisini anlamış değildi. İsveçli bilgin Linnaeus’un, “Doğa Merdiveni” teorisindeki temel taşı olan nulla species nova , yani, “yeni bir soy türeyemez,” kuralını alt üst etmiş bulunuyordu ama gene de kendini eski inanç bağlarından tam anlamıyla kurtaramamıştı... (Yeğınobalı, 1972: 66).

In the novel, Charles is presented as an upper-class amateur paleontologist who strongly believes in Darwin’s theory of evolution. The above extract in the 8th chapter includes ‘onomastic intertextuality’ in the form of allusion. Here, Fowles alludes to Darwin’s two significant works: *The Voyage of the Beagle* (*Darwin ve Beagle Gemisi’yle Yolculuğu*) and *The Origin of Species* (*Türlerin Kökeni*). In her translation, Yeğınobalı omitted *The Voyage of the Beagle* and rendered *The Origin of Species* as *İnsan Soyunun Başlangıcı* -

quite unlike many other translations in which the work is translated as *Türlerin Kökeni*. As for Biçen, she rendered these two works as they are in the source text. In the same chapter, Fowles alludes to the Swedish botanist and zoologist Carl Linnaeus and his theory of ‘Scala Naturae’, which is based on the idea that a new species can not enter the world (*nulla species nova* in Latin language). While Yeğinoğlu, in conformity with one of Denissova’s translation strategies, preferred to inform the target reader about Carl Linnaeus’s nationality for the purpose of clarification, Biçen chose not to give any extra information about the scholar. On the other hand, while Biçen retained Carl Linnaeus’s theory ‘Scala Naturae’ and the allusion to ‘Christ’ in her translation; Yeğinoğlu omitted them altogether.

Table 4.11. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-15)

No	ST	TT (Biçen)	TT (Yeğinoğlu)
15	She did not create in her voice, like so many worthy priests and dignitaries asked to read the lesson, an unconscious alienation effect of the Brechtian kind (“This is your mayor reading a passage from the Bible”) but the very contrary: she spoke directly of the suffering of Christ, of a man born in Nazareth, as if there was no time in history, almost, at times, when the light in the room was dark, and she seemed to forget Mrs. Poulteney’s presence, as if she saw Christ on the Cross before her. One day she came to the passage <i>Lama, lama, sabachthane me</i> ; and as she read the words she faltered and was silent (Fowles, 1970: 51).	Birçok saygıdeğer rahip ve önemli kişinin istediği gibi kıssayı okurken Brecht tarzı bilinçdışı bir yabancılaştırma etkisi (“İncil’den bir bölüm okuyan belediye başkanımız”) yaratmıyordu sesiyle, tam aksine; Nasıra’da doğmuş bir adam olan İsa’nın çektiği acıyı anlatıyordu doğrudan doğruya, sanki aradan zaman geçmemiş gibi, bazen karşısında çarmıha gerilmiş İsa’yı görüyormuşçasına unuttuyordu Bayan Poulteney’in varlığını, hele oda karanlıksa. Bir gün <i>Lama, lama sabachthane me</i> bölümüne geldi; kelimeleri okurken kekeleyip sustu (Biçen, 1995: 57).	İsanın çilelerini, aradan hiç zaman geçmemiş gibi bir okuyuşu vardı. Bazen, oda loşluk içindeyken, hanımının varlığını bile unutmuş da çarmıha gerilmiş İsa’yı, karşısında görüyor sanırdınız. Bir keresinde İncili okurken sesi titreyip sustu (Yeğinoğlu, 1972: 75-76).

In the above extract from Chapter 9 involves an allusion in the Bible to a passage in Aramaic language: “*Lama, lama, sabachthane me*” (Eli, Eli, lama sabachthani) (translated as My God, my God, why have you forsaken me?). In this passage, while Jesus is dying on the cross, he cries desperately wondering why God remains silent and does not do anything to save him. When dealing with the italicized words written in Aramaic, Biçen does not translate this extract, nor does she insert any extra information into the target text, a technique in conformity with Venuti’s idea that the foreign text should remain untouched. The translator could have translated this allusion based on its English version. Then, she could have rendered the English version into Turkish. The reason why she left the allusion untranslated might be that she might have wanted to let the reader search for the meaning of

the extract. As for Yeğınobalı, she omits the allusion that refers to a specific passage in the Bible, “Lama, lama, sabachthane me” (Fowles, 1970: 58). Instead of rendering the allusion from the Bible, she just portrayed Sarah reading passages from the Bible. In the Victorian novel, Fowles makes connections between various ages in the course of history, as seen in the example of “an unconscious alienation effect of the Brechtian kind”. This technique is used as a means to bring the reader from the Victorian Age to the twentieth century. Here, Biçen employs the method of literal translation in rendering this proper name allusion. Unlike Biçen, Yeğınobalı does not translate the allusion - “an unconscious alienation effect of the Brechtian kind” (Fowles, 1970: 58).

Table 4.12. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-16)

No	ST	TT (Biçen)	TT (Yeğınobalı)
16	Only one art has ever caught such scenes – that of the Renaissance; it is the ground that Botticelli’s figures walk on, the air that includes Ronsard songs. It is true that to explain his obscure feeling of malaise, of inappropriateness, of limitation, he went back closer home – to Rousseau, and the childish myths of a Golden Age and the Noble Savage (Fowles, 1970: 60).	Tek bir çağın sanatı böylesi manzaralar yakalayabilmiştir: Rönesans; Boticelli’nin figürlerinin üzerinde yürüdüğü topraktı bu, Ronsard’ın şarkılarını barındıran havaydı. O belli belirsiz keyifsizlik, uygunsuzluk, sınırlanmışlık hissini açıklamak için kendine daha yakın olan kaynaklara başvurduğu doğrudu – Rousseau’ya, çocuksu Altın Çağ ve Soylu Vahşi mitlerine (Biçen, 1995: 67).	Yalnız tek bir çağın sanatı bu tür manzaraları yakalayabilmiştir: Rönesans tabloları. Boticelli’nin çizdiği insanların üstünde yürüdüğü topraktır bu; Ronsard’ın şarkılarının kuşlarla birlikte şakıdığı hava bu havadır (Yeğınobalı, 1972: 88). -----

In the above extract from Chapter 10, it is clear that Charles has a deep love of nature and appreciates its freedom and beauty. Charles believes that the Victorian society in which he lives has strict moral values which it imposes on people, depriving them of the chance to enjoy the beauty and pleasure of life. In line with Rousseau's notion of noble savage, Charles believes that people have abandoned their natural state of simplicity, purity and innocence by becoming "too cultured and disciplined". Fowles criticizes Victorians for their desire "to control nature rather than appreciate it".

The above extract includes allusions to ‘Sandro Botticelli’, the Italian painter of the Early Renaissance period, and to ‘Pierre de Ronsard’, the famous poet of the French Renaissance age. Here, both Biçen and Yeğınobalı transferred these two proper name allusions as they are in the source text, without feeling the need to give any extra information, e.g. footnotes, as these figures are considered to be familiar to the target reader. Also, the

second sentence of the same extract involves several proper name allusions to the Genevan philosopher, writer and composer ‘Jean-Jacques Rousseau’, to Golden Age - referring to a time when mankind lived in a better time and was pure – and to the Noble Savage. When rendering these proper name allusions, Biçen preferred to transfer them as they are in the source text, while Yeğınobalı chose not to translate them and omitted the sentence altogether, including the allusions. Viewed from the perspective of Denissova's strategies, omission of intertextuality can be considered to be a translation error.

Table 4.13. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-17)

No	ST	TT (Biçen)	TT (Yeğınobalı)
17	... but it was really Charles's heart of which she was jealous. That, she could not bear to think of having to share, either historically or presently. Occam's useful razor was unknown to her. Thus the simple fact that he had never really been in love became clear proof to Ernestina, on her darker days, that he had once been passionately so. His calm exterior she took for the terrible silence of a recent battlefield, Waterloo a month after; instead of for what it really was—a place without history (Fowles, 1970: 64).	... esas kıskandığı Charles'in kalbiydi. Onu ne geçmiştekilerle ne de şimdikilerle paylaşmaya tahammülü yoktu. Occam'ın pek faydalı usturasından haberi yoktu. Böylece onun hiçbir zaman aşık olmayışı karanlık günlerinde tutkulu bir aşk yaşamış olduğunun kanıtı oldu Ernestina için. Charles'in sakın görünüşünü, kısa bir süre önce savaş görmüş bir meydana çöken korkunç sessizliğe benzetiyordu. Waterloo'nun bir ay sonraki hali; oysa aslında tarihsiz bir yerde duruyordu Charles (Biçen, 1995: 72).	... aslında kıskandığı şey Charles'in gönlüydü. Bunu paylaşmak zorunda kalmak fikrine genç kız katlanamazdı; ne şimdiki ne de geçmişteki bir kadınla! Böylece işin basit gerçeği, yani Charles'in o zamana denk hiç aşık olmayışı, karamsar günlerinde nişanlısına, onun bir zamanlar başka birini çılgınca sevdiğinin bir kanıtı gibi geliyordu. Erkeğin serinkanlı görünüşüne bir savaş meydanına çarpışmadan sonra inen o müthiş sessizlik gözüyle bakıyordu: savaştan bir ay sonra Waterloo meydanı. Oysa bu serinkanlı görünüş aslında Charles'in kişisel bir tarihçeden yoksun oluşunun sonucuydu (Yeğınobalı, 1972: 95).

In the above extract from Chapter 11, there are two allusions: (1) to Ockham's razor (law of economy), principle stated by the philosopher William of Ockham (1285–1347/49) based on the idea that “plurality should not be posited without necessity”. The theory gives priority to simplicity, which means that between two theories one should choose the simpler interpretation of an object or concept; (2) to The Battle of Waterloo, which took place near Waterloo, Belgium in 1815 between Napoleon Bonaparte and the combined forces of the Duke of Wellington's allied army including British, Dutch, Belgian, and German units. In the translation of the allusion to ‘Ockham's razor principle’, Biçen remained loyal to the source text, refraining from making any changes to it. Interestingly, she did not add a footnote to her translation to explain the principle mentioned in the text. Unlike Biçen,

Yeğinobalı omitted the expression "Ockham's principle" altogether. As for the translation of the allusion to 'The Battle of Waterloo', both translators included the allusion to 'The Battle of Waterloo' in their translations, but they did not give any information about the allusion. Alternatively, a footnote could have been used to briefly inform the target reader about the battle.

Table 4.14. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-18)

No	ST	TT (Biçen)	TT (Yeğinobalı)
18	There was an antediluvian tradition (much older than Shakespeare) that on Midsummer's Night young people should go with lanterns, and a fiddler, and a keg or two of cider, to a patch of turf known as Donkey's Green in the heart of the woods and there celebrate the solstice with dancing (Fowles, 1970: 77).	Bunun sebebi Nuh nebiden kalma bir gelenektir (Shakespeare'den bile daha eski). Yazortası Gecesi yanlarına fenerler, bir kemancı, bir iki varil elma şırası alan gençler ormanın ortasındaki Donkey's Green mevkiine giderler ve gündönümünü dans ederek kutlarlardı (Biçen, 1995: 86).	Shakespeare'den çok daha eski, Hristiyanlık öncesi çağlara dayanan bir gelenektir. Yazın en uzun gecesinde, yanlarına bir kemancıyla bir kaç fiç elma şarabı, ellerine de fenerler alarak yamacın en gizli bir köşesi olan Sıpa Çayırına gider ve orada dansedip şarkı söyleyerek gündönümünü kutlarlardı (Yeğinobalı, 1995: 114-115).

In the above extract from Chapter 12, Fowles makes an allusion to Shakespeare's comedy 'A Midsummer Night's Dream'. As an intertextual echo, this allusion requires the reader to activate her/his literary experience. A reader who has sufficient literary background can easily establish the relationship between the characters in *A Midsummer Night's Dream* and those in *The French Lieutenant's Woman*. In Shakespeare's comedy, the action happens in a magical forest, where fairies influence the characters of the play - the same will happen when Charles falls in love with Sarah. Thus, by recognizing the significance of the allusion in this chapter, the reader is able to predict what will happen in the following chapters. When rendering the allusion, Biçen preferred to convey the sense of the intertextual reference 'Midsummer's Night' by literally translating it. At the same time, she highlighted it with capitalized initial letters as 'Yazortası Gecesi'. However, in Yeğinobalı's translation, the target reader may not understand the implication of the intertextual echo, as she transformed the intertextual reference into the noun phrase in Turkish - yazın en uzun gecesi.

Table 4.15. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-19)

No	ST	TT (Biçen)	TT (Yeğınobalı)
19	But this is preposterous? A character is either “real” or “imaginary”? If you think that, <i>hypocrite lecteur</i> , I can only smile. You do not even think of your own past as quite real; you dress it up, you gild it or blacken it, censor it, tinker with it... fictionalize it, in a word, and put it away on a shelf—your book, your romanced autobiography. We are all in flight from the real reality. That is a basic definition of <i>Homo sapiens</i> (Fowles, 1970: 82).	Ama bu akıl almaz bir şey değil mi? Bir karakter ya “gerçek” tir ya da “hayal ürünü” değil mi? Eğer böyle düşünüyorsanız, hypocrite lecteur,* gülmekle yetineceğim. Kendi geçmişinizin bile tam olarak gerçek olduğunu düşünmezseniz; onu giydirirsiniz, yıldızlar ya da kara çalarsınız, kimi yerlerini kesip atarsınız, kusurlarını düzeltirsiniz... tek kelimeyle onu kurgularsınız ve rafa kaldırırsınız: siizn kitabınız, sizin romantik otobiyografiniz. Hepimiz gerçek gerçeklikten kaçırız. Bu <i>Homo sapiens</i> ’in temel tanımıdır (Biçen, 1995: 93-94). *(Fr.) İkiyüzlü okur. Baudelaire’in bir şiirinden. (ç.n.)	Not translated

In the above extract from Chapter 13 involves a literary allusion to a memorable phrase in one of Charles Baudelaire’s well-known poems, *Les Fleurs du mal* (*Flowers of Evil*). Fowles cites the phrase in French, and Biçen leaves this allusion as it is, probably to avoid the risk of distorting the original. The use of this technique is in line with Venuti’s approach to the translation of intertextuality. At the same time, as Biçen explains the meaning of the allusion by using a footnote, the reader can establish connections between the implications of the phrase and the novel. The technique of giving information about the intertextual reference is a reflection of Denissova’s strategy of offering clarification to help the reader understand the allusion.

There is an another allusion in the same extract where the narrator says: “We are all in flight from the real reality. That is a basic definition of *Homo sapiens*” (Fowles, 1970: 97). This allusion is reminiscent of a postmodern idea supported by Jean Baudrillard, the French sociologist, philosopher and cultural theorist: In the modern age, the notion of “a real reality” is far from reflecting the truth (Stephenson, 2007: 19). Biçen leaves the proper name allusion untranslated in order to preserve its foreignness. While the translator gives an explanatory note for the first allusion (*hypocrite lecteur*); in the second allusion (*Homo sapiens*), she prefers not to give any extra information in order to let the reader find out the sense behind the allusion. As for Yeğınobalı, she chooses not to include the excerpt above in her translation, which involves two intertextual elements in the form of allusion.

Table 4.16. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-20)

No	ST	TT (Biçen)	TT (Yeğinobalı)
20	At Westminster only one week before John Stuart Mill had seized an opportunity in one of the early debates on the Reform Bill to argue that now was the time to give women equal rights at the ballot box. His brave attempt (the motion was defeated by 196 to 73, Disraeli, the old fox, abstaining) was greeted with smiles from the average man, guffaws from Punch (one joke showed a group of gentlemen besieging a female Cabinet minister, haw haw haw) ... (Fowles, 1970: 95).	Daha bir hafta önce Westminster’da, Reform paketinin ilk tartışmaları sırasında, John Stuart Mill, kadınlara eşitlik ve oy hakkı verme zamanının geldiğini savunmuştu. Bu cesur girişime (... yaşlı tilki Disraeli çekimser kalmıştı) sokaktaki adam büyük altından güldü, <i>Punch</i> alaylı kahkahalar attı (bir kadın kabine başbakanının etrafını sarmış bayları gösteriyordu karikatürlerden biri, hah hah hah)... (Biçen, 1995: 110).	Daha bir hafta önce Westminster’de John Stuart Mill bir fırsatını bularak, kadınlara oy kullanma hakkının verilmesinin tam sırası olduğunu söylemişti. ... (Disraeli olacak koca tilki çekimser kalmıştı). Mill’in bu yürekli çıkışını sokaktaki adam büyük altından gülere karşıladı (Yeğinobalı, 1995: 141).

In the above extract from Chapter 16, Fowles makes allusions to three historical facts and figures: ‘John Stuart Mill’, ‘Benjamin Disraeli’ and ‘Punch Magazine’. John Stuart Mill is known for his contribution to women's suffrage. In the same extract, there is also a reference to ‘Benjamin Disraeli’, the Prime Minister of the United Kingdom between 1870-1880. Disraeli is known to have stood against new theories introduced in the field of science, especially those proposed in *The Origin of Species* (1859) by Charles Darwin. The book shook the conservative Victorian society to its foundations (Maříková, 2008: 11-12). Another intertextual element in this excerpt is ‘Punch’, a British weekly magazine of humour and satire founded in 1841. When translating these intertextualities, Biçen retained all of them in her translation, a technique in line with Venuti’s argument about the preservation of the original text without necessarily presenting any explanatory notes to the target reader. On the other hand, while Yeğinobalı preserved the two references ‘John Stuart Mill’ and ‘Benjamin Disraeli’ in her translation, she left ‘Punch Magazine’ untranslated, an important historical phenomenon that would have given us a glimpse of the period during which it was published. Neither Yeğinobalı nor Biçen presented any information (e.g. footnotes) about these intertextualities, leaving it to the reader to find out what they refer to.

Table 4.17. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-21)

No	ST	TT (Biçen)	TT (Yeğınobalı)
21	He felt insulted, he felt... he could not say. Perhaps he had too fixed an idea of what a siren looked like and the circumstances in which she appeared—long tresses, a chaste alabaster nudity, a mermaid's tail, matched by an Odysseus with a face acceptable in the best clubs. There were no Doric temples in the Undercliff; but here was a Calypso (Fowles, 1970: 116-117).	Charles kendini hakarete uğramış hissediyordu, kendini... Belki de bir sirenin neye benzediği ve hangi koşullarda ortaya çıktığı konusun da sabit bir fikri vardı – uzun bukleler, iffetli bir çıplaklık, bir deniz kızı kuyruğu, yanında da en iyi kulüplere tereddüt etmeden alınabilecek bir yüze sahip Odysseus. Yamaçaltı'nda hiç Yunan tapınağı yoktu; ama bir Kalipso vardı (Biçen, 1995: 133).	Charles'e hakarete uğramış gibi geldi... Gemicileri kıyıya çağırıp kayalara çarptırarak parçalatan sirenleri ile masallarda anlatıldıkları tipte düşünürüz: upuzun, lepiska saçlar, ipek gibi çırılçıplak tenli, belinden aşağısı balık biçiminde bir dilber... Yamaç Altında eski Grek stili sütunlar yoktu ama şarkı söyleyerek saçlarını tarıyor olmasa da, bir siren vardı (Yeğınobalı, 1995: 175).

In the above extract from Chapter 18, an allusion is made to Homer's *Odyssey* through the analogy between Charles – Sarah in *The French Lieutenant's Woman* and Odysseus – Calypso in Greek Mythology. According to the legend, the immortal goddess 'Calypso' keeps Odysseus prisoner for several years on the island where she lives and eventually makes him her lover. Likewise, Sarah wants to gain Charles's affection. As for the translation of the allusion to 'Odysseus', Biçen employed Venuti's strategy of preserving the foreignness of the text by keeping the allusion unchanged. Yeğınobalı, on the other hand, preferred not to include the allusion in her translation and also she left the word 'Calypso' untranslated. Rather, she suggested it by using the word 'siren', a beautiful creature commonly found in Greek mythology. Sirens were known for seducing sailors with their sweet voices. Speaking in Denissova's terms, the word 'siren' could have been explained with a footnote or rendered as 'denizkızı', a word quite familiar to the target reader.

Table 4.18. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-22)

No	ST	TT (Biçen)	TT (Yeğınobalı)
22	“Gosse was here a few years ago with one of his parties of winkle-picking <i>bas-bleus</i>. Have you read his <i>Omphalos</i>?” (Fowles, 1970: 131). <i>*Omphalos: an attempt to untie the geological knot is now forgotten; which is a pity, as it is one of the most curious – and unintentionally comic – books of the whole era. The author was a Fellow of the Royal Society and the leading marine biologist of his day; yet his fear of Lyell and his followers drove him in 1857 to advance a theory in which the anomalies between science and the Biblical account of Creation are all neatly removed at one fine blow: Gosse’s ingenious argument being that on the day God created Adam he also created all fossil and extinct forms of life along with him – which must surely rank as the most incomprehensible cover-up operation ever attributed to divinity by man. Even the date of Omphalos – just two years before The Origin – could not have been more unfortunate. Gosse was, of course immortalized half a century in his son Edmund’s famous and exquisite memoir (p. 131-132).</i>	“Birkaç yıl önce, Gosse bir grup kabuk koleksiyoncusu <i>bas-bleus</i>* ile birlikte buraya gelmişti. <i>Omphalos</i>’u okudunuz mu?” (Biçen, 1995: 150). *(Fr.) Yazarlık taslayan kadın. (ç.n) **<i>Omphalos</i>: Jeolojik düğümü çözmeyi amaçlayan bir girişim ki şimdi çoktan unutuldu; unutulması üzücü; çünkü o çağın en ilginç – farkında olmadan en gülünç – kitaplarından biriydi. Yazar Kraliyet Cemiyeti’nin bir üyesi ve deniz biyoloğuydu; yine de Lyell ve takipçilerinden korkusu 1857’de onu, Yaratılışın bilimsel ve dini açıklamaları arasındaki farkları bir kalemde silen bir teori üretmeye itti: Gosse’un dâhiyane tezi Tanrı’nın Âdem’i yaratırken onunla birlikte bütün fosilleri ve dünya yüzünden silinmiş varlıkları da yarattığıydı – bu, kuşkusuz insanın din adına yaptığı en akıl almaz ört bas etme operasyonuydu. <i>Omphalos</i>’un basılış tarihi bile – <i>Türlerin Kökeni</i>’nden sadece iki yıl önce – çok talihsizdi. Tabii Gosse, yarım yüzyıl sonra oğlu Edmund’un onun hakkında yazdığı o ünlü, nefis biyografisiyle ölümsüzleşti (p. 150).	Not translated

In the above extract from Chapter 19, there is a proper name allusion to *Omphalos*, a book written by Philip Gosse in 1857, with the purpose of untying the Geological Knot.

In her translation Biçen retained the proper name allusion, while at the same time rendering the footnote given in the original work. By contrast, Yeğınobalı omitted the section in which the allusion appeared. In the same extract, Biçen could have translated the French word *bas-bleus* as ‘yazarlık taslayan kadın’. Instead, she used the original form of the word in order to create the same effect on the target reader. This technique is in line with Venuti’s concept of foreignization. Besides, it is possible to interpret this technique from the perspective of Denissova’s strategy of using a footnote to explain the meaning of a word.

Table 4.19. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-23)

No	ST	TT (Biçen)	TT (Yeğinobalı)
23	Grogan then seized his hand and gripped it; as if he were Crusoe, and Charles, Man Friday... (Fowles, 1970: 132).	Bunun üzerine Grogan elini tutup büyük bir heyecanla sıktı; sanki kendisi Crusoe, Charles da Cuma' ydı... (Biçen, 1995: 151).	O zaman Grogan genç adamın elini tutup sıktı. Kendisi Robenson Kruzo'ydu sanki; Charles da onun Cuma'sı (Yeğinobalı, 1972: 197).

In the above extract from Chapter 19, an allusion is made to Daniel Defoe's Robinson Crusoe, published in 1719. Dr. Grogan, whom Charles finds to be a sympathetic listener, is described as 'Robinson Crusoe'. Also, Charles is portrayed as 'Man Friday', Crusoe's servant and friend. When translating this allusion, Biçen employed Venuti's strategy of preserving the foreignness of the text by keeping the allusion in its original form - 'Crusoe'. Adopting a target-oriented approach, Biçen translated 'Friday' as 'Cuma', a name that sounds quite familiar to the target audience. As for Yeğinobalı, apparently she wanted the allusion to be easily recognized by the target audience by adding the name 'Robenson' and translated it as 'Robenson Kruzo', in the way that the target reader would pronounce it.

Table 4.20. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-24)

No	ST	TT (Biçen)	TT (Yeğinobalı)
24	Lyell... was the father of modern geology. Already Buffon, in the famous <i>Époques de la Nature</i> of 1778, had exploded the myth, invented by Archbishop Ussher in the seventeenth century and recorded solemnly in countless editions of the official English Bible, that the world had been created at nine o'clock on October 26th, 4004 B.C. But even the great French naturalist had not dared to push the origin of the world back further than some 75,000 years. Lyell's <i>Principles of Geology</i> , published between 1830 and 1833—and so coinciding very nicely with reform elsewhere—had burred it back millions (Fowles, 1970: 130).	Lyell modern jeolojinin babasıydı. Başpiskopos Usher'ın on yedinci yüzyılda uydurduğu ve İngiliz İncil'inin resmi baskılarına geçirdiği, dünyanın 26 Ekim M. Ö. 4004 yılında yaratıldığı miti zaten Buffon tarafından, 1778 yılında meşhur <i>Époques de la Nature</i> kitabında yerle bir edilmişti. Ama büyük Fransız doğabilimci bile dünyamızın oluşumunu 75.000 yıldan daha geriye atmaya cesaret edememişti. Lyell'in 1830 ve 1833 arasında yayımlanan – yani diğer alanlardaki reformlarla hoş bir biçimde çakışan – <i>Jeolojinin İlkeleri</i> kitabı oluşumu milyonlarca yıl geriye atıyordu (Biçen, 1995: 149).	Lyell, modern jeolojinin babasıydı. Baş Piskopos Üssher diye bir din adamı on yedinci yüzyılda dünyanın, M. Ö. 4004 yılında, 26 Ekim sabahı saat 9'da yaratıldığı üstüne bir masal uydurmuş ve bu da İngilizce İncilin sayısız baskılarında ciddi ciddi yer almıştı. Sonra, 1778 yılında büyük Fransız Doğa – bilimcisi Buffon <i>Doğanın Dönemleri</i> adlı ünlü yapıtında bu masala yerle bir etmişti. Ama bu büyük adam bile dünyamızın yaradılış tarihini 75.000 yıldan geriye itmeyi göze alamamıştı. Ancak Lyell'in 1830-33 yıllarında yayınlanan <i>Jeoloji'nin Temel İlkeleri</i> adındaki kitabı dünyanın yaradılışını milyonlarca yıl geriye savurmuştu (Yeğinobalı, 1972: 195-196).

The above extract from Chapter 19 involves allusions to several historical figures: (1) 'Charles Lyell' and his book *Principles of Geology*, the Scottish geologist who demonstrated the power of known natural causes in explaining Earth's history; (2) 'Comte de Buffon', French naturalist and his book *Epoques de la Nature* of 1778 (The Epochs of Nature) ; (3) 'James Ussher', the Church of Ireland Archbishop of Armagh and Primate of All Ireland between 1625 and 1656. In the Victorian age, the new approaches proposed by Charles Lyell and Charles Darwin made it necessary to re-interpret the "facts" of nature, a revision of what had once been considered to be unchangeable truths. The narrator of *The French Lieutenant's Woman* uses a striking metaphor to emphasize the need to revise old habits and practices and develop a new way of looking at life when he points out that Lyell "gave the age, and countless scientists in other fields, the most meaningful space. His discoveries blew like a great wind, freezing to the timid, but invigorating to the bold, through the century's stale metaphysical corridors" (Hagen, 1991: 441). In the above extract, both Biçen and Yeğınobalı retained the allusions in their translations. The translators' tendency to be as faithful to the source text as possible can be explained by their desire to preserve the intertextual nature of the source text-message. While Yeğınobalı rendered the phrase "Époques de la Nature" as "Doğanın Dönemleri", Biçen preferred to keep the expression in its original form. Notably, when it came to translating the names of the books originally published in French, Biçen was keen on using their original titles. When translating the expression "Principles of Geology", which was originally published in English, she opted for a literal translation rendering it as "Jeolojinin İlkeleri".

Table 4.21. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-25)

No	ST	TT (Biçen)	TT (Yeğınobalı)
25	Because he was a Pontius Pilate, a worse than he, not only condoning the crucifixion but encouraging, nay, even causing - ... (Fowles, 1970: 189).	Çünkü Pontius Pilate* gibiydi, hatta ondan daha da kötü, onun çarmıha gerilmesine sadece seyirci kalmamış, bunu desteklemişti de, hatta bu hükmün verilmesine neden olan olaylara zemin hazırlamıştı (Biçen, 1995: 218-219). *Eski Roma'da bir maliye memuru. İstemeye istemeye de olsa, İsa'yı çarmıha germeleri için Yahudilere vermişti. (ç.n.)	Not translated

In the above extract from Chapter 28, an allusion is made to ‘Pilate Pontius’, who was a Roman prefect of Judaea serving under Emperor Tiberius in the 1st century. Also, he is known to have been the official who presided over the trial of Jesus and ordered his crucifixion.

As for the translation of this allusion, while Biçen, in line with Denissova’s strategy of offering clarification and Leppihalme’s strategy of retaining the allusion, added a footnote to assist the target reader in making better judgements of the source text, Yeğınobalı, on the other hand, omitted the section including the allusion.

Table 4.22. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-26)

No	ST	TT (Biçen)	TT (Yeğınobalı)
26	There is a painting by Pisanello in the National Gallery that catches exactly such a moment: St. Hubert in an early Renaissance forest, confronted by birds and beasts. The saint is shocked, almost as if the victim of a practical joke, all his arrogance dowsed by a sudden drench of Nature’s profound-est secret: the universal parity of existence (Fowles, 1970: 191).	Ulusal Müze’de Pisanello’nun tam da böylesi bi anı görüntüleyen bir resmi vardır: Bir erken Rönesans ormanında, etrafı kuşlar ve hayvanlarla çevrilmiş Aziz Hubert. Aziz, sanki bir muzipliğe kurban olmuş gibi şaşkınlığa uğramıştır, doğanın en derin sırrının aniden bastırmasıyla bütün kibiri su yüzüne çıkmıştır: O en derin sır, yani varoluşun evrensel eşitliği (Biçen, 1995: 221).	Not translated

In the extract above (Chapter 29), there is an allusion to ‘Pisanello’, who was one of the most distinguished painters of the early Italian Renaissance and to his painting, in which ‘Saint Hubert’, the first bishop of Liège (708 AD), is portrayed. As for the translation of these two allusions, while Biçen included both of them in her translation to reflect the intertextual nature of the work, Yeğınobalı chose not to translate this section at all. Actually, Biçen could have explained the two allusions by using a paratextual element, e.g. footnote. Instead, she preferred to let the reader search for these historical figures, a technique quite in line with the postmodern way of thinking.

Table 4.23. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-27)

No	ST	TT (Biçen)	TT (Yeğinobalı)
27	The words were barely audible, but they silenced Charles. He tried to tell himself that she meant she could not control her gratitude for his charity... He tried, he tried. But there came on him a fleeting memory of Catullus: “Whenever I see you, sound fails, my tongue falters, thin fire steals through my limbs, an inner roar, and darkness shrouds my ears and eyes.” Catullus was translating Sappho here; and the Sapphic remains the best clinical description of love in European medicine (Fowles, 1970: 198-199).	Kelime adete fısıltıyla söylenmişti, ama Charles’ı susturdu. Kızın, kendisinin iyiliğine karşı duyduğu minnettarlığı dizginleyemediğini söylemek istediğini düşünmeye çalıştı Charles... uğraştı, uğraştı. Ama birden Catullus’u hatırladı: “Seni ne zaman görsem sesim kesiliyor, dilim tutuluyor, ince bir alev tüm gövdeyi dolaşüyor, içimden fişkıran bir kükreme ve karanlık kulaklarımı ve gözlerimi dağlıyor.” Catullus’un Sappho çevirisi; Avrupa tıbbında aşk denen hastalığın en iyi tanımı budur hala (Biçen, 1995: 230).	Zor duyulan bu heceler Charles’i susturmağa yetti. Genç adam kendi kendini onun minnet, şükran duygularıyla dolu olduğuna ve bunları tutamadığından söz ettiğine inandırmak istedi... Çalıştı, buna inanmağa; kendini iyice zorladı. Ne var ki tam o sırada aklından Catullus’da okuduğu bir bölüm uçup geçti: “Ne zaman görsem seni, dilim tutulur, sesim kısılır, bir incecik ateş yürür damarlarına; derinden derine bir uğultu kulaklarımı sarar, gözlerim kararır...” Bu Catullus’un Safo’dan yaptığı bir uygulamaydı ki, Avrupa tıp dilinde sevdâ denilen hastalığın bundan daha iyi bir tanımlaması yapılmamıştır! (Yeğinobalı, 1972: 299-300).

The above excerpt from Chapter 31 involves two allusions: The first one is the reference to “Gaius Valerius Catullus”, a Latin poet of the late Roman Republic whose poems of love and hatred were generally considered the finest lyric poetry of ancient Rome. The second allusion is to ‘Sappho’, who was an Archaic Greek poet from the island of Lesbos, mainly known for her lyric poetry.

Both Biçen and Yeğinobalı translated the section including the allusions. As for the translation of ‘Sappho’, Biçen chose to preserve the foreignness of the allusion by keeping it unchanged. Yeğinobalı, on the other hand, employed a domesticating strategy by translating it as “Safo”, which makes the original expression familiar to the target reader. As an alternative method, the translators could have given an explanation about these two poets in the form of a footnote, a practical way of translating intertextuality included in Denissova’s strategies.

Table 4.24. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-28)

No	ST	TT (Biçen)	TT (Yeğınobalı)
28	Now all this is the great and timeless relevance of the New Testament myth of the Temptation in the Wilderness (Fowles, 1970: 234).	Bütün bunlar, İncil'deki Çölde Baştan Çıkma mitinin hala ne kadar geçerli olduğunu, hep de geçerli olacağını gösteriyor (Biçen, 1995: 271)	Çölde Şeytanın İsa'yı doğru yoldan çıkarmağa çalışmak için parlak tekliflerde bulunmasının öyküsü işte bu yüzden hep geçerli olagelmıştır ve dünya durdukça geçerli olacaktır (Yeğınobalı, 1972: 350).

In the above extract from Chapter 38, there is an allusion to 'The temptation of Christ', which is a biblical story narrated in the Gospels of Matthew, Mark and Luke. Baptized by the Baptist, Jesus was tempted by the devil for 40 days and nights in the Judaeen Desert. During this time, Satan came to Jesus and tried to tempt him. For all these temptations, Jesus managed to avoid falling into Satan's trap. Then, Satan left him and Jesus returned to Galilee, a region located in northern Israel.

When translating the allusion, Biçen opted for a standard translation and rendered it as "İncil'deki Çölde Baştan Çıkma miti" for the purpose of preserving the foreignness of the text. However, in this case, the target reader will probably have to search for the implications of the allusion to gain insight into the story in the Bible. Yeğınobalı, on the other hand, preferred to explain the allusion in a more detailed way to help the target reader visualize the story in the Bible.

Table 4.25. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-29)

No	ST	TT (Biçen)	TT (Yeğınobalı)
29	Perhaps you see very little link between the Charles of 1267 with all his newfangled French notions of chastity and chasing after Holy Grails, the Charles of 1867 with his loathing of trade, and the Charles of today, a computer scientist deaf to the screams of the tender humanists who begin to discern their own redundancy (Fowles, 1970: 233-234).	Fransızlardan yeni ödünç aldığı iffet kavramıyla Kutsal Kadeh'in peşine düşen 1267'nin Charles'ı, ticaretten tiksinen 1867'lerin Charles'ı ve kendi gereksizliklerinin farkına varmaya başlamış olan duyarlı hümanistlerin çığlıklarına kulak tıkayan bir bilgisayar mühendisi olan bugünün Charles'ı arasında bir bağ göremiyorsunuz belki de (Biçen, 1995: 271).	Ama bütün bu elit tabakaları birbirine bağlayan bir zincir vardır: hepsi de maddesel kazancı yaşamın amacı saymayı reddetmişlerdir. Yüksek bilim adamı günümüzün elitidir ve zamanla yerini bambaşka bir seçkinler tabakasına bırakacaktır (Yeğınobalı, 1972: 350).

In the above extract from Chapter 38, it is clear that Fowles imagines a kind of world in which he removes the boundaries of past, present, and future, manifested in Charles assuming different kinds of roles in the novel. In this postmodern historical novel, the shifts

between historical periods and places; such as (nineteenth /twentieth century), place (Lyne/London, England/Europe/United States) are of great importance; however, Yeğınobalı did not include them in her translation (Minglan, 2019: 62). Biçen, on the other hand, remained faithful to the essence of the postmodern historical novel by closely rendering the section below. In the same extract, there is also an allusion to ‘The Holy Grail’, the cup that Jesus Christ drank from at the Last Supper. It is believed that Joseph of Arimathea put Jesus’s blood inside it after his crucifixion. As for the translation of this allusion, while Biçen rendered it literally as ‘Kutsal Kadeh’, Yeğınobalı omitted the sentence including the allusion altogether.

Table 4.26. Allusions and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extract-30)

No	ST	TT (Biçen)	TT (Yeğınobalı)
30	“I wish I could remember what particular punishments Dante prescribed for the Antinomians. Then I could prescribe them for you” (Fowles, 1970: 308).	“Keşke Dante’nin Antinomialılara uygun gördüğü cezayı hatırlayabilseydim. Sizi o tür cezalara çarptırırdım” (Biçen, 1995: 409).	“Dante’nin Cehenneminden bazı cezaları düşünüyorum. Sizi o biçim cezalara çarptırmak isterdim” (Yeğınobalı, 1972: 470).

The above extract from Chapter 53 involves an allusion to ‘Inferno’ (Italian for “Hell”), the first part of Dante Alighieri’s 14th-century epic poem, *Divine Comedy*. In this extract, Dante suggested a number of punishments for the people deeply committed to the principles of antinomianism - a religious movement based on the conviction that salvation can be attained only through adherence to the spiritual ‘law of Faith’ (Romans 3:27). According to this view, all other practical ‘laws’ taught as being essential for salvation are irrelevant.

Yeğınobalı rendered the implicit reference to ‘Inferno’ as ‘Cehennem’, whereas Biçen did not mention it at all. Yeğınobalı’s insertion of the expression ‘Cehennem’ as an explanatory note into her translation is aimed at making the source text familiar to the target audience. This can be seen as a typical example of Denissova’s strategy of explication. As for the translation of Antinomians, Biçen rendered it closely as “Antinomlar”, while Yeğınobalı omitted it altogether.

4.1.3. Translation of Source Texts (The Source Coincidents)

In Miola's classification, "source texts" provide material for later texts in the manifestations of "plot, character, idea, language, or style" (2004: 19). There are three sub-categories in this classification, one of which is 'the source coincident'. In this type of intertextuality, there is a "dynamic tension" (Miola, 2004: 19) between the former and later text. As a matter of fact, a part of the identity of the later text can be found in the former text. The later text can simply refer to the former one, as can be seen in the following extracts (Table 4.27):

Table 4.27. Source Texts (The Source Coincidents) and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extracts/31 - 32)

No	ST	TT (Biçen)	TT (Yeğınobalı)
31	"Now, am I not kind to bring you here? And look.' She led him to the side of the rampart, where a line of flat stones inserted sideways into the wall served as rough steps down to a lower walk. 'These are the very steps that Jane Austen made Louisa Musgrove fall down in <i>Persuasion</i> ' (Fowles, 1970: 13).	"Ne dersin, seni buraya getirmekle iyi etmemiş miyim? Şuraya bak." Duvara yanlamasına sokulmuş yassı taşların aşağı inen kaba saba bir merdiven oluşturduğu yere götürdü Charles'ı. "Jane Austen'in <i>İkna</i> romanında Louisa Musgrove'u düşürdüğü basamaklar bunlar işte" (Biçen, 1995: 12).	Genç kız, "Söyle bakalım, seni buraya getirmekle iyi etmemiş miyim?" diye sordu. "Şuraya bak." Erkeği duvarın kıyısına doğru götürdü. Burada, duvara yanlılığına sokulmuş bir sıra yassı taş, mendireğin bir aşağı katına inen kaba saba bir merdiven meydana getiriyordu. "Jane Austen'in <i>Persuasion</i> romanında Louisa Murglove'nin ayağı takılıp düştüğü basamaklar bunlar işte!" (Yeğınobalı, 1972: 14).
32	Of course to us any Cockney servant called Sam evokes immediately the immortal Weller; and it was certainly from that background that this Sam had emerged. But thirty years had passed since <i>Pickwick Papers</i> first coruscated into the world (Fowles, 1970: 39).	Tabii, kenar mahalleden gelme, Sam adında her uşak bize hemen ölümsüz Weller'ı hatırlatır; kuşkusuz bu Sam de aynı maziden fırlamıştı. Ama Charles Dickens'in <i>Pickwick Dosyası</i> romanının parlamasının üzerinden otuz yıl geçmişti (Biçen, 1995: 42).	İngiliz edebiyatını okumuş olanlar, "Sam" adında, Londra'lı bir genç erkek uşağı duyar duymaz, Charles Dickens'in <i>Pickwick Dosyası</i> romanında ölmeyeleştirdiği unutulmaz Samuel Weller'i düşüneceklerdir. Bizim Sam'ımızın da o Sam'ın çevresinden gelmiş olduğu bir gerçektir. Ama <i>Pickwick Dosyası</i> 'nın yayınlanmasının üstünden otuz yıl geçmiş bulunuyordu... (Yeğınobalı, 1972: 58).

The above extract (31) from Chapter 2 is a typical example of one of Miola's sub-categories: *the source coincident* as an intertextual echo. The reader (or the translator) should have knowledge of the earlier text to be able to understand the latter. Additionally, at the beginning of the 5th chapter, there is an epigraph taken from Jane Austen's *Persuasion*: "The young people were all wild to see Lyme", one that serves to foreshadow the common point between the two novels: Lyme. In *Persuasion*, the 'young people' - Captain Wentworth,

Charles Musgrove, Mary Musgrove, Henriette, Anne Elliot - are anxious to visit Lyme Regis, one of the settings in Fowles' novel as well. While Ernestina's parents want to send her to Lyme, she seems to be reluctant and feels a "prisoner" in Lyme; (28) "Louisa, who was most eager of the eager, having formed the resolution to go, and besides having the pleasure of doing as she liked, being now armed with the idea of merit in maintaining her own way, bore down all the wishes of her father and mother for putting it off till summer ..." (*Persuasion* 710) (Wahida, 2012: 3-4).

As for the translation of the intertextual echo above, while Biçen takes a source-oriented approach and literally translates the novel's name *Persuasion* into Turkish as 'İkna', Yeğinoğlu applies the strategy of keeping the name of the novel as it is. By so doing, she aims to make the reader picture the novel in its original form, which is in line with Venuti's argument that the foreignness of the work must be preserved.

The above extract (32) from Chapter 7 is representative of one of Miola's sub-categories: *the source coincident*, as the reader (or the translator) must have read Charles Dickens's first novel *The Pickwick Papers* in order to form associations between the two servants in the novels. Additionally, it is clear that both characters (Sam Weller in *The Pickwick Papers* and Sam Farrow in *The French Lieutenant's Woman*) belong to lower classes in their respective societies.

In her translation, Yeğinoğlu clarifies 'the immortal Weller' for the target reader by inserting some details about the servant, particularly in the first sentence; for instance, she informs the reader that he is a character in Charles Dickens's *The Pickwick Papers*. This is an example of Denissova's strategy of explication, which helps the reader understand the intertextuality. It is clear that the source text does not involve any other detail about *The Pickwick Papers*, nor is there any mentioning of the author of the novel - Charles Dickens - or the literary tradition the novel belongs to. By so doing, Fowles wants readers to become actively involved in the reading process. Like Yeğinoğlu, Biçen employs the strategy of explication by including the author's name in her translation in order to make it easier for the reader to recognize 'Sam Weller' in the target culture.

4.1.4. Translation of Foreign (French / Latin) Words or Phrases

When dealing with foreign words (French / Latin), Biçen generally opted for preserving the foreignness of the source text by keeping the intertextual element (shown in italicized) unchanged. However, at the same time, she added footnotes to her translation to explain the meanings of foreign words in Turkish, thus sparing the target reader the trouble of looking them up in the dictionary. Yeğınobalı, on the other hand, employed four translation strategies in tackling intertextual elements: (1) she preserved the foreignness of the source text by keeping the foreign expression unchanged; (2) she found appropriate equivalents for the foreign words and phrases in the target language, as in the example of ‘bouderie’ being translated as ‘dudak sarkıtması’; (3) though seldom, she added footnotes to her translation to explain the meanings of foreign words or phrases; (4) she omitted the whole sentence in which the intertextual element appeared. The strategy of preserving the foreign nature of the intertextual element is in line with Venuti's strategy of foreignization, while giving footnotes to explain the meanings of foreign words and phrases is one of Denissova's strategies to deal with intertextuality.

Table 4.28. Translation of Foreign (French / Latin) Words or Phrases in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extracts/33 - 43)

No	ST	TT (Biçen)	TT (Yeğınobalı)
33	You are not very <i>galant</i> (Fowles, 1970: 11)	Sende dehiç <i>şövalye</i> ruhu yok (Biçen, 1995: 10).	Hiç de galant* değilsin (Yeğınobalı, 1972: 11). *Sende de hiç <i>şövalye</i> ruhu yok
34	I tried to explain some of the scientific arguments behind the Darwinian position. I was unsuccessful. <i>Et voilà tout</i> (Fowles, 1970: 12)	Bense Darwin'in savunduğu görüşlerin arkasındaki bazı bilimsel tezleri açıklamaya çalıştım. Başaramadım. <i>Et voilà tout</i> (Biçen, 1995: 11). *(Fr.) Hepsi bu kadar	Bense Darwin'in varsayımının altındaki bilimsel tezlerin bazılarını açıklamaya yeltendim. Başaramadım. <i>Et voilà tout</i> (Yeğınobalı, 1972: 12). *(Fr.) Hepsi bu kadar
35	When he returned to London he fingered and skimmed his way through a dozen religious theories of the time, but emerged in the clear (<i>voyant trop pour nier, et trop pen pour s'assurer</i>)... (Fowles, 1970: 18)	Londra'ya döndüğünde zamanın <i>dini kuramlarını şöyle bir gözden geçirdi; ama sonunda (voyant trop pour nier, et trop pen pour s'assurer)*</i> (Biçen, 1995: 18). *(Fr.) İnkâr edemeyecek kadar çok, ikna olamayacak kadar az şey gören. (ç.n.)	Londroya döndüğü zaman günün bir sürü dinsel varsayımlarını üstün körü karıştırıp gözden geçirdi ve sonunda... (Yeğınobalı, 1972: 22).
36	... but there seemed to Charles something rather <i>infra dig.</i> —and something decidedly too much like hard work and sustained concentration... (Fowles, 1970: 18)	... ama Charles'a göre yazarlık bir <i>infra dig*</i> ; sıkı çalışma ve yoğun ilgi gerektiren bir şeydi (Biçen, 1995: 19). *(Fr.) Tenezzül edilmez	Ne var ki oturup kitap yazmak Charles'e sürekli ve yoğun uğraşı gerektiren, kendini iyice vermek isteyen ağır bir iş gibi geldi (Yeğınobalı, 1972: 23).

Table 4.28. (continued) Translation of Foreign (French / Latin) Words or Phrases in *Fransız Teğmenin Kadını* and *Askerin Kadını* (Extracts/33 - 43)

37	So her manner with him took often a bizarre and inconsequential course. It was de haut en bas one moment, de has en haut the next... (Fowles, 1970: 24)	Bu yüzden ona karşı davranışları genellikle tuhaf ve tutarsızdı. Bir an <i>de haut en bas</i> * oluyor, hemen sonra <i>de bas en haut</i> ** oluyordu... (Biçen, 1995: 25). *(Fr.) Yukarıdan aşağıya. Burada tepeden bakmak anlamında. **(Fr.) Aşağıdan yukarıya. Burada, alttan almak anlamında.	Bu yüzden Bayan Poulteney'in papaza karşı tutumu çoğu zaman iyice ayarsız ve tutarsız olurdu. Bir dakika bakarsınız <i>de haut en bas</i> , bir dakika sonraysa <i>de bas en haut</i> ! (Yeğinoğlu, 1972: 33).
38	Now this was all very well when it came to new dresses and new wall hangings, but there was one matter upon which all her <i>bouderies</i> and complaints made no impression (Fowles, 1970: 28).	İş sadece elbiseler ve duvar süsleriyle kalsa mesele yoktu; ama tek bir konu vardı ki <i>bouderie</i> 'ler* ve şikâyetler sökmüyordu (Biçen, 1995: 29). *(Fr.) Surat asma, somurtma	İş yalnızca yeni duvar perdeleri ve yeni giysilerle kalsa, bir diyecek yoktu. Ama tek bir konuda genç kızın hiçbir gözyaşı, hiçbir dudak sarkıtması ana babasını yumuşatamıyordu (Yeğinoğlu, 1972: 39).
39	And she hastily opened one of the wardrobes and drew on a <i>peignoir</i> (Fowles, 1970: 29)	Telaşla dolaplarından birini açıp üzerine bir <i>peignoir</i> * giydi (Biçen, 1995: 30). *(Fr.) Sabahlık.	... genç kız elbise dolaplarından birini açarak sırtına hemen ince bir sabahlık geçirdi (Yeğinoğlu, 1972: 41).
40	Now if any maid had dared to say such a thing to Mrs. Poulteney, the <i>Dies Irae</i> would have followed (Fowles, 1970: 35).	Eğer hizmetçilerden biri Bayan Poulteney'e böyle bir şey söylemeye cüret etseydi, sonu <i>Dies Irae</i> * olurdu. (Biçen, 1995: 37). *(Lat.) Mahşer Günü. Bu günü anlatan, cenaze törenlerinde okunan dörtlük.	Eğer böyle bir şeyi bir hizmetçi kız söylemek cüretinde bulunsaydı, hiç kuşkusuz kıyamet kopardı (Yeğinoğlu, 1972: 52).
41	It is not that amateurs can afford to dabble everywhere; they ought to dabble everywhere, and damn the scientific prigs who try to shut them up in some narrow <i>oubliette</i> (Fowles, 1970: 45).	Amatörler her şeye burunlarını sokabilirler demiyorum, sokmalılar diyorum; onları dar bir <i>oubliette</i> 'e* kapatmak isteyen bilimsel ukalaların da canı cehenneme (Biçen, 1995: 49). *(Fr.) Kuyulu zindan.	Omitted
42	... each time she took her throne, of her <i>protégée</i> 's forgivable side. In its minor way it did for Sarah what the immortal bustard had so often done for Charles (Fowles, 1970: 52).	... ne zaman tahtına çıksa <i>protégée</i> *'sinin iyi yönlerini hatırlatır oldu – belki de Sarah gerçekten kurnaz bir kardinaldi (Biçen, 1995: 58). *(Fr.) Korumucusu ya da hamisi olan kimse.	...ne zaman Sarah bir kusur işlese bu örtü ihtiyar hanıma, kanasının altına aldığı kızın iyi yönlerini hatırlatıyordu... (Yeğinoğlu, 1972: 76-77).
43	“Gosse was here a few years ago with one of his parties of winkle-picking <i>bas-bleus</i> . Have you read his <i>Omphalos</i> ?” (Fowles, 1970: 131).	“Birkaç yıl önce, Gosse bir grup kabuk koleksiyoncusu <i>bas-bleus</i> * ile birlikte buraya gelmişti. <i>Omphalos</i> 'u okudunuz mu?” (Biçen, 1995: 150). *(Fr.) Yazarlık taslayan kadın. (ç.n)	Not translated

4.2. An Intertextual Analysis of the Turkish Translations of *Ragtime*

The analysis is made through:

- a) Application of Robert S. Miola's Classification of Intertextuality to the Turkish Versions of the Novels
- b) Application of Venuti, Denissova and Leppihalme's Strategies for Translating Intertextuality to the Turkish Versions of the Novels

A novel written in the tradition of postmodern historical fiction, *Ragtime* introduces a good many intertextual references to certain historical figures and incidents, particularly proper-name allusions with a view to letting the reader gain some insight into American political history. An analysis of the two translations of *Ragtime* reveals that Azize Bergin and Tomris Uyar generally tended to preserve the intertextual elements manifested particularly as proper-name allusions. Unlike the translators of *The French Lieutenant's Woman*, they did not feel the need to explain the implications of historical, mythological and literary allusions by using footnotes in their translations. If the translators had added footnotes to give information about historical facts and figures, this would have distorted the form of the novel as a postmodern historical fiction. By not giving footnotes, both translators aimed to ensure that readers would remain in the world of the fiction. This approach is in agreement with Venuti and Leppihalme's views on adding footnotes to the target text: Both scholars express concern that using footnotes in translation can undermine the intertextual nature of the target text.

4.2.1. Translation of Allusions

This part of the study will focus on a number of allusions in *Ragtime*, along with an analysis of their translations in the novel's Turkish versions.

Table 4.29. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-44)

No	ST	TT (Bergin)	TT (Uyar)
44	In New York City the papers were full of the shooting of the famous architect Stanford White by Harry K. Thaw, eccentric scion of a coke and railroad fortune. Harry K. Thaw was the husband of Evelyn Nesbit, the celebrated beauty who had once been Stanford White's mistress. ... wearing on this summer night a straw boater and heavy black coat pulled out a pistol and shot the famous architect three times in the head. ... Evelyn fainted. She had been a well-known artist's model at the age of fifteen. ... Her husband habitually whipped her. She happened once to meet Emma Goldman, the revolutionary (Doctorow, 1975: 5).	New York kentinde, gazeteler, ünlü Mimar Stanford White'in yarı deli bir demiryolu ve kömür kralı olan Harry K. Thaw tarafından vurulmasına ilişkin haberlerle doluydu. Harry K. Thaw, Evelyn Nesbit'in, yani bir zamanlar Stanford White'in metresi olan ünlü dilberin kocasıydı. ... bu yarı deli adam, bir silah çekip ünlü mimarı başından üç kurşunla vurdu. ... Evelyn bayıldı. Evelyn, on beş yaşındayken ünlü bir ressama modellik etmişti. ... Kocasını her zaman kamçılardı. Nasılsa, devrimci Emma Goldman ile de bir kez karşılaşmıştı (Bergin, 1976: 12-13).	New York City'deki gazeteler, ünlü mimar Stanford White'in, koladan ve demiryolundan servet yapmış bir ailenin uçuk veliahtı Harry K. Thaw tarafından vuruluşu haberleriyle doluydu. Harry K. Thaw, bir zamanlar Stanford White'in metresi olan dillere destan güzel Evelyn Nesbit'in kocasıydı. Yani. ...uçuk veliaht, çıkarttığı tabancayla ünlü mimarı başına üç kurşun sıkıyordu... Evelyn bayıldı. Daha on beşindeyken ünlü bir ressam modeliydi... Kocasını onu kamçılama alışkanlığındaydı. Bir kerecik devrimci Emma Goldman'la –devrimciyle- karşılaşacak oldu (Uyar, 2000: 14).

In the above extract from Chapter 1, there are allusions to a number of historical figures: (1) Stanford White, the American architect; (2) Harry Kendall Thaw, the son of coal and railroad baron William Thaw Sr. Thaw, known for shooting and killing the renowned architect Stanford White in 1906 on the rooftop of New York City's Madison Square Garden in front of hundreds of witnesses; (3) Evelyn Nesbit (1884-1967), the American artists' model, and actress; (4) Emma Goldman (1869-1940), an anarchist political activist and writer who played a pivotal role in the development of anarchist political philosophy in North America and Europe. (Bloom, 2004: 18-19). It is evident that Doctorow attempted to create a sense of mystery in the minds of readers by interspersing the story with some notable people from history. It is not so easy to distinguish them from the fictional characters with whom they occasionally interact. When transferring the above historical persons to the target text, Bergin and Uyar left it to the readers to find out who these people were just by citing their names without giving any information about them. Alternatively, footnotes could have been provided to give information about these historical figures. Since there are no footnotes about these people, readers may feel curious to discover who they were by searching for information about them.

Table 4.30. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-45)

No	ST	TT (Bergin)	TT (Uyar)
45	The next morning, after a champagne breakfast with the press, the men of Peary's polar expedition cast off the lines and their sturdy little ship, the <i>Roosevelt</i> , backed out of her berth into the East River (Doctorow, 1975: 15).	Peary'nin kutup seferine katılanlar, ertesi sabah basın mensuplarıyla şampanyalı sabah kahvaltısı yaptıktan sonra palamarları çözdüler ve 'Roosevelt' adlı dayanıklı gemi, iskeleden ayrılıp Doğu Irmağına yöneldi (Bergin, 1976: 19).	Ertesi sabah, basına açık şampanyalı sabah kahvaltısından sonra Peary'nin Kutup seferine katılanlar, palamarları çözdüler ve küçük, kunt gemileri <i>Roosevelt</i> , rıhtımdan geri geri çıkıp Doğu Irmağı'na yöneldi (Uyar, 2000: 20).

The above extract from Chapter 2 involves two allusions, the first one being to 'Robert Edwin Peary', an American explorer and United States Navy officer who made several expeditions to the Arctic in the late 19th and early 20th centuries. The other allusion is about his construction of 'Roosevelt', designed for operations to support his Arctic expeditions. Both Bergin and Uyar transferred the allusions to their translations without making any changes to them. The translators distinguished 'Roosevelt' from the other words and phrases in the text to indicate its intertextual nature, thus arousing the curiosity of target readers. An alternative way of rendering these allusions might have been inserting a footnote into the translation to give information about 'Peary' and his construction of 'Roosevelt'. This technique would have spared the target reader the effort to search for the allusions.

Table 4.31. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extracts/46 - 47)

No	ST	TT (Bergin)	TT (Uyar)
46	... the time in our history when the morose novelist Theodore Dreiser was suffering terribly from the bad reviews and negligible sales of his first book, <i>Sister Carrie</i> (Doctorow, 1975: 30).	... tarihimizde huysuz romancı Theodore Dreiser'in ilk romanı 'Sister Carrie'nin (Kız Kardeş Carrie) kötü eleştirilere uğradığı ve satışının az olduğu günlerdi (Bergin, 1976: 31)	... o yıllarda, tarihimizin somurtkan romancısı Theodore Dreiser, ilk kitabı <i>Sister Carrie</i> 'nin aldığı kötü eleştirilere ve çok düşük satışına büyük acı duyarak katlanıyordu (Uyar, 2000: 29).
47	At this time in history Jacob Riis, a tireless newspaper reporter and reformer, wrote about the need of housing for the poor (Doctorow, 1975: 20).	Tarihin bu döneminde, Jacob Riis adında yorulmak bilmeyen bir gazete muhabiri ve reformcu, yoksulların konut sorunu hakkında bir yazı yazdı (Bergin, 1976: 23).	Tarihin bu döneminde Jacob Riis, yılmak bilmez bir gazete muhabiri ve reformcu, yoksulları barındırma gereksinimi üstüne yazıyordu (Uyar, 2000: 23).

In the above extracts from Chapter 2 and 3, there are two allusions to historical figures, the first one being to 'Theodore Dreiser', the American novelist and journalist and his best-known novel *Sister Carrie* (1900). The other allusion is concerned with 'Jacob August Riis', the Danish-American social reformer and journalist, who contributed significantly to urban reform in America at the turn of the twentieth century. Harold Bloom argues that these

historical figures appear in the novel as actual characters, “more exuberant and successful representations than Doctorow’s invented figures” (2004: 8). Both translators included these allusions in their translations to ensure that the intertextual nature of the novel would be preserved. Also, it may be suggested that the translators followed Venuti’s strategy of keeping the intertextual element unchanged and Leppihalme’s strategy of retaining the allusion. Alternatively, in line with one of the translation strategies proposed by Leppihalme - omission of the allusion - one might as well have excluded these allusions from the translation.

Table 4.32. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-48)

No	ST	TT (Bergin)	TT (Uyar)
48	Freud arrived in New York on the Lloyd liner <i>George Washington</i> . He was accompanied by his disciples Jung and Ferenczi, both some years his junior. They were met at the dock by two more younger Freudians, Drs. Ernest Jones and A. A. Brill. The entire party dined at Hammerstein’s Roof Garden. There were potted palms. A piano violin duo played Liszt’s <i>Hungarian Rhapsody</i> (Doctorow, 1975: 41).	Freud, New York’a Lloyd Şirketinin yolcu gemilerinden <i>George Washington</i> ile gelmişti. Kendisinden bir kaç yaş küçük olan öğrencileri Jung ve Ferenczi’yi de yanında getirmişti. Onları rıhtımda Freud yanlısı ve hayranı Dr. Ernest Jones ve A. A. Brill adında iki genç karşıladı. Hep birlikte Hammerstein’in Roof Garden’ında yemek yediler. Orada büyük saksılar içinde yetiştirilmiş palmyeler vardı. Bir piyano ve kemandan oluşan ikili, Liszt’in Macar Rapsodisi’ni çalıyordu (Bergin, 1976: 40).	Freud, Amerika’ya Lloyd’un <i>George Washington</i> gemisiyle geldi. İkisi de kendinden birkaç yaş küçük çömezleri Jung ve Ferenczi ile birlikte. Rıhtımda iki daha da genç Freud yanlısı karşıladı onları. Dr. Ernest Jones ile A. A. Brill. Topluluk akşam yemeğini Hammerstein’in evinin çatı bahçesinde yedi. Çanaklarda palmyeler ekiliydi. Bir piyano-keman ikilisi, Liszt’in <i>Macar Rapsodisi</i> ’ni çalıyordu (Uyar, 2000: 37).

In the 6th chapter of *Ragtime*, there are several proper name allusions such as Sigmund Freud, George Washington, Carl Jung, Sándor Ferenczi, Alfred Ernest Jones, A. A. Brill, and Franz Liszt.

Doctorow portrays a picture of a world where significant historical facts and figures are presented side by side with those depicted in the fictional world. In this way, the historical characters become very much part of the context in which the fictional ones live. Yet, this technique creates a difficulty in separating fiction from fact. When transferring the historical facts and figures to the target text, Bergin and Uyar preferred to present them as they are without giving any extra information about them. Though some of these facts and figures are likely to be unfamiliar to the target reader, the translators left it to the reader to find out who these people are or what they refer to. Alternatively, they could have used footnotes to give information about these facts and figures. Rather, in line with Venuti’s way of dealing

with intertextuality, the translators attempted the readers to become actively involved in the reading process. When dealing with the proper name allusions cited above, Uyar preferred to keep the italicized forms of ‘George Washington’ and ‘Hungarian Rhapsody’ as they appear in the original text. By so doing, the translator (just like the author of the novel) attempted to draw attention to their intertextuality. Also, the translators literally translated the intertextual reference ‘Hungarian Rhapsody’ as ‘Macar rapsodisi’, a form of translation that preserves the foreignness of the reference from the source culture. This translation strategy allowed the translators to gain visibility in their translations.

Table 4.33. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-49)

No	ST	TT (Bergin)	TT (Uyar)
49	Freud had to relieve himself and nobody seemed to be able to tell him where a public facility could be found. They all had to enter a dairy restaurant and order sour cream with vegetables so that Freud could go to the bathroom... (42). Freud, clamping his teeth on his cigar, said nothing... They arrived in the late afternoon and immediately embarked on a tour of the three great amusement parks, beginning with Steeplechase and going on to Dreamland and finally late at night to the towers and domes, outlined in electric bulbs, of Luna Park... Freud and Jung took a boat together through the Tunnel of Love (Doctorow, 1975: 43).	Freud su dökmek ihtiyacını duymuştu, ama kimse ona nerede umumi bir hela bulabileceğini söyleyememişti. Freud tuvalete gidebilsin diye hep birden bir muhallebici dükkânına girmek zorunda kalmışlardı... Dişleriyle purosunu yiyen Freud hiç bir şey demedi. Asıl kentin dışındaki Coney Island’a gitmeyi amaçlamışlardı. Oraya da ikinci vakti varabildiler ve hemen buradaki üç büyük eğlence parkını gezmeye başladılar. Önce Steeplechase ile gezi başladı, sonra Rüya Ülkesine ayakbastılar ve gece geç vakit de ışıklı kuleleri ve dönme dolaplarıyla dikkati çeken Luna Park’a girdiler... Freud ile Jung da bir sandala binip Aşk Tüneli’ne doğru yola koyuldular (Bergin, 1976: 41-42).	Freud, sıkışmıştı, ama genel helanın nerede olduğunu kimse bilmiyordu anlaşılan. Freud tuvalete gidebilsin diye hep birlikte bir çorbacıya girip ekşi soslu sebze söylediler... Freud purosunu dişledi, bir şey söylemedi... Son durakları Coney Adası’ydı, kentten epey uzaktaydı. Oraya ikinci geç saatte vardılar ve hemen üç büyük eğlence merkezine, yani önce Steeplechase’e, sonra Dreamland’e uğrayıp en sonunda geceleyin Luna Park’ın elektrik ampulleriyle donatılmış kuleleriyle kubbelerine giden bir gezinti gemisine bindiler... Freud ile Jung kayığa bindiler Aşk Tüneli’nde (Uyar, 2000: 38).

In the 6th chapter of *Ragtime*, the extract above is a typical example of historiographic metafiction, in which the author of the genre often presents the world of the past and that of the present side by side and bridges the gap between them. In a typical case of onomastic intertextuality, the narrator parodies Freud and Jung, presenting us with a fictional world that challenges our accustomed way of looking at historical facts and figures. There is something funny about the way these figures are described. For example, Freud is depicted as chewing on a cigar; he has trouble finding a restroom, and rides through the Tunnel of Love with Carl Jung at Luna Park (Bloom, 2004: 23). In line with the didactic nature of historiographic metafiction, the author attempts to give readers a notion about certain

historical facts and figures. At the same time, readers become actively involved in the reading process by questioning, analyzing and even reformulating the narrative of the story. Following the example of the author, both translators expected readers to actively engage in the process of interpreting the text, by withholding any extra information in the translation.

Table 4.34. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-50)

No	ST	TT (Bergin)	TT (Uyar)
50	I don't suppose the name Alexander Berkman means anything to you. Evelyn shook her head. When Berkman and I were in our early twenties we were lovers and revolutionaries together. There was a strike in Pittsburgh. At the Homestead steel plant of Mr. Carnegie. And Mr. Carnegie decided to break the union. So he ran off for a European vacation and had his chief toady, that infamous piece of scum Henry Clay Frick, do the job. Frick imported an army of Pinkertons. The workers were on strike to protest the cutting of wages. The plant is on the Monongahela River and Frick towed his Pinkertons up the river and landed them at the plant from the river. There was a pitched battle. It was a war. When it was over ten were dead and dozens and dozens were wounded. (Doctorow, 1975: 65-66).	Alexander Berkman adının senin için bir anlam taşıyacağını hiç sanmam. Evelyn başını salladı. Berkman ile ben yirmi yaşlarındayken birbirimize aşık olduk ve birlikte devrimci saflarıydık. Pittsburgh'da bir grev var. Bay Carnegie'nin çelik kuruluşundaydı grev... Bay Carnegie de sendikayı bölmeye karar vermişti. Bu nedenle kendisi tatil yapmak için Avrupa'ya kaçtı ve başyardımcısı o alçak sefil Henry Clay Frick'e bıraktı. Frick, bir alay özel detektif kiraladı. İşçiler, ücretlerin kesilmesini protesto etmek amacıyla greve gitmişlerdi. Kuruluş Monongahela nehri üzerindedir. Frick de polislerini nehirde getirip fabrikaya sokmak istedi. Kısa bir çatışma oldu. Bu, düpedüz bir savaştı. Sona erdiği zaman da on kişi ölmüş, düzinelerle adam da yaralanmıştı. (Bergin, 1976: 59).	Herhalde Alexander Berkman adı sana bir şey çağrıştırmıyor. Evelyn, hayır anlamında başını salladı. Berkman'la ben yirmi yaşlarımızdayken iki aşık, iki devrimciydik. Pittsburgh'da bir grev vardı. Mr. Carnegie'nin Homestead Çelik Fabrikası'nda. Mr. Carnegie, sendikayı dağıtmaya karar vermişti. O yüzden bir Avrupa tatiline koştu ve pis işi baş dalkavuşu, rezil herif Henry Clay Frick'e devretti. Frick, Pinkertonlar'dan bir ordu getirtti dışarıdan. İşçiler, ücretlerin indirilmesini protesto etmek için grevdeydiler. Fabrika, Monongahela Irmağı'ndaydı, Frick, Pinkertonlarını ırmak yukarı taşıyıp kıyıya, fabrikaya indirdi. Kıran kırana bir dövüş oldu. Bir savaş. Sonuçta, on kişi öldü, düzinelerle insan yaralandı (Uyar, 2000: 53-54).

The above extract from Chapter 8 includes an allusion to an occasion in history on which Emma Goldman and her lover, Alexander Berkman were the chief figures. Alexander Berkman was a leading member of the anarchist movement in the early 20th century. Also in the same extract, there are references to several other historical figures. The first allusion is to 'Andrew Carnegie', the Scottish-American industrialist, who led the expansion of the American steel industry in the late 19th century and became one of the richest Americans in history. The other allusion is to 'Henry Clay Frick', the American industrialist and financier who founded the H. C. Frick & Company coke manufacturing company. When rendering the extract above which includes allusions to history, the translators retained them in their translations without giving any footnotes about them. It may be that the translators preferred

not to give footnotes for the allusions probably because they attempted to make these historical figures seem almost indistinguishable from the fictional characters interacting with each other in the same setting. When compared with the fictional characters, the real people alluded to in history have minor roles. It seems that they just function as “the instruments” in the story (Bloom, 2004: 25).

Table 4.35. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extracts/51 - 52)

No	ST	TT (Bergin)	TT (Uyar)
51	In the paper was the news of Teddy Roosevelt's African safari. The great conservationist had bagged seventeen lions, eleven elephants, twenty-one rhinos, eight hippos, nine giraffes, forty-seven gazelles, twenty-nine zebras, and kudu, wildebeest, impala, eland, waterbuck, wart hog and bushbuck, beyond number (Doctorow, 1975: 126).	Gazetede, Teddy Roosevelt'in Afrikada'daki süreklilik avının haberleri yer almıştı. Büyük konuşmacı, on yedi aslan, on bir fil, yirmi bir ren geyiği, sekiz su aygırı, dokuz zürafa, kırk yedi gazal, yirmi dokuz zebra ve sayısız küçük hayvan avlamıştı (Bergin, 1976: 103).	Gazetede, Teddy Roosevelt'in Afrika safarisinin haberi vardı. Ünlü doğa-korumacısı, on yedi aslan, on bir fil, yirmi bir gergedan, sekiz su aygırı, dokuz zürafa, kırk yedi ceylan, yirmi dokuz zebra ve kudu, sayısız antilop, impala, geyik, iri antilop, yaban domuzu, yaban geyiği indirmişti çantaya (Uyar, 2000: 89).
52	On Mother's bedside table was a volume entitled <i>The Ladies' Battle</i> by Molly Elliot Seawell (Doctorow, 1975: 127).	Annenin başucundaki komidinin üzerinde Molly Elliot Seawell'in yazdığı 'Hanımların Savaşı' adlı bir kitap duruyordu (Bergin, 1976: 104).	Anne'nin başucu sehpasında Molly Elliot Seawell'in yazdığı <i>Kadınların Savaşı</i> adlı kitap duruyordu (Uyar, 2000: 89).

In the extracts (51-52) from Chapter 14, there are two allusions to historical and literary works and figures: (1) to Teddy Roosevelt, the American statesman, politician, conservationist, naturalist, and writer who served as the 26th president of the United States from 1901 to 1909; (2) to Molly Elliot Seawell, an early American historian and writer, as well as to her work, *The Ladies' Battle* (*Kadınların Savaşı*). The above extract involves several allusions which Bergin and Uyar kept unchanged in their translations to preserve the intertextual tone of the source text. This strategy is in line with Venuti's idea that the foreign element must be kept in its original form. Often, translators give footnotes when they think that the allusion needs to be explained further. In fact, overuse of footnotes could be distracting to readers. If a footnote is given for every intertextual element, the reader will have difficulty concentrating on the text he or she is reading. Also, it may disrupt the flow of the narration of the story. When no footnote is provided, readers who are interested in learning about the intertextual reference may search for it on their own, while others may continue reading the text without any interruption.

Table 4.36. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extracts/53 - 54)

No	ST	TT (Bergin)	TT (Uyar)
53	In the clear blue light of the moon he heard from a native guide of the wisdom given to the great Osiris that there is a sacred tribe of heroes, a colony from the gods who are regularly born in every age to assist mankind (Doctorow, 1975: 163).	Ay ışığının o duru mavi aydınlığında, bir yerli rehberden büyük Osiris'e armağan edilen bilgeligi, her çağda insanlığa yardımcı olmak için yaratılan kutsal bir kahramanlar kabilesinin varlığını öğrendi (Bergin, 1976: 129).	Ayın duru, mavi ışığının altında bir yerli kılavuzdan, yüce Osiris'in kutsal bir kahramanlar aşireti, insanlığa yardım için düzenli olarak her çağda doğan bir tanrılar kolonisi hakkında aydınlatıldığını öğrendi (Uyar, 2000: 113).
54	... he (Morgan) had studied photographs of the automobile manufacturer and had seen an extraordinary resemblance to Seti I, the father of the great Ramses and the best-preserved mummy to have been unearthed from the necropolis of Thebes in the Valley of the Kings (Doctorow, 1975: 163).	Morgan, otomobil yapımcısının fotoğraflarını incelemiş ve Firavun Büyük Ramses'in babası Birinci Seti'ye, Krallar Vadisi'nde Tep kenti kalıntılarından çıkarılan en iyi korunmuş mumyanın sahibine ne kadar benzediğini şaşarak görmüştü (Bergin, 1976: 129-130).	Otomobil yapımcısının fotoğraflarını gözden geçirmiş, Büyük Ramses'in babası, Krallar Vadisi'ndeki Tebai Gömütlüğü'nden kazıyla çıkarılmış en iyi korunmuş mumya I. Seti ile aralarında olağanüstü bir benzerlik bulmuştu (Uyar, 2000: 113).

In the above extracts (53-54) from Chapter 19, there are a number of allusions to historical and mythological figures. The first allusion is about 'Osiris', the god of fertility, agriculture, the afterlife, the dead, resurrection, life, and vegetation in ancient Egyptian religion. The second allusion is concerned with 'Henry Ford', the well-known American industrialist and founder of the Ford Motor Company. The third allusion is about 'Seti I', who was the pharaoh of the ancient Egyptian kingdom of the 19th dynasty, the son of Ramesses I and Sitre, and the father of Ramesses II. The last allusion is 'the necropolis of Thebes', an ancient burial ground that covers a vast area on the West Bank of the Nile River in Upper Egypt. As for the translation of the above allusions, both Bergin and Uyar kept them unchanged in their translations instead of omitting them, which corresponds to one of Leppihalme's strategies for rendering allusions. Actually, a footnote or an explanatory note within brackets could have been provided to give information about these historical and mythological figures, thus making the reader gain insight into the implications of the allusions in the source text.

Table 4.37. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-55)

No	ST	TT (Bergin)	TT (Uyar)
55	Pierpont Morgan was that classic American hero... He had once arranged a loan to the United States Government that had saved it from bankruptcy. He had single-handedly stopped the panic of 1907 by arranging for the importation of one hundred million dollars in gold bullion. ... Only one thing served to remind Pierpont Morgan of his humanity and that was a chronic skin disease... His favorite story in literature was a tale of Nathaniel Hawthorne's entitled "The Birthmark," which told of an extraordinarily lovely woman whose beauty was perfect except for a small birthmark on her cheek (Doctorow, 1975: 158-159).	Pierpont Morgan, o klasik Amerikan kahramanıydı... Bir tarihte Amerikan Hükümetine de borç vermiş, onu bataktan kurtarmıştı. 1907 paniğini de bir milyon dolar değerinde külçe altın ithalini sağlayarak tek başına geçiştirmişti. ... Yalnızca bir tek şey, Pierpont Morgan'a onun bir insan olduğunu hatırlatıyordu, o da burnuna yerleşen müzmin bir cilt hastalığıydı. ... Edebiyatta da en fazla beğendiği, Nathaniel Hawthorne'un "Doğum Simgesi" adını taşıyan öyküydü. Yanağındaki küçücük doğum simgesinden başka hiçbir kusuru olmayan son derece güzel bir kadının öyküsüydü bu (Bergin, 1976: 126-127).	Pierpont Morgan, klasik Amerikan kahramanıydı... Bir keresinde Amerika Birleşik Devletleri Hükümeti'ne verdiği ödünç parayla hükümeti iflastan kurtarmıştı. 1907 paniğini, yüz milyon dolarlık altın külçe dışalımını ayarlayarak tek başına durdurmuştu. ... İnsan olduğunu Pierpont Morgan'a anımsatan tek şey, süregen bir cilt hastalığıydı... Edebiyatta en sevdiği öykü, Nathanael Hawthorne'un 'Doğum Damgası'ydı, bu öyküde, yanağındaki küçük doğum damgası dışında kusursuz güzellikte bir kadın anlatılıyordu (Uyar, 2000: 110-111).

The extract from Chapter 19 involves allusions to several historical and literary facts and literary figures. The first allusion is to 'Pierpont Morgan', who was an American financier and banker. The second allusion is about 'The Panic of 1907', which was a financial crisis that took place in the United States where many state and local banks and businesses went bankrupt. The last allusion is concerned with Nathaniel Hawthorne's short story, *The Birthmark*. As for the translation of the above extract, both Bergin and Uyar included the allusions in their translations and rendered them closely, remaining faithful to the essence of the postmodern historical fiction.

Table 4.38. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extracts/56 - 57)

No	ST	TT (Bergin)	TT (Uyar)
56	His name was Coalhouse Walker Jr. (p.180). When Mr. Roosevelt was in the White House he gave dinner to Booker T. Washington. Surely we can serve tea to Coalhouse Walker Jr. (Doctorow, 1975: 182).	Adamın adı Coalhouse Walker Jr. idi (p.141). Bay Roosevelt de Beyaz Saray'dayken Booker T. Washington'a orada yemek vermişti. Hiç kuşkusuz biz de Coalhouse Walker Jr.'ye evimizde çay ikram edebiliriz (Bergin, 1976: 142).	Adı Coalhouse Walker Jr.'di (p.123). Mr. Roosevelt Beyaz Saray'dayken Brooker T. Washington'a yemek verdiğine göre. Demek biz de Coalhouse Walker Jr.'a çay ikram edebiliriz (Uyar, 2000: 124).
57	Walker didn't act or talk like a colored man. ... Father recognized certain dangers in the man. Perhaps we shouldn't encourage his suit, he said to Mother. There is something reckless about him. Even Mathew Henson knew his place (Doctorow, 1975: 186).	Walker kara derili bir adam gibi davranmıyor, öyle biri gibi konuşmuyordu. ... Baba, bu adamı tehlikeli buluyordu. Anne'ye de "Belki bu adama cesaret vermemiz doğru olmuyor," dedi. "Onda garip umursamazlık var. Mathew Henson bile haddini bilirdi." (Bergin, 1976: 145).	Walker, zenci biri gibi davranmıyor, öyle biri gibi konuşmuyordu (p. 126). Baba, bu adamda tehlikeli bir şeyler seziniyordu. Belki de onu yöreklendirmemeliyiz, dedi. "Onda garip umursamazlık var. Mathew Henson bile haddini bilirdi" (Uyar, 2000: 126-127).

The above extracts (56-57) from Chapter 21 involves allusions to a number of figures and facts from history. The allusion in the first extract has to do with Theodore Roosevelt's dinner invitation with Booker Taliaferro Washington in the White House, which created a scandal in America. B.T.Washington (1856-1915) was a famous and highly respected leader among African Americans during Roosevelt's presidency. For the president, this meeting with negroes meant that they could come together with white people in society because there was no racial reason in his opinion why whites and blacks should not marry. The allusion in the second extract is about 'Matthew Henson', an African-American explorer regarded as the co-discoverer of the North Pole with Robert Edwin Peary in 1909. Both translators retained the above allusions in their translations. Also, footnotes could have been given for these allusions to give further information about these facts and figures. This strategy is supported by Denissova who holds the view that the use of footnotes as a means of clarification is acceptable, and even unavoidable in certain cases. Unlike Denissova however, Leppihalme and Venuti have certain reservations about the use of footnotes. Leppihalme maintains that the translator must employ in-text explanations or footnotes sparingly, not to "insult his/her readers' intelligence", as the meaning of an allusion is usually communicated by connotation (1992: 189). In line with Leppihalme's viewpoint, Venuti argues that if the translator attempts to use paratextual elements such as footnotes or "an introductory essay or annotations", or substitute elements of target culture for those of the foreign culture, her/his efforts will eventually result in a "commentary", rather than a

translation (159). In this case, it is likely that the intertextual nature of the original work will be spoiled.

Table 4.39. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-58)

No	ST	TT (Bergin)	TT (Uyar)
58	It had met in support of the Mexican Revolution. He hadn't known there was a Mexican Revolution. ... What seemed to have happened was that the Mexican peons had spontaneously revolted against Díaz the President of Mexico for the past thirty-five years. ... Finally Emma Goldman got up to speak. Of all the orators she was the best. The hall went quiet as she described the complicity of the wealthy landowners and the despised tyrant Díaz, the subjugation of the peons, the poverty and starvation and, most shameful of all, the presence of representatives of American business firms in the national counsels of the Mexican government. ... She described one Emiliano Zapata, a simple farmer of the Morelos district who had turned revolutionary because he had no choice (Doctorow, 1975: 191-192).	Meksika Devrimini desteklemek amacıyla düzenlenmişti. Oysa Küçük Kardeş bir Meksika Devriminin varlığından bile haberdar değildi. ... Galiba Meksikalı Peon'lar (efendilerine olan borçlarını ödeyinceye kadar köle gibi çalışan köylüler) tam otuz beş yıldan beri kendiliklerinden Meksika Cumhurbaşkanı Díaz'a karşı ayaklanmayı sürdürüyorlardı. ... Emma Goldman konuşmak için ayağa kalktı. ... Emma Goldman, varlıklı toprak sahiplerinin zorba Díaz ile işbirliği yapmasından, peonların perişan durumlarından, yoksulluktan, açlıktan ve hepsinden daha da utanç verici bir gerçekten Meksika hükümetinin ulusal kuruluşlarından Amerikalı ticaret temsilcilerinin bulunmasından söz ederken salonda çıt çıkmadı. ... Kadın Emiliano Zapata adında birinden başka hiçbir çaresi kalmadığı için devrimci olan Morelos'lu çiftçiden söz etti (Bergin, 1976: 150).	Meksika Devrimi'ni desteklemek amacıyla toplanmıştı. Genç adam, Meksika Devrimi'nden bütünüyle habersizdi. ... Galiba, son otuz beş yıldır Meksika Başkanlığı'nı yürüten Díaz'a karşı Meksikalı işçiler, birdenbire ayaklanmışlardı. ... Emma Goldman, konuşmak üzere ayağa kalktı. ... Zengin toprak sahipleri ile kahrolası zalim Díaz arasındaki suç ortaklığını, işçilerin sindirilişini, yoksullukla açlığı ve – hepsinden daha utanç verici – Meksika hükümetinin ulusal danışma kurullarında Amerikan şirketleri temsilcilerinin yer almasını sayıp dökerken herkes sustu. ... Goldman, Emiliano Zapata diye birinden söz ediyordu, Morelos Bölgesi'nden bu basit çiftçi, başka bir çözüm bulamadığı için devrimci olmuştu (Uyar, 2000: 130-131).

In the above extract from Chapter 22, there are allusions to certain historical facts and figures, the first one being about 'The Mexican Revolution', an armed struggle lasting around from 1910 to 1920 that caused Mexican culture and government to become completely transformed. The outbreak in 1910 resulted from the failure of the regime of 'Porfirio Díaz', which lasted for 31 years, to find out a solution to the problem of succession to the presidency. The second allusion is concerned with Porfirio Díaz, a Mexican general and politician who served seven terms as the President of Mexico. The third allusion involves a reference to a group of people from Mexican history (the peons), Spanish-American day labourers, most of whom were unskilled farm workers. The last allusion is about 'Emiliano Zapata', a leading figure in the Mexican Revolution. Both translators included these allusions in their translations as they were in the source text. Actually, the strategy of not

omitting any one of historical references is in line with one of Leppihalme's strategies for translating allusions, one that serves to present a true picture of historical events. As for the translation of 'the Mexican peons', Bergin preferred to employ Denissova's strategy of 'explication' by giving further information within brackets in the target text. However, Uyar translated the expression 'peons' into Turkish as "işçiler" rather than presenting the word in its original form. By so doing, Uyar might have intended that target readers will understand the Turkish equivalent of the word 'peon' without the foreign expression, with which they are not likely to be familiar. Here, Uyar's technique of translating the term 'peons' as "işçiler" forms a sharp contrast to Venuti's argument that the foreignness of intertextual element should be preserved. Analyzed from Venuti's perspective, when the foreign word "peons" is omitted through a literal translation, the target reader will understand the meaning of the original word, yet will be deprived of the chance to learn a crucial foreign term with historical and socio-cultural connotations.

Table 4.40. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-59)

No	ST	TT (Bergin)	TT (Uyar)
59	The militia were in constant attendance, as well as plainclothesmen of the Secret Service which had been commissioned to protect presidents and vice-presidents by Theodore Roosevelt after the assassination of President McKinley. As a matter of fact Roosevelt had come out of retirement this season to run against his old friend Taft. Wilson was the Democratic candidate, Debs the Socialist, and the four campaigns whipped back and forth across the country... One man stepped out of the crowd and aimed a pistol at point-blank range. Shots rang out. A bullet tore through the spectacle case in Roosevelt's breast pocket, ripped a hole in the fifty folded pages of his speech and lodged in his rib. ... The assassin was wrestled to the ground. ... Roosevelt examined his wound and was satisfied it was not serious. He went on to make his speech before he allowed doctors to treat him. New York City's mayor, William J. Gaynor, had been bloodied by an assassin's bullets not too long before (Doctorow, 1975: 218-219).	Başkan McKinley'in bir suikaste kurban gitmesinden sonra Theodore Roosevelt, Başkanların ve Başkan yardımcılarının gizli servis tarafından korunmasını istemişti. İşin garibi, Roosevelt bu mevsimde eski dostu Taft'a rakip olarak seçim kampanyasına katılmak için inzivadan çıkmıştı. Wilson demokratların, Debs sosyalistlerin adayydı. Dört seçim kampanyası da ülkenin altını üstüne getiriyor... Kalabalığın arasından çıkan bir adam, silahını doğrultmuş rasgele ateş etmişti. ... Bir mermi, Roosevelt'in göğüs cebinde duran gözlük kutusunu parçalamış, elli sayfalık konuşma metninde kocaman bir delik açmış ve kaburgasına saplanmıştı. ... Suikastçı karga tulumba yere yatırılmıştı. ... Roosevelt yarasını şöyle bir yoklamış, fazla önemli olmadığını fark edince rahatlamıştı. Doktorların yarasına bakmasına izin vermeden konuşmasını yapmıştı. ... New York Valisi William J. Gaynor da daha kısa bir süre önce bir katilin kurşunlarıyla kanlar içinde yere serilmişti (Bergin, 1976: 169-170).	Başkan McKinley suikastından sonra Başkan Theodore Roosevelt tarafından başkanlarla başkan yardımcılarını korumakla görevlendirilen sivil polisler de iş başındaydı. Aslına bakılırsa bu dönemde Roosevelt yine ortaya çıkmış, eski dostu Taft'a karşı adaylığını koymuştu. Demokratlar'ın adayı Wilson'dı. Debs, Sosyalistlerin adayydı ve dört partinin seçim kampanyaları, ülkenin altını üstüne getiriyor... Kalabalıktan bir adam fırladı, onu hedef alarak ateş etti. ... Kurşun, Roosevelt'in ceket cebindeki gözlük kılıfına geldi, elli sayfalık, katlanmış konuşmasında bir delik açtıktan sonra kaburgasına saplandı. ... Suikastçı yere yatırıldı. ... Roosevelt, yarasını gözden geçirdi, önemli olmamasına sevindi. Doktorlara kendisini muayene ettirmeden önce konuşmasını yaptı. ... New York kenti valisi William J. Gaynor'ın bir suikastçının kurşunlarıyla kana bulanmasının üstünden de çok geçmemişti daha (Uyar, 2000: 147-148).

In the extract from Chapter 25, there is an allusion to a historical event: in 1912, Theodore Roosevelt was shot by an assassin's bullet while he was delivering a campaign speech. But here, it is worth mentioning that, unlike any president before or since who had the same experience, Theodore did not stop speaking, nor did he go to a doctor right away; rather, he went on delivering his speech for ninety-minutes. Apart from the reference to the above incident, there are also several allusions to certain prominent figures in American history: (1) William McKinley, the 25th president of the United States from 1897 until his assassination in 1901; (2) William Howard Taft, the 27th president of the United States; (3) Thomas Woodrow Wilson, an American politician who served as the 28th president of the United States from 1913 to 1921; (4) Eugene Victor Debs, an American socialist and political activist who became the candidate of the Socialist Party for President of the United States for five times. The last allusion in the same extract is to 'William Jay Gaynor', an American politician who served as the 94th mayor of New York from 1910 to 1913 and wounded in an attempted assassination. As for the rendering of the below extract, both translators opted for retaining the allusions in their translations. One can infer that in cases where the translators provided no information for an allusion, they intended the reader to get actively involved in the reading process, feel curious about the allusion, and search for it.

Table 4.41. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extracts/60 - 61)

No	ST	TT (Bergin)	TT (Uyar)
60	There were commonly in America at this time titled European immigrants, mostly impoverished, who had come here years before hoping to marry their titles to the daughters of the <i>nouveaux riches</i> (Doctorow, 1975: 300).	O dönemde Amerika'da unvan sahibi Avrupalı göçmenler vardı, bunların çoğu servetlerini kaybetmiş kişilerdi ve sırf unvanlarını buradaki yeni zenginlerin kızlarıyla birleştirmek için yıllar önce Amerika'ya göçetmişlerdi (Bergin, 1976: 228).	O dönemde Amerika'da çoğu zaman Avrupalı Göçmenler diye anılan, ülkeye yıllar önce unvanlarını, <i>nouveaux riches</i> 'in kızlarıyla evlendirme umuduyla gelmiş çoğu yoksul kimse vardı (Uyar, 2000: 198).
61	In the evenings, sometimes, their parents took them to the amusements on the boardwalk. ... They saw <i>Around the World in 80 Days</i> They saw <i>Dr. Jekyll and Mr. Hyde</i> . But the real excitement was in the attractions the adults would not dream of patronizing: the freak shows, the penny arcades, the <i>tableaux vivants</i> (Doctorow, 1975: 302-303).	Bazı akşamlar, ebeveynleri onları sahildeki eğlence yerlerine götürüyordu. ... 'Seksen Günde Devriâlem'i gördüler. ... Dr. Jekyll ve Mr. Hyde'ı gördüler. Ama bu eğlencelerin en zevkli büyüklerin benimsemeyi düşünmedikleri türden olanları: Sihirbazlık gösterileri ve canlı tablolar yani (Bergin, 1976: 230)	Arasıra akşamları, ana-babaları onları kıyı şeridindeki eğlence yerlerine götürürlerdi. 80 <i>Günde Devr-i Âlem</i> 'i gördüler. ... <i>Dr. Jekyll ve Mr. Hyde</i> 'ı gördüler. Ama asıl heyecan, yetişkinlerin el atmayı akıllarından bile geçirmediği çekici numaralardaydı: ucube gösterileri, <i>tableaux vivant</i> 'lar (Uyar, 2000: 199).

The extracts (60-61) from Chapter 34 includes allusions to several concepts in history and literary world. The first allusion is about a term 'nouveaux riches' (in French language).

From a sociological perspective, the term refers to a person who had been a part of a lower social class before, but later became very rich and liked showing it off by spending a lot of money in public places. The second allusion has to do with the adventure novel *Around the World in Eighty Days* by the French writer, Jules Verne. The third allusion is concerned with ‘Dr. Henry Jekyll’ and his other personality, ‘Mr. Edward Hyde’, the main character of Robert Louis Stevenson's novella *Strange Case of Dr Jekyll and Mr Hyde*. The last allusion is about a genre that gained popularity in the United States between 1830 and 1920: ‘tableaux vivants’ (in French language). The genre refers to a play written and staged for entertainment, mainly serving educational purposes. It is a static performance involving a set of characters enacting scenes from literature, art, history, or everyday life on stage by combining various features of theatre and the visual arts. When rendering the allusions above, particularly in the translation of the concepts ‘nouveaux riches’ and ‘tableaux vivants’, Bergin and Uyar employed different strategies. Here, while Bergin found Turkish equivalents for these words (‘yeni zenginler’ and ‘canlı tablolar’ respectively), Uyar preferred to use their original forms in order to preserve the foreignness of the concepts. Here, the idea of keeping the foreign reference as it is corresponds to Venuti's strategy of preserving intertextual nature of the text. As for the other allusions in the extract (‘Around the World in 80 Days’ and ‘Dr. Jekyll and Mr. Hyde’), both translators retained them in their translations without inserting any further information e.g. footnotes into the target texts.

Table 4.42. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-62)

No	ST	TT (Bergin)	TT (Uyar)
62	Now, it was not long after Morgan's death that the Archduke Franz Ferdinand rode into the city of Sarajevo, the capital of Bosnia, to inspect the troops there. With him was his wife the Countess Sophie. ... All at once there was a loud noise and a good deal of smoke and shouting. ... Someone had thrown a bomb. ... As it happened the car had stopped beside a young Serbian patriot who was one of the same group who had tried to kill the Archduke by bomb but who had despaired of another opportunity. The patriot jumped on the running board of the touring car, aimed his pistol at the Duke and pulled the trigger... The Countess Sophie fell over between the Archduke's knees. Blood spurted from the Archduke's throat. ... Soldiers grabbed the assassin (Doctorow, 1975: 361-362).	Eh, Arşidük Franz Ferdinand'ın Bosna'nın başkenti Saraybosna'daki birlikleri denetlemek için oraya gitmesi de Morgan'ın ölümünden kısa bir süre sonrasına rastlar. Arşidük'ün karısı Kontes Sophie de yanındaydı. ... Birdenbire büyük bir gürültü koptu, dumanlar yükseldi ve bağırsılar duyuldu. ... Birisi bir bomba atmıştı. ... İşte olacağı varmış, araba Sırbistanlı bir vatanseverin, Arşidük'ü bombayla öldürmeye çalışıp da bunu başaramayan gruptan bir gencin yanında durmuştu. Vatansever delikanlı hemen arabanın çamurluğuna atladı, silahını çekip nişan aldı ve tetiği çekti. ... Kontes Sophie, Arşidük'ün dizleri arasına düştü. Arşidük'ün boğazından kan fişkırdı. ... Askerler katili yakaladılar (Bergin, 1976: 274).	Arşidük Franz Ferdinand'ın Saraybosna kentine - Bosna'nın başkentine - oradaki birlikleri denetlemeye gitmesi, Morgan'ın ölümünden az sonraydı. Yanında karısı Kontes Sophie vardı. ... Birdenbire bir gürültü koptu, alanı duman ve çığlıklar kapladı. ... Biri bir bomba atmıştı... Rastlantı bu ya, araba Arşidük'ü bombayla öldürmeye çalışanların ve kaçırdıkları fırsata yananların yandaşı genç bir Sırp yurtseverin yanında durmuştu; yurtsever genç, arabanın basamağına atladı, Dük'ü hedef alarak tetiği çekti. ... Kontes Sophie, Arşidük'ün dizlerinin arasına yığıldı. Arşidük'ün boynundan kan fişkırıyordu. ... Askerler suikastçıyı yakaladılar (Uyar, 2000: 237-238).

In the above extract from Chapter 40, there is an allusion to a well-known historical event: in 1914 Archduke Franz Ferdinand of Austria and his wife Sophie were shot to death by a Bosnian Serb nationalist during an official visit to the Bosnian capital of Sarajevo. The assassination led directly to the outbreak of World War I. The intertextual reference above includes an implied allusion to a chain of events in history that triggered the starting of World War I, along with proper-name allusions such as ‘Archduke Franz Ferdinand’ and his wife, ‘the Countess Sophie’. When rendering this incident, both translators included the allusions in their translations by not excluding any word or phrase from the target texts, with the view to preserving the key features of novel as a work of postmodern historical fiction. Here it is clear that, in conformity with Venuti’s argument, the intertextual elements were retained in both translations in order to let the reader see the original reference as it was.

Table 4.43. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-63)

No	ST	TT (Bergin)	TT (Uyar)
63	Here were billeted some of the forces of Francisco Villa’s Division of the North. He attached himself to them and was accepted as a <i>compañero</i> After the victory at Torreón, Younger Brother wore the cartridge belts crisscrossed over his chest. He was a <i>villista</i> but dreamed of going on and finding Zapata. ... The <i>campesinos</i> of the south did not like either Mexico City or the revolution of the moderates. When they left, Younger Brother went with them. He had never revealed his special knowledge to the officers of Villa. But to Emiliano Zapata he said I can make bombs and repair guns and rifles. ... He (Younger Brother) was respected by the <i>Zapatistas</i> ... (Doctorow, 1975: 352-353-354).	İşte Francisco Villa’nın kuzey birliğine bağlı bir grup asker burada üslenmişti. Küçük Erkek Kardeş de onlara katıldı. Companero (1) olarak birliğe katıldı. ... Torreón’daki zaferden sonra Küçük Erkek Kardeş de fişekliği boynuna taktı. Gerçi kendisi Villista ’ydı (2) ama yolunu sürdürüp Zapata’yı bulmak istiyordu (p.267). (1) Refakatçi (2) Villa yanlısı Güneyin campesino ’ları (1) Meksiko kentini de, ılımlıların devrimini de beğenmediler. Onlar kentten ayrılırken Küçük Erkek Kardeş de peşlerine takıldı. Özel bilgisini Villa’nın subaylarına asla açıklayamamıştı. “Ancak Emiliano Zapata’ya bombalar yapabilirim, silahları ve tüfekleri onarabilirim,” dedi. ... Küçük Erkek Kardeş, ... Zapata yanlılarından saygı görüyordu (Bergin, 1976: 268). (1) Göçebe	Burada Francisco Villa’nın Kuzey Tümeni’nden bazı birlikler konaklıyordu. Onlara katıldı ve bir <i>compañero</i> olarak benimsendi. ... Torreón zaferinden sonra Küçük Kardeş, fişekliklerini göğsüne çaprazlama astı. Bir <i>villista</i> ’ydı, ama Zapata’yı bulmayı kuruyordu. ... Güneyin <i>campesino</i> ’ları ne Mexico City’den hoşlanmışlardı ne de ılımlıların devriminden. Ayrırlarken, Küçük Kardeş onlarla gitti. Villa’nın subaylarına kendi özel bilgilerinden söz etmemişti hiç. Gelgelelim Emiliano Zapata’ya, ben bomba yapabilirim, tabanca tüfek onarabilirim, dedi. ... Küçük Kardeş, ... <i>Zapatista</i> ’lardan saygı görüyordu (Uyar, 2000: 231-232).

The above extract from Chapter 40 involves allusions to an important incident in American history, as well as to a number of historical figures and concepts. The first allusion is about General ‘Francisco Pancho Villa’, one of the most prominent figures of the Mexican Revolution. The second allusion is concerned with an extensive battle in American history: in 1913, the Constitutionalists under Villa’s command destroyed the defenses of Torreón,

where the largest battle during the Mexican Revolution was fought. In the same excerpt, there are also several Spanish words such as ‘compañero’, ‘villista’, and ‘campesinos’, which serve to help the reader visualize the historical figures and incidents depicted in the story. In their translations of the excerpt below, both Bergin and Uyar reflected the sense of the incident that occurred during the Mexican revolution, along with the historical figures depicted in the novel, with the aim of creating the same effect on the target reader. As for the rendering of the Spanish words, Berrin inserted footnotes into her translation to explain them so that target readers could become familiar with these words and easily understand them while they are reading the text. Uyar, on the other hand, adopted the method of foreignization, which can be clearly seen in her technique of not offering any explanations for these words or adding any footnotes to her translation.

Table 4.44. Allusions and Their Translations in *Caz Dönemi* and *Çirkef* (Extract-64)

No	ST	TT (Bergin)	TT (Uyar)
64	He drove through small towns in Georgia where in the scant shade of the trees in the squares citizens spoke of hanging the Jew Leo Frank for what he had done to a fourteen-year-old Christian girl, Mary Phagan (Doctorow, 1975: 350).	Georgia’ın küçük kentlerinden geçti. Buralarda, ağaçların gölgelediği meydanlarda, herkes on dört yaşındaki Hristiyan kızı Mary Phagan’a yaptığı kötülükten ötürü asılan Yahudi Leo Frank’dan söz ediyordu (Bergin, 1976: 266).	Georgia’nın küçük kasabalarından geçti, alanlardaki ağaçların seyrek gölgeleri altında kasabalar, Yahudi Leo Frank’i, on dört yaşındaki Hristiyan kız Mary Phagan’a yaptığından ötürü asmaktan söz ediyorlardı (Uyar, 2000: 230).

The excerpt from Chapter 40 involves an allusion to an event often referred to as ‘The Leo Frank case’ in history. It was one of the most scandalous and notorious cases in the legal history of Georgia. A Jewish man in Atlanta (the capital of Georgia) was convicted of raping and murdering a thirteen-year-old girl with whom he worked in the same company. However, particularly on those days in American history, being Jewish was enough to be taken to court, whether or not one was innocent.

The translators rendered closely the allusions in the excerpt above: ‘Leo Frank’ and ‘Mary Phagan’. However, it is worth noting that while Bergin preferred to emphasize the sexual dimension of the event by adding the word ‘kötülük’ to her translation, Uyar did not insert extra words into her translation probably because she did not want to make the event seem more tragic, or because she wanted to arouse readers' curiosity to urge them to learn more about the event.

4.3. An Intertextual Analysis of the Turkish Translations of *The English Patient*

The analysis is made through:

- a) Application of Robert S. Miola's Classification of Intertextuality to the Turkish Versions of the Novels
- b) Application of Venuti, Denissova and Leppihalme's Strategies for Translating Intertextuality to the Turkish Versions of the Novels

Even though Antmen made notable changes between the two versions of *The English Patient* (1997 & 2018), she did not make any significant modifications in the translation of sentences involving intertextual elements, with the possible exception of cases in which she felt the need to make certain additions to or omissions from the source text. It is possible to say that a vast majority of the intertexts in her first translation (1997) were retained in the second one. In general, Antmen adopted a source-oriented translation approach, trying to remain faithful to the source text as much as possible in translating intertextual elements, particularly proper-name allusions and quotations. Notably, in her attempt not to leave out any intertextual element from the original text, Antmen may have intended to highlight the references to historical facts and figures in *The English Patient*. Moreover, Antmen did not use footnotes to give information about the historical figures and incidents cited in the novel. By adopting this strategy, she must have intended to get readers to become actively involved in the reading process, trying to discover on their own what each intertextual element referred to.

While in her former translation Antmen preferred the title *İngiliz Casus*, in the latter she opted for a literal translation and rendered the book's title as *İngiliz Hasta*. Also, in her previous translation, when rendering the title of one of the chapters, 'In Situ', Antmen used the title 'Mayın Tarlası'. However, in her later translation she chose to preserve the original form of the title, adding a footnote by the editor: (Lat. Asıl yerinde, olması gereken yerde). Moreover, Antmen made modifications in her translations of the chapter titles such as 'A Buried Plane' and 'The Cave of Swimmers'. While in her former translation she rendered these titles as 'Saklı Uçak' and 'Su Mağarası' respectively, in her later translation she preferred a literal translation and transferred them to the target text as 'Gömülü Uçak' and

‘Yüzücüler Mağarası’. In the translation of the extract from the chapter ‘In Situ’ (2018 version), one can clearly note the following additions to or omissions from the first version.

Table 4.45. A Comparative Analysis of the Turkish Translations of *The English Patient* (Extract-65)

No	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
65	“Kirpal Singh stood where the horse’s saddle would have lain across its back. At first he simply stood on the back of the horse, paused and waved to those he could not see but who he knew would be watching. Lord Suffolk watched him through binoculars, saw the young man wave, both arms up and swaying. Then he descended, down into the giant white chalk horse of Westbury, into the whiteness of the horse, carved into the hill. Now he was a black figure, the background radicalizing the darkness of his skin and his khaki uniform” (Ondaatje, 1992: 181).	“Kirpal Singh, Westbury Tepesindeki heybetli beyaz tebeşir atın sırtında duruyor. Uzaktan seçemediği, aşağıdan onu izleyen insanlara el sallıyor. Lord Suffolk, tebeşir atın sırtında küçücük görünen askeri dürbünle gözetliyor. Singh, atın sırtından inip beyaz gövdesinin içinde gezinmeye başlıyor. Uzaktan küçük, kara bir oyuncak asker gibi görünüyor, tebeşir atın beyaz fonu kara derisini, haki üniformasını daha bir belirgin kılıyor” (Antmen, 1997: 189).	“Kirpal Singh, Westbury Tepesindeki atın, eyerinin olması gereken yerde duruyordu. İlk başta atın sırtına denk gelen yerde durmuştu, orada durmuş, göremediği ama kendisini seyrettiklerini bildiği kişilere es sallamıştı. Lord Suffolk, dürbünle baktı ona, onun iki kolunu kaldırıp iki yana salladığını gördü. Singh, Westbury’nin kireçtaşından yapılma devasa beyaz atının sırtından inip tepeye kazılmış atın beyazlığının içine girdi. Uzaktan küçük, kara bir oyuncak asker gibi görünüyor, kireçtaşından atın beyaz fonu kara derisini, haki üniformasını daha belirgin kılıyor” (Antmen, 2018: 188).

For instance, in the first sentence of the extract, Antmen employed the technique of addition and included the phrase ‘Westbury Tepesindeki’ in both 1997 and 2018 versions, though the phrase did not exist in the original work. Also, in the original text there are no adjectives that describe the horse; however, in her former translation Antmen inserted into the target text the adjective ‘heybetli beyaz tebeşir’ to make a vivid description of the horse. As for the rendering of the sentence “At first he simply stood on the back of the horse, paused and waved to those he could not see but who he knew would be watching”, Antmen’s former translation read: “Uzaktan seçemediği, aşağıdan onu izleyen insanlara el sallıyor”. In her later translation, however, the translator revised her previous translation by making some additions to it: “İlk başta atın sırtına denk gelen yerde durmuştu, orada durmuş, göremediği ama kendisini seyrettiklerini bildiği kişilere el sallamıştı”. While in her former translation Antmen tended to convey the source-text message by using fewer words and phrases, in her later translation she usually employed more words and phrases. This can be clearly seen in the difference between the two translations below: “Lord Suffolk, tebeşir atın sırtında küçücük görünen askeri dürbünle gözetliyor” (1997); “Lord Suffolk, dürbünle baktı ona, onun iki kolunu kaldırıp iki yana salladığını gördü” (2018). In her former translation, when

rendering the sentence “Then he descended, down into the giant white chalk horse of Westbury, into the whiteness of the horse, carved into the hill”, Antmen did not translate the words and phrases that described the horse: “Singh, atın sırtından inip beyaz gövdesinin içinde gezinmeye başlıyor” (1997). However, in her later translation the translator rendered the sentence literally and described the horse just as it was depicted in the original text: “Singh, Westbury’nin kireçtaşından yapılma devasa beyaz atının sırtından inip tepeye kazılmış atın beyazlığının içine girdi” (2018). In both versions, when translating the sentence “Now he was a black figure, the background radicalizing the darkness of his skin and his khaki uniform”, the translator employed the strategy of addition to clarify the message—‘tebeşir atın beyaz fonu’ (1997) and ‘kireçtaşından atın beyaz fonu’ (2018).

4.3.1. Translation of Allusions

This part of the study will focus on a number of allusions in *The English Patient*, along with an analysis of their translations in the novel's Turkish versions.

Table 4.46. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/66 - 68)

	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
66	With a crack of seperation, as if it were being dismantled from one single unit, she pulled out <i>The Last of the Mohicans</i> ... (Ondaatje, 1992: 11).	Rafların birinden <i>Mohikanların Sonuncusu</i> ’nu çekip çıkardı (Antmen, 1997: 23).	no change in the revised version (Antmen, 2018: 19).
67	She felt like Crusoe finding a drowned book that had washed up and dried itself on the shore. <i>A Narrative of 1757</i> . Illustrated by N. C. Wyeth (Ondaatje, 1992: 12).	Kendini kıyıya vurmuş bir kitabı bulmuş Crusoe gibi hissetti. <i>Tarih, 1757. Resimleyen, N. C. Wyeth</i> (Antmen, 1997: 24).	Kendini, sularda iyice yıkanmış ve kıyıya vurunca kurumuş bir kitabı bulan Crusoe gibi hissetti. <i>Tarih, 1757. Resimleyen, N. C. Wyeth</i> (Antmen, 2018: 19).
68	She picks up the notebook that lies on the small table beside his bed. It is the book he brought with him through the fire – a copy of <i>The Histories</i> by Herodotus that he has added to, cutting and gluing in pages from other books or writing in his own observations... (Ondaatje, 1992: 16).	Adamın başucundaki küçük masanın üzerindeki kitaba uzanıyor kadın. Yangını birlikte göğüslediği kitap bu, içine başka kitaplardan yırtılmış sayfalar yapıştırdığı, kendi gözlemlerini de eklediği bir <i>Herodot Tarihi</i> ... (Antmen, 1997: 28).	Adamın başucundaki küçük masanın üzerinde duran kitaba uzanıyor kadın. Yangını birlikte göğüslediği kitap bu, içine başka kitaplardan koparılmış sayfaları yapıştırdığı, kendi gözlemlerini de eklediği bir <i>Herodot Tarihi</i> ... (Antmen, 2018: 23).

In her later translation of ‘The Villa’ section of *The English Patient*, Ahu Antmen revised her previous version, making some changes to the other parts of the excerpts translated, though she generally kept the intertextual references unchanged. In this section,

there are several allusions to history, the first being *The Last of the Mohicans: A Narrative of 1757*, a historical novel written by James Fenimore Cooper in 1826. The second allusion is to *The Histories* of Herodotus, which is considered the fundamental work of history in Western literature written in 430 BC. In *The Histories*, Herodotus narrates the ancient traditions, politics, geography, and clashes of various cultures known in Greece, Western Asia and Northern Africa at that time. The translator literally rendered the proper name allusions ‘The Last of the Mohicans’, ‘A Narrative of 1757’, ‘The Histories by Herodotus’ as ‘Mohikanların Sonuncusu’, ‘Tarih, 1757’, ‘Herodot Tarihi’, respectively. In her translation of the allusions, Antmen preferred to use their Turkish equivalents, a form of translation that still retains the foreignness of the reference from the source culture. This translation strategy allowed the translators to gain visibility in their translations.

Table 4.47. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extract-69)

No	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
69	... this must be Poliziano's room. ... Poliziano - the great protégé of Lorenzo. In Florence, in Santa Trinata Church, you can see the painting of the Medicis with Poliziano in the foreground, wearing a red cloak. Brilliant, awful man. A genius who worked his way up into society. ... Savonarola came later... Poliziano translated Homer. He wrote a great poem on Simonetta Vespucci... Paintings of her all over Florence. Died of consumption at twenty-three. He made her famous with <i>Le Stanze per la Giostra</i> and then Botticelli painted scenes from it. Leonardo painted scenes from it (Ondaatje, 1992: 56-57)	... burası Poliziano'nun odası olmalı. ... Poliziano, Lorenzo'nun himayesindeydi. Floransa'daki Santa Trinta Kilisesinde Poliziano'nun Medici'lerle resmini görebilirsin, üzerinde kırmızı bir pelerin var. Heybetli, korkutucu bir adam. Topluma kendini kabul ettirmiş bir deha. ... Savonarola sonradan geldi. ... Poliziano Homeros'u çevirmişti. Simonetta Vespucci üzerine muhteşem bir şiir yazdı... Floransa'nın dört bir yanında Vespucci'nin resimleri vardır. Yirmi üç yaşında veremden öldü. Poliziano onu <i>Le Stanze per la Giostra</i> ile meşhur etti, sonra Botticelli o şiirin bazı bölümlerini resimledi. Leonardo da öyle (Antmen, 1997: 65-66).	no change in the revised version (Antmen, 2018)

The section titled ‘In Near Ruins’ includes a good many allusions to several arts and artists from the Renaissance period: (1) Angelo Ambrogini (known by the nickname ‘Poliziano’), an Italian classical scholar and poet of the Renaissance in Florence; (2) ‘Homer’, the author of the two major works of ancient Greek literature -the epic poems, the Iliad and the Odyssey. Here, once again there is a reference to Poliziano as the translator of passages from Homer's *Iliad*. (3) ‘Lorenzo de’ Medici’, one of the leading classical scholars of the Renaissance; (4) ‘Girolamo Savonarola’, an Italian Dominican priest and leader of

Florence from 1494 until his execution in 1498; (5) ‘Simonetta Vespucci’ (full name, Simonetta Cattaneo), an Italian model portrayed by many famous painters such as Botticelli, Piero di Cosimo and other Florentine artists during the Renaissance; (6) ‘Sandro Botticelli’, an Italian painter of the Early Renaissance; (7) ‘Leonardo da Vinci’, one of the greatest painters of all time; (8) ‘Le Stanze per la Giostra’, one of the great poems of Poliziano in Italian literature composed between 1475 and 1478. The poem describes the love of “Julio” (Giuliano de’ Medici) for “Simonetta” (Simonetta Cattaneo). Apart from the allusions above, there is also a reference to the Medici family (The Medicis), one of the elite and the wealthiest families in Europe at the time. They acquired political power initially in Florence and later in Italy and Europe. As for the rendering of proper-name allusions, the translator retained them in her translation probably because she tried to highlight the references to historical facts and figures in *The English Patient*. Apparently, she was keen on not excluding any one of the allusions to history. Also, the translator did not feel the need to explain the identity of the artists within the target text or through footnotes, probably because she attempted to arouse readers’ curiosity to discover the meanings and connotations of the allusions on their own. Among the other allusions, alternative translations can be suggested only for the word ‘The Medicis’: (1) the strategy of adding a footnote to the text might be used to explain what this allusion referred to in history; (2) the strategy of replacing the allusion by an equivalent word in Turkish could be employed, e.g. ‘zengin ve elit tabaka’, a strategy in line with one of Denissova’s strategies of dealing with intertextuality.

Table 4.48. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/70 - 73)

No	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
70	... there was the <i>Madonna del Parto</i> by Piero della Francesca, located in the chapel next to the town graveyard (Ondaatje, 1992: 69).	... şapelde Piero della Francesca’nın <i>Madonna del Parto</i> ’su vardı (Antmen, 1997: 79).	no change in the revised version (Antmen, 2018)
71	... troops... slept by the stone pulpit where Hercules slays the Hydra (Ondaatje, 1992: 70).	... birlikler... Herkül’ün Hydra’nın başını uçurduğu taş sunağın yanında uyumuşlardı (Antmen, 1997: 79).	no change in the revised version (Antmen, 2018)
72	The Queen of Sheba conversing with King Solomon. Nearby a twig from the Tree of Good and Evil inserted into the mouth of the dead Adam (Ondaatje, 1992: 70).	Hazreti Süleyman’la konuşan Saba Melikesi. Hemen yanında, kutsal ağacın dallarıyla örtülü ölü Âdem. (Antmen, 1997: 79-80)	no change in the revised version (Antmen, 2018)
73	Still holding the rope the sapper walked forward until the man swung to the right to hover in front of The Flight of Emperor Maxentius (Ondaatje, 1992: 72).	Genç asker ipe tutunarak birkaç adım daha attığında, yaşlı adam sağa kaykılarak kendini <i>The Flight of Emperor Maxentius</i> ’un önünde buldu (Antmen, 1997: 81).	Genç asker ipe tutunarak birkaç adım daha attığında, yaşlı adam sağa kaykılarak kendini <i>İmparator Maksentius’un Kaçışı</i> önünde buldu (Antmen, 2018: 77).

In the section titled ‘Sometimes a Fire’, there are allusions to several historical and mythological figures or facts. The first allusion is to ‘Piero della Francesca’, an Italian painter of the Early Renaissance, and to his painting ‘Madonna del Parto’, a symbolic depiction of the Virgin Mary as pregnant. The second allusion is concerned with a story in Greek and Roman mythology, in which the Hydra, a monster with many heads was killed by ‘Hercules’, a Roman hero and god as well as the son of Zeus. He was the Roman equivalent of the Greek hero Heracles. The third allusion has to do with The Queen of Sheba’s visit to ‘Solomon’. It is in a tale in the Hebrew Bible that the Queen of Sheba’s name was first mentioned. In the story, the Queen of Sheba heard about the wisdom of Solomon and she wanted to test Solomon with hard questions. A man of deep wisdom, Solomon answered all her questions without hesitation. Here, there is also a biblical allusion to ‘Tree of the knowledge of good and evil’, which symbolizes the downfall of humanity and the mixing of good and evil together. The last allusion is to the battle of Milvian Bridge over the river Tiber between the Roman Emperors Constantine the Great (306-337) and Maxentius (306-312). Constantine won a victory over Maxentius, an event considered to be a turning point in establishment of Christianity within the empire. As regards the rendering of the allusions above, Antmen tended to follow a source-oriented strategy, manifested in her inclination to keep the allusions unchanged. Presumably, she tried to create curiosity in readers, urging them to find out on their own the meanings and implications of these historical (or mythological) facts and figures in the original text. An alternative translation can be suggested for the first extract including the allusion to the painting ‘Madonna del Parto’ by Piero della Francesca. To make it easier for target readers to understand the intertextual reference, the allusion could be translated by adding an extra word to the existing translation –*tablosu*, e.g. ‘şapelde Piero della Francesca’nın Madonna del Parto tablosu vardı’. Alternatively, the translator could have provided a footnote to explain the allusion, which is quite foreign to the target culture. As for the translation of the last allusion, Antmen used the technique of foreignization in both of her translations. While in her first translation (1997) she kept the intertextual reference unchanged (‘The Flight of Emperor Maxentius’), in the revised version she used the strategy of literal translation (İmparator Maksentius’un Kaçışı). When using the strategy of literal translation, the translator tries to demonstrate the foreignness of the intertext so that the target reader will easily grasp the function of the allusions (Cascallana, 2014: 105). In both instances, Antmen was able to retain the foreignness of the intertextual reference, thus achieving visibility in her translation.

Table 4.49. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/74 - 77)

No	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
74	The tales Hana had read to the English patient, travelling with the old wanderer in <i>Kim</i> or with Fabrizio in <i>The Charterhouse of Parma</i> , had intoxicated them in a swirl of armies and horses... (Ondaatje, 1992: 93).	Bazen <i>Kim</i> 'deki yaşlı gezginle, bazen <i>Parma Manastırı</i> 'ndaki Fabrizio ile çıktıkları yolculuklar sırasında, Hana ile <i>İngiliz Hastanın</i> çevresini ordular, atlar... alıyordu (Antmen, 1997: 100)	no change in the revised version (Antmen, 2018)
75	Read him slowly, dear girl, you must read Kipling slowly (Ondaatje, 1992: 94).	Yavaş oku küçük kız, Kipling'i yavaş okumalısın (Antmen, 1997: 101).	no change in the revised version (Antmen, 2018)
76	In the criminal compound nearby they kept the American poet Ezra Pound in a cage, where he hid on his body and pockets, moving it daily for his own image of security, the propeller of eucalyptus he had bent down and plucked from his traitor's garden when he was arrested. "Eucalyptus that is for memory." (Ondaatje, 1992: 95).	Yakınlarındaki suçlular bölmesinde Amerikalı şair Ezra Pound'u bir kafeste tutuyorlardı, orada Pound, kendine olan güvenini yitirmemek için tutuklandığı sırada kendini ispiyonlayan kişinin bahçesinden kopardığı okalıptüsü saklıyordu. "Okalıptüs, belleği yitirmemek için." (Antmen, 1997: 102).	no change in the revised version (Antmen, 2018)
77	"... ask me about Don Bradman. Ask me about Marmite, the great Gertrude Jekyll." He knew where every Giotto was in Europe, and most of the places where a person could find convincing trompe l'oeil (Ondaatje, 1992: 95).	"... Don Bradman'i sorun bana. Marmite'ı sorun, Gertrude Jekyll'i sorun." Avrupa'daki bütün Giotto'ların her birinin nerede olduğunu biliyordu (Antmen, 1997: 102)	"... Don Bradman'i sorun bana. Marmite'ı sorun, Gertrude Jekyll'i sorun." Avrupa'daki bütün Giotto'ların yerini biliyordu. İşe yarar üç boyutlu resimlerin nerelerde olacağını da biliyordu (Antmen, 2018: 101).

The section titled 'Sometimes a Fire' includes allusions to several literary works and characters, the first one being '*The Charterhouse of Parma*', a novel by Stendhal published in 1839, and to the novel's protagonist, 'Fabrizio del Dongo'. The novel narrates the adventures of the young Italian nobleman Fabrizio from his birth in 1798 until his death. In the same extract, there is also an allusion to *Kim*, a novel by Rudyard Kipling, the Nobel Prize-winner in 1907. The second allusion is about 'Joseph Rudyard Kipling', an English journalist, short-story writer, poet, and novelist. The third allusion concerns the American poet 'Ezra Pound' (1885-1972), one of the prominent figures in the early modernist poetry. In the same excerpt, there is also an intertextual reference to an oft-cited line in 'The Cantos by Ezra Pound', a long and incomplete poem consisting of 116 sections: 'eucalyptus that is for memory'. The last four allusions are about (1) 'Donald George Bradman', an Australian international cricketer known as the greatest batsman of all time; (2) Giotto di Bondone, an Italian Renaissance painter and architect; (3) 'Gertrude Jekyll', a well-known British horticulturist, garden designer, photographer, writer and artist; and (4) 'Marmite', a traditional British cuisine (a food spread made from yeast extract). Also, there is a reference

to an art technique called ‘Trompe-l’œil’ (in French), in which real objects are used to create a visual effect so that objects portrayed appear in three dimensions. Written in the mode of the historiographic metafiction, *The English Patient* depicts a world in which the line between fact and fiction is intermingled with each other - “history becomes fiction and fiction becomes history” (Nazlı, 2019: 16). If the author of historiographic metafiction employed paratextual elements e.g footnotes in his/her work, this, Hutcheon argued, would “undermine the authority and objectivity of historical sources and explanations” (1988: 123). In parallel with this argument, Antmen did not use footnotes to explain the allusions above. Instead of inserting footnotes into the target text, the translator intended to get readers to become actively involved in the reading process, trying to find out on their own what each allusion referred to. This is one of the major ways of dealing with intertextuality, one that is in line with Venuti’s strategy of preserving the foreign reference. As for the translation of the ‘trompe l’œil’ (in French) in the last extract, while Antmen omitted this artistic reference in her former translation (1997), she included it in her later translation and rendered it as ‘üç boyutlu resimler’. This translation strategy is an antithesis to Venuti’s argument that the intertextual element should be kept unchanged in order to create the same effect on the target reader.

Table 4.50. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/78 – 81)

	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
78	... in the hill town north of Florence, in the arbour room that is his bedroom, he reposes like the sculpture of the dead knight in Ravenna (Ondaatje, 1992: 96).	... Floransa’nın kuzeyindeki dağ kasabasında... yatak odasında Ravennalı ölü şövalye gibi uzanmış... (Antmen, 1997: 103).	no change in the revised version (Antmen, 2018)
79	“I will present you with ‘My Romance.’” “Written in 1935 by Mr. Lorenz Hart, I believe,” muttered the Englishman (Ondaatje, 1992: 108-109).	... “ sana ‘Romans’ı çalacağım.” “Lorenz Hart’ın yazdığı 1935 tarihli şarkı değil mi o? ” diye mırıldandı İngiliz (Antmen, 1997: 113).	... “önce sana ‘My Romance’ı çalacağım.” “Lorenz Hart’ın yazdığı 1935 tarihli şarkı değil mi o? ” diye mırıldandı İngiliz (Antmen, 2018: 113).
80	... but Richard Rodgers, one suspects, wanted more dignity (Ondaatje, 1992: 108).	Ama galiba Richard Rodgers biraz laubali bulmuş (Antmen, 1997: 114).	no change in the revised version (Antmen, 2018)
81	There is a painting by Caravaggio, done late in his life. <i>David with the Head of Goliath</i> (Ondaatje, 1992: 116).	“Caravaggio’nun yaşamının son yıllarında yaptığı bir resmi var. <i>Goliath’ın Kellesini Tutan Hazreti Davud</i> (Antmen, 1997: 122).	“Caravaggio’nun yaşamının son yıllarında yaptığı bir resmi var. <i>Golyat’ın Kellesiyle Davud</i> (Antmen, 2018: 122).

The section titled ‘Sometimes a Fire’ includes allusions to a number of historical and artistic figures, the first one being ‘Guidarello Guidarelli’, a military leader born in Ravenna

of Italy and nominated as knight by Frederick III in 1468. After his death, a statue of Guidarello Guidarelli was made by Tullio Lombardo and now displayed at the gallery of Ravenna Art Museum. The second allusion is to 'Lorenz Hart', one of the finest composers in the history of American musical theater, as well as to his popular song 'My Romance'. The third allusion is concerned with 'Richard Rodgers', one of the famous composers of American musical comedy, known especially for the works that he co-produced with Lorenz Hart. The last allusion has to do with 'David with the Head of Goliath', a painting by the Italian Baroque artist 'Caravaggio', presently displayed in the Galleria Borghese, Rome. The translator transferred all of these allusions to her translation as they were presented in the source text; yet, she did not provide any explanations about them or insert any footnotes into the text. One can assume that, by so doing, she probably intended to let readers use their own world knowledge and experience to understand the meaning and implications of the historical and artistic figures in the original text. In the translation of the second allusion, 'My Romance', the translator opted for employing Venuti's strategy of foreignization. In her former translation, she used the Turkish spelling of the name of the famous song. In her later translation, she preserved the original form of the allusion. In this way, the intertext remained exotic to the target culture. As regards the rendering of the last allusion, 'David with the Head of Goliath', in both of her translations (1997 and 2018), Antmen replaced the allusive name 'David' either by 'Davud' or 'Hazreti Davud', adding an extra word 'Hazreti' within the text to make it more familiar to the target reader. This is a good example for one of Leppihalme's strategies for translating allusions: replacement of the name by another. On the other hand, while in her former translation the translator used the name 'Goliath' just as it was in the original text, in her later translation she applied the strategy of foreignization by using the Turkish spelling of the name 'Goliath' – Golyat.

Table 4.51. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/82 - 85)

	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
82	By the mid-1930s the lost oasis of Zerzura wa found by Ladislaus de Almásy and his companions (p. 134). ... Arab writers in the thirteenth century spoke of Zerzura. ... In <i>The Book of Hidden Treasures</i> , the <i>Kitab al Kanuz</i> , Zerzura is depicted as a white city, “white as a dove.” (Ondaatje, 1992: 136-137).	1930’ların ortasında kayıp vaha Zerzura, Ladislaus de Almásy ve arkadaşlarınca bulunmuştu (p. 140). ... On üçüncü yüzyıl Arap yazarları, Zerzura diye bir yerden söz ediyorlardı. ... ‘ <i>Kitab al Kanuz</i> ’ yani <i>Saklı Hazineler Kitabı</i> ’nda, Zerzura beyaz bir kent olarak geçiyor, ‘bir güvercin kadar beyaz.’ (Antmen, 1997: 143).	no change in the revised version (Antmen, 2018)
83	By 1932, Bagnold was finished... Looking for the lost army of Cambyses. Looking for Zerzura (Ondaatje, 1992: 138).	1932’ye gelindiğinde, Bagnold seferi tamamlamış... Cambyses’in kayıp ordusunu arıyorduk. Zerzura’yı (Antmen, 1997: 145).	no change in the revised version (Antmen, 2018)
84	I pulled back the <i>djellaba</i> and there was a small Arab girl tied up, sleeping there (Ondaatje, 1992: 138).	<i>Jallaba</i> ’yı* çektim, altında elleri ayakları bağlı, küçük bir Arap kızı vardı, uyuyordu (Antmen, 1997: 145). *Arapların giydiği kapüşonlu pelerin	no change in the revised version (Antmen, 2018)
85	It is when he is old that Narcissus wants a graven image of himself (Ondaatje, 1992: 142).	Narsisus da yaşlandığında aramıştı kendi görüntüsünün putunu (Antmen, 1997: 149).	Narcissus da yaşlandığında aramıştı kendi görüntüsünün putunu (Antmen, 2018: 148).

In the section titled ‘South Cairo 1930-1938’, allusions are made to several historical or mythological facts and figures. In extract 82, the first allusion concerns a mythical city or oasis, ‘Zerzura’, which was believed to have existed in Egypt or Libya in the desert West of the Nile River. The second allusion in the same extract is about ‘Ladislaus de Almásy’, a well-known Hungarian aristocrat and desert explorer in 1930s, who also figures as a fictional character in *The English Patient* - the protagonist named Almásy. The third allusion is to ‘*Kitab al Kanuz*’ (also called *The Book of Hidden Treasures*), a collection of mystic fables over four hundred sites in Egypt that hold hidden treasures, famous for its reference to the Zerzura oasis. In extract 83, the first allusion is to ‘Ralph Alger Bagnold’, a desert explorer, geologist and soldier in the 20th-century England. In the same extract, there is also an allusion to the mysterious story of ‘the lost army of Cambyses’, one of the kings of Persian Empire in 524 BC. Legend has it that, during the conquest of Egypt, Cambyses was faced with some resistance from the people in the country and one of his rivals – Petubastis IV, whereupon Cambyses sent an army to suppress the rebel against him. Yet, this army was defeated and destroyed in battle because of a violent sandstorm. The army’s tragic fate led to ‘the legend of Cambyses’ lost army’, narrated in the work of Herodotus. In extract 84, there is an intertextual reference to a specific garment called ‘djellaba’ or ‘jillaba’, a long

and loose-fitting outer clothing with full sleeves that is worn in the Maghreb region of North Africa. In the last extract, an allusion is made to Narcissus, a figure from Greek mythology, who was so handsome that he fell in love with his own image reflected in a pool of water. Over the course of history, the name Narcissus has extended beyond mythology, and today a derivation of the name is widely used in the field of psychoanalysis, where narcissism refers to the personality disorder of excessive self-admiration and preoccupation with one's appearance. In rendering the allusions, the translator employed one of the major strategies proposed by Leppihalme -the strategy of retention. In general, she did not feel the need to provide any explanations for the allusions within the text, nor did she insert any footnotes into the text - the only exception being 'djellaba'. By not offering any explanation, the translator probably intended to get readers to spend some effort to interpret the allusions within the text and find out the connotations behind them. As regards her rendering of the allusion to 'Narcissus', in her former translation the translator used the Turkish spelling of this proper-name allusion, thus following the strategy of foreignization. Notably, in her later translation the translator kept the allusion (Narcissus) unchanged. This strategy is parallel with Venuti's preference for using the strategy of foreignization in dealing with the intertextuality.

Table 4.52. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/86 – 89)

	ST	TT (Antmen / 1997)	TT (Antmen / 2018)
86	He used a copy of Daphne du Maurier's novel <i>Rebecca</i> as a code book to send messages back to Rommel on troop movements (Ondaatje, 1992: 164).	... Rommel'e ulaştırmak için Daphne du Maurier'nin <i>Rebecca</i> romanını kullanıyordu (Antmen, 1997: 172).	no change in the revised version (Antmen, 2018)
87	At one point he put his nose close to a volume called <i>Raymond, or Life and Death</i> by Sir Oliver Hodge. He found another, similar title. <i>Pierre, or the Ambiguities</i> (Ondaatje, 1992: 188-189).	Sir Oliver Hodge'un yazdığı <i>Raymond ya da Yaşam ve Ölüm</i> adlı bir kitaba takıldı. Buna benzer bir başlık daha seçti gözleri: <i>Pierre ya da Belirsizlikler</i> (Antmen, 1997: 195).	no change in the revised version (Antmen, 2018)
88	Then she began to read from <i>The Histories</i> – the story of Candaules and his queen (Ondaatje, 1992: 232).	Sonra kadın, <i>Herodot Tarihi</i> 'nden okumaya başladı, Kandaules ile Kraliçesinin öyküsünü (Antmen, 1997: 238).	no change in the revised version (Antmen, 2018)
89	... – a saint in his own marriage – carried <i>Anna Karenina</i> , continually rereading the story of romance and deceit (Ondaatje, 1992: 237).	... kocaların en sadığı olmasına karşın <i>Anna Karenina</i> 'ya bağlıydı. Bu aşk ve ihanet romanını dönüp dönüp bir daha okurdu (Antmen, 1997: 243).	no change in the revised version (Antmen, 2018)

In the sections titled 'A Buried Plane', 'In Situ' and 'The Cave of Swimmers', there are several allusions to history and literature. In extract 86, the first allusion is to *Rebecca*,

one of the most famous Gothic novels of the 20th century written by the English author 'Dame Daphne du Maurier'. In the same extract, there is also an allusion to 'Erwin Rommel', a German general and military theorist. In extract 87, there are two allusions, the first one being to the British writer Sir Oliver Joseph Lodge's controversial book '*Raymond or Life and Death*' (1916), which relates the spiritual experiences of Lodge's son Raymond, who was killed in World War I in 1915. The second allusion is to *Pierre; or, The Ambiguities*, a novel written in the tradition of Gothic fiction by the American writer Herman Melville. In extract 88, an allusion is made to 'Herodotus's tale of Candaules, Gyges and the naked Queen'. Ondaatje included this famous tale in his novel probably because Candaules, a king of the ancient Kingdom of Lydia, believed his wife to be the most beautiful woman on Earth. Like Candaules, Geoffrey Clifton (a real character in *The English Patient*) enjoyed praising his wife Katharine in front of others. Here, Ondaatje seems to have intended to make an analogy between the figures in the tale and the actual characters in the novel. The last extract involves an allusion to *Anna Karenina*, a novel by the Russian author Leo Tolstoy, first published in 1878. Antmen retained all of these allusions in her translation in order to make the reader familiar with them, though, as previously mentioned, she made noticeable additions to or omissions from them in the revised version. By so doing, she tried to remain faithful to the original text to preserve its allusive nature. When rendering the allusions, the translator followed both Leppihalme's strategy of retaining the allusion and Venuti's strategy of preserving the foreign nature of the original text. As for the translation of the allusions in the extract (87), the translator could have made additions to the target text in the form of a footnote or extra information within the text to let readers know who this novel (*Pierre, or the Ambiguities*) as an intertextual reference belonged to. One can assume that the translator could have attempted to stimulate readers' interest in the source culture by raising their intercultural awareness.

Table 4.53. Allusions and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/90 - 95)

No	ST	TT (Antmen - 1997)	TT (Antmen - 2018)
90	What would she be like in winter, at my age? I see her still, always, with the eye of Adam (Ondaatje, 1992: 144)	Yaşlandığında, benim yaşıma geldiğinde nasıl olacaktı kimbilir? Onu hala görüyorum, her zaman, Âdem'in gözleriyle (Antmen, 1997: 151).	No change in the revised version. (Antmen, 2018)
91	More like Odysseus. Still, I was (p. 240). ... Good-bye, Odysseus, he said grinning, knowing I was never that fond of Odysseus, less fond of Aeneas... (Ondaatje, 1992: 241).	Odysseus'a benzetiyorlardı beni. Durgundum. (p. 246). ... Elveda, Odysseus demişti, sırıtarak, Odysseus'u pek sevmediğimi bilerek.. Aeneas'ı daha da az severdim... (Antmen, 1997: 247).	Odysseus'a benzetiyorlardı beni. Durgundum. (p. 251). ... Elveda, Odysseus demişti, sırıtarak, Odysseus'u pek sevmediğimi biliyordu. Aeneas'ı daha da az severdim... (Antmen, 2018: 252).
92	He wrote calmly and joyfully about our journeys when there was joy to describe, as if we were Anna and Vronsky at a dance (Ondaatje, 1992: 242).	Seferlerimizi neşeyle kaleme alırdı, anlatılacak bir sürü hoş anekdot bulup çıkarırdı, sanki çölde değil de bir balo salonunda Anna ile Vronsky'ymiş gibi (Antmen, 1997: 248).	No change in the revised version. (Antmen, 2018)
93	Isaiah and Jeremiah and Solomon were in the burned man's bedside book, his holy book, whatever he had loved glued into his own (Ondaatje, 1992: 294).	Yanmış adamın başucu kitabının içinde Isaiah, Jeremiah ve Solomon da vardı, sevdiği her şeyi eklemişti o kutsal kitabına (Antmen, 1997: 297).	No change in the revised version. (Antmen, 2018)
94	... Indian soldiers wasted their lives as heroes so they could be <i>pukkah</i> (Ondaatje, 1992: 283).	Hint askerleri de <i>pukkah</i> * olabilmek için yaşamlarını harcadılar (Antmen, 1997: 286). *sahici	Hint askerleri de <i>pukkah</i> * olabilmek için yaşamlarını harcadılar (Antmen, 2018: 286). *münasip
95	One bomb. Then another. Hiroshima. Nagasaki (Ondaatje, 1992: 284).	Bir bomba. Sonra bir tane daha. Hiroşima. Nagazaki (Antmen, 1997: 286).	No change in the revised version. (Antmen, 2018)

In the sections titled 'South Cairo 1930-1938', 'The Cave of Swimmers' and 'August', there are several allusions to religion, mythology, literature, and history. In extract 90, there is an allusion to 'Adam', who is believed to have been the first human being and prophet on Earth. In *The English Patient*, while Katherine (a real character) reads a section from John Milton's *Paradise Lost*, Almásy (the protagonist) stares her "with the eye of Adam" (Ondaatje, 1992: 144). Within the intertextual context, Almásy can be likened to the first man, 'Adam', while Katharine can be thought to assume the role of 'Eve' (Hillger, 2006: 178).

In extract 91, an allusion is made to 'Odysseus' and 'Aeneas'. Odysseus is a legendary hero in Greek mythology, the protagonist of Homer's epic, the "Odyssey." Aeneas is a Trojan

hero in Greek mythology mentioned in Homer's Iliad. In extract 92, there is an allusion to *Anna Karenina*, a famous novel by Leo Tolstoy that narrates the love affair between Anna, a beautiful married woman, and Count Vronsky, a wealthy military officer. In extract 93, there are allusions to the prophets 'Isaiah, Jeremiah and Solomon'. 'Isaiah' was an Israelite prophet who lived in the 8th-century BC. 'Jeremiah', known as the "weeping prophet", was one of the major prophets of the Hebrew Bible. Solomon was a powerful king and prophet of Israel known for wisdom and wealth. The allusion in extract 94 has to do with a curious word in Hindi, 'Pukka', which figurately meant "fully formed", "solid", "permanent", "for real" or "sure". The last extract involves an allusion to 'atomic bombings of Hiroshima and Nagasaki'. During World War II, The United States exploded two nuclear weapons over the Japanese cities, Hiroshima and Nagasaki in 1945, causing hundreds of thousands to get killed. Antmen retained all of these allusions in her translation with a view to familiarizing the reader with them. By keeping the allusions as they were in the source text and not providing any explanations for the allusions, e.g. footnotes, the translator probably wanted readers to be actively engaged in the reading process. Compared with the other allusions above, here Antmen employed a different technique and added a footnote to explain the meaning of the word 'Pukka' in Hindi. Whereas in her former translation the translator preferred to use the word 'sahici' as the Turkish equivalent of 'Pukka', in her later translation she used the word 'münasip' instead. As regards the rendering of the last allusions, 'Hiroshima' and 'Nagasaki', Antmen chose to employ the strategy of foreignization by adapting these two words to the target language's spelling in both versions of her translation: Hiroşima and Nagazaki.

4.3.2. Translation of Quotations

This part of the study will center on a number of quotations in *The English Patient*, along with an analysis of their translations in the novel's Turkish versions.

Table 4.54. Quotations and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/96 - 105)

No	ST	TT (Antmen - 1997)	TT (Antmen - 2018)
96	I begin my work at the time when Servius Galba was Consul. ... The histories of Tiberius, Caligula, Claudius, and Nero, while they were a power, were falsified through terror, and after their death were written under a fresh hatred (Ondaatje, 1992: 93).	Servius Galba'nın konsül olduğu bir dönemde yazmaya başlıyorum. ... Tiberius'un Caligula'nın Claudius'un ve Neron'un tarihleri, iktidarda oldukları sırada korkudan çarpılmıştı, ölümlerinden sonra ise yepyeni bir nefretle kaleme alındı (Antmen, 1997: 100)	no change in the revised version (Antmen, 2018)
97	He sat in defiance of municipal orders, astride the gun Zam-Zammah, on her brick platform, opposite the old Ajaib-Gher - the Wonder House, as the natives called the Lahore Museum. Who hold Zam-Zammah, that 'fire-breathing dragon', hold the Punjab; for the great green-bronze piece is always first of the conqueror's loot (Ondaatje, 1992: 93).	Yasakları hiçe sayarak Eski Ajaib-Gher, yani yerililerin Harika Evi dedikleri Lahor Müzesinin karşısında, taş kaidenin <u>üzerindeki</u> Zam-Zammah silahının üzerine oturdu. Zam- Zammah'ı yani 'ateş püsküren o canavarı' ele geçiren Pencap'ı ele geçirmiş demektir; çünkü bu bronz parça, fetihlerde üzerine el konan ilk parçadır (Antmen, 1997: 100-101).	Yasakları hiçe sayarak Eski Ajaib-Gher, yani yerililerin Harika Evi dedikleri Lahor Müzesinin karşısında, taş kaidenin <u>üstündeki</u> Zam-Zammah silahının üzerine oturdu. Zam- Zammah'ı yani 'ateş püsküren o canavarı' ele geçiren Pencap'ı ele geçirmiş demektir; çünkü bu bronz parça, fetihlerde üzerine el konan ilk parçadır (Antmen, 2018: 99).
98	He squatted in a corner of the clanging waiting-room, rapt from all other thoughts; hands folded in lap, and pupils contracted to pin-points. In a minute - in another half second - he felt he would arrive at the solution of the tremendous puzzle... (Ondaatje, 1992: 111)	Gürültülü bekleme odasının bir köşesine çömelip aklını meşgul eden bütün öteki düşünceleri itti; elleri kucagında birleşmiş, gözleri birer iki nokta. Bir dakika sonra - belki bir yarım saniye içinde - o olağanüstü muammanın anlamını çözmüş olacaktı (Antmen, 1997: 117)	no change in the revised version (Antmen, 2018)
99	King David was old and stricken in years and they covered him with clothes, but he received no heat. Whereupon his servants said, Let there be sought for the King a young virgin: and let her cherish him, and let her lie in this bosom, that our King may have heat. So they sought for a fair damsel throughout all the coasts of Israel, and found Abishag a Shunammite. And the damsel cherished the King, and ministered to him: but the King knew her not (Ondaatje, 1992: 94-95).	Kral David, yıllarla yaşlanmış, bitkin düşmüştü; üzerini örttüler, ama o hala üşüyordu. Ve kulları ona dedi ki, Kralımız için bir genç kız aransın, o genç kızın koynuna uzansın, Kralımız ınsınsın. Ve tüm İsrail'de güzel bir genç kız aradılar, Şunemli Abişag'ı buldular. Genç kız Kralı sevdi, ona hizmet etti: ama Kral onu tanımadı (Antmen, 1997: 101).	Kral Davud, yıllarla yaşlanmış, bitkin düşmüştü; üzerini örttüler, ama o hala üşüyordu. Ve kulları ona dedi ki, Kralımız için bir genç kız aransın, o genç kızın koynuna uzansın, Kralımız ınsınsın. Ve tüm İsrail'de güzel bir genç kız aradılar, Şunemli Abişag'ı buldular. Genç kız Kralı sevdi, ona hizmet etti: ama Kral onu tanımadı (Antmen, 2018: 100).
100	Sometime a horse I'll be, sometime a hound. A hog, a headless bear, sometime a fire (Ondaatje, 1992: 115).	Bazen bir atım, bazen başsız bir ayı, bazen bir köpek, bir domuz, bir ayı, bazen bir ateş... (Antmen, 1997: 120).	no change in the revised version (Antmen, 2018)

Table 4.54. (continued) Quotations and Their Translations in *İngiliz Casus* and *İngiliz Hasta* (Extracts/96 - 105)

101	These then, though unbeheld in deep of night, Shine not in vain, nor think, though men were none, That Heav'n would want spectators, God want praise; Millions of spiritual Creatures walk the Earth Unseen, both when we wake, and when we sleep: All these with ceaseless praise his works behold Both day and night: how often from the steep Of echoing Hill or Thicket have we heard Celestial voices to the midnight air, Sole, or responsive each to other's note Singing their great Creator... (Ondaatje, 1992: 144).	Demek bunlar, görülmeseler de gecenin derinliğinde. Boşuna parlamıyorlar; hem sanma ki, insanlar yok diye Gökler seyirci bekliyor. Tanrı övgü istiyor; Milyonlarca ruhsal Yaratık görünmeden dolaşıyor Yeryüzünde, biz uyurken de, uyanırken de; Bütün bunlar gece gündüz durmadan Seyrediyorlar O'nun yaptıklarını; Kaç kez işittik biz de yankılanan Dik tepelerle sık çalılıklardan O göksel seslerin gecede yükseldiğini. Her biri tek tek ya da birbirini yanıtlarçasına O olu Yaratıcılarının tutkusunu söylerken* (Antmen, 1997: 151). *John Milton. Yitik Cennet. Çev. Cevat Çapan.	no change in the revised version (Antmen, 2018)
102	This was a Heroic Age of bomb disposal, a period of individual prowess, when urgency and a lack of knowledge and equipment led to the taking of fantastic risks... (Ondaatje, 1992: 184)	Bomba imha birimlerinin, kendi kahramanlarını yarattığı bir çağdı. Bilgisizlik, teknik donanımsızlık ve aciliyet yüzünden askerler kendilerini büyük tehlikelere atmak zorunda kalıyorlardı (Antmen, 1997: 191).	Bomba imha birimlerinin, kendi kahramanlarını yarattığı bir çağdı. Bilgisizlik, teknik donanımsızlık ve aciliyet yüzünden askerler büyük risklere girmek zorundaydılar (Antmen, 2018: 191).
103	A man shall be as rivers of water in a dry place... (Ondaatje, 1992: 257).	İnsan çöllerde nehirler gibi akacaktır... (Antmen, 1997: 262).	No change in the revised version (Antmen, 2018)
104	For the heavens shall vanish away like smoke and the earth shall wax old like a garment. And they that dwell therein shall die in like manner. For the moth shall eat them up like a garment, and the worms shall eat them like wool (Ondaatje, 1992: 295).	Çünkü yeryüzü cennetleri toz duman olacak, eski bir kumaş gibi çürüyüp sararacak. Ve buna hizmet edenler de aynen öyle ölecekler. Güvelerin saldırısına uğrayacak o kumaş, lime lime olacak (Antmen, 1997: 297).	No change in the revised version (Antmen, 2018)
105	Behold, the Lord will carry thee away with a mighty captivity, and He will surely cover thee. He will surely violently turn and toss thee like a ball into a large country (Ondaatje, 1992: 294).	Göreceksiniz, Tanrı sizi kanatları altına alacak, koruyacak sizi. Sizi bir top gibi sarıp sarmalayacak, büyük bir ülkeye yerleştirecek (Antmen, 1997: 297).	Göreceksiniz, Tanrı sizi kanatları altına alacak, koruyacak sizi. Sizi bir top gibi sarıp sarmalayacak, büyük bir ülkeye fırlatacak (Antmen, 2018: 305).

In the section titled 'Sometimes a Fire', there are several quotations taken from the works of various prominent authors. Quotation is one of the most common types of intertextuality. Commenting on the significance of quotation, Worton and Still suggest that "every quotation distorts and redefines the 'primary' utterance by relocating it within another

linguistic and cultural context” (1990: 11). The first quotation is from the *Histories* by Tacitus, a Roman chronicle that narrates the history of the Roman Empire. The second sentence in the same quotation is from *The Annals*, Book I, another history book written by Tacitus (109 A.C.E.) *The Annals* is a chronicle that narrates the important events that occurred in the Roman Empire from the reign of Tiberius to that of Nero, between the years AD 14–68. *The Annals* are considered to be an important source of information for a modern understanding of the history of the Roman Empire, particularly the 1st century AD. The second and third quotations are from Rudyard Kipling’s famous novel *Kim*, which provides a vivid description of the Indian society and culture, as well as of the country’s exotic landscape. The fourth quotation is from the King James Bible, an English translation of the Christian Bible for the Church of England. The fifth quotation is from ‘A Midsummer Night’s Dream’ by William Shakespeare (Act 3 Scene 1). The sixth quotation is from ‘Paradise Lost’, an epic poem by John Milton, and the seventh from *Unexploded Bomb: A History of Bomb Disposal* written by Arthur Bamford Hartley, who narrated the story of the British bomb disposal units in World War II. Arthur Bamford Hartley was a British civil engineer, who was assigned the task of developing a device used by military aircraft to drop bombs during the Second World War. The seventh, eighth and ninth quotation is taken from the passages Isaiah 32:2, Isaiah 51, and Isaiah 22 respectively, of *the King James Bible*, an English translation of the Christian Bible for the Church of England.

In order to preserve the intertextual nature of the source text, Antmen retained all the quotations above by alternately employing the methods of foreignization and domestication throughout her translation. For instance, in the first quotation, the translator applied the strategy of foreignization by using the Turkish spelling of an important institution in ancient Rome, ‘Konsül’ for the original term ‘Consul’. It is probably because in ancient Rome, there were two consuls who ruled the country together, serving as the heads of government. In the fourth quotation, the translator rendered ‘King David’ as ‘Kral David’ in her former translation. Likewise, in her later translation, she literally rendered this expression as ‘Kral Davud’, with the proper name being used as spelled in the target language. In her translation of the word ‘servant’ in the same quotation, the translator preferred to replace it by an appropriate equivalent -kul- from the target culture. Notably, she didn’t add any footnotes to her translation to explain the quotations from anterior texts probably because she wanted to get readers to make an effort to find out the implicit message behind the intertextual reference. In rendering the sixth quotation, Antmen preferred to use Cevat Çapan’s

translation in the target text, marked by a footnote, instead of translating the poem on her own. Also, in the original text, Ondaatje did not provide any information about who this poem belonged to. However, Antmen added a sentence to her former translation: “John Milton’ın ‘Yitik Cennet’inden bir bölüm okudu o gece” (Antmen, 1997: 151) with the aim of making the poem familiar to target audience. The strategy of giving information about an allusion is in parallel with Denissova's strategy of offering clarification to help the reader gain insight into the intertextual reference. As for her rendering of the seventh quotation, Antmen made a translation similar to the one in the earlier version, only with some minor changes in it. In order to reflect the spirit of the original text, which was written in the tradition of postmodern historical fiction, the translator did not insert any paratextual elements, e.g. footnotes, into the target text. As for the rendering of the last three quotations from the Bible, the translator led readers on a search to find out these intertextual elements, as they were written in italicized forms. At the same time, the translator did not provide any explanations for these quotations within the text, nor did she insert a footnote to offer further information about these quotations. Notably, the translation strategy Antmen applied in the eighth quotation is in agreement with Denissova's strategy of replacing the original with an artistic equivalent from the target culture: “İnsan çöllerde nehirler gibi akacaktır” (1997: 262). Here, instead of literally translating the phrase ‘a dry place’ as ‘kuru bir yer’, she preferred to do an artistic rendering of the phrase by using a more evocative equivalent in Turkish: ‘çöller’.

In the extracts above, the three novels under discussion involving intertextual elements have been listed respectively. As can be seen in the tables, 187 intertextual elements have been found out - particularly in the form of ‘allusion’, ‘source coincident’, ‘quotation (epigraph)’, and ‘translation of foreign words or phrases’. Specifically, the number of intertextual references that appear in the source texts are as follows: *The French Lieutenant’s Woman*: allusions (46), quotations (epigraphs) (5), source coincidents (2), and foreign (French/Latin) words or phrases (10); *Ragtime*: allusions (58); *The English Patient*: allusions (56) and quotations (10).



5. CONCLUSION

In this study, it has been pointed out that intertextuality has become an important subject in translation studies, and that translation should be seen as an interlingual and intertextual phenomenon. Within this context, the relationship between the concept of intertextuality and translation studies has been discussed on the basis of Roland Barthes' views on intertextuality and Lawrence Venuti, as well as Galina Denissova's arguments on dealing with intertextuality in translation. In the three novels under analysis, it has been found out that the predominant form of intertextuality is allusion, particularly to various historical, religious, mythological and literary events and figures, as the novels belong to the genre of 'postmodern historical fiction'. In the analysis of the novels, special emphasis has been placed on the translations of proper name allusions, (named as onomastic intertextuality in Robert S. Miola's terminology). In the rendering of allusions, Ritva Leppihalme's translation strategies have been employed in order to analyze representative examples selected from various parts of the source texts. Most of the intertexts in the three works are in the form of proper-name allusions, which cannot be translated into the receptor language; so, they are directly transferred to the target texts. Also, an attempt has been made to find out whether the translators of the works under discussion used the intertextual elements in the target texts as they appear in the source texts, or, they opted for deleting them from their translations. It should be noted that, when rendering the proper-name allusions in the works under analysis, Ahu Antmen, Aslı Biçen, Azize Bergin, and Tomris Uyar tended to preserve them in their translations, while Nihal Yeğınobalı generally preferred to omit them.

The translator is both a reader of an original work and a mediating agent at the intersection of source and target cultures. If the point in question is to translate the intertextuality in the source text, the translator can employ various strategies in his/her attempt to work out solutions to this problem. One major way to get the reader actively involved in the process of understanding explicit and implicit meanings in a given text is to include intertextual references in it. It is a big challenge for the translator to decide on the right strategy to employ when dealing with intertextual elements. When rendering intertextual elements, the translator can sometimes keep these elements unchanged and refrain from offering any extra information or adding any footnotes to the target text. In an attempt to preserve the foreign nature of the source text, the translator tries to get readers actively involved in the reading process by urging them to find out the meanings and

connotations of the intertextual references on their own. Actually, the idea that one must transfer intertextual elements to the target text as they are in the source text is advocated by Lawrence Venuti, who is extremely keen on keeping the foreignness of the original text.

In line with the strategies employed in the rendering of the three novels in Chapter IV, all the research questions have been addressed respectively so as to let readers gain some insight into the content of the study.

In response to the first research question '*How can Lawrence Venuti, Galina Denissova and Ritva Leppihalme's strategies be employed in the analysis of the translations of the works characterized by intertextuality?*', one might suggest that a translator may decide whether s/he should follow a source-oriented or a target oriented approach by taking into account the strategies/arguments of these scholars. It should be noted that Aslı Biçen, Azize Bergin, Tomris Uyar and Ahu Antmen generally tended to adopt a source-oriented strategy, trying to remain faithful to the source text as much as possible in translating intertextual elements, manifested in their translations particularly in the form of 'allusion', 'the source coincident', 'quotation (epigraph)', and 'translation of foreign words or phrases'. Given the didactic nature of the novels written in the mode of historiographic metafiction, the translators, like the authors of these novels, try to provide readers with some insight into certain historical facts and figures. Notably, in their attempts not to leave out any intertextual elements from the original texts, the translators may have intended to highlight the references to historical, literary, religious, and mythological figures and events. Also, the translators may have attempted to become readers actively engaged in the reading process by questioning, analyzing, and even reformulating the narrative of the story. This technique is in line with Venuti's strategy of 'foreignization', which is based on idea that, in rendering intertextuality, the linguistic and cultural context of the source text must be preserved to the maximum extent possible. This can be done in various ways: (1) retaining intertextuality in its original form; (2) transliterating the intertextual reference; (3) using the method of literal translation. The strategy of preserving the foreign reference by remaining faithful to the source text is often accompanied by a tendency to avoid using paratextual instruments e.g. additions and annotations in translation - a technique applied for the purpose of providing the reader with some information about intertextual references. All the same, Venuti believes that if the translator employs this strategy, her/his efforts will eventually result in a 'commentary', rather than a translation. In this case, it is likely that the intertextual nature of

the original work will be spoiled. Unlike the aforementioned translators, Nihal Yeğınobalı demonstrated an inclination toward following a target-oriented approach in her translation. She employed a language that sounds rather familiar to the target audience, manifested in her tendency toward omitting intertextual references in her translation. Yeğınobalı's tendency towards omitting allusions is quite in conformity with one of the arguments proposed by Leppihalme, whose views seem to offer a justification for the use of this strategy. Based on Leppihalme's strategies for rendering an allusion as an intertextual echo, one can conclude that it is not possible to single out a particular translation strategy that works in all cases - one that helps the translator render an allusion in such a way that it makes sense to the audience of a different culture. Leppihalme argues that an allusion in the source text that is not a product of the target culture may fail to convey the sense of the allusion, if it is preserved in the target text. In this case, the allusion may sound obscure and confusing rather than communicating a clear message to the target reader. On the other hand, the translator's inclination towards using the strategy of omission in a given context will be acceptable if s/he is convinced that, with the exception of omission, no other strategy will be appropriate in that context. When dealing with intertextual elements, Denissova suggested a target-oriented strategy in which the translator must try to search for possibilities to render the intertextual element in some way, so that the reader will have little difficulty understanding the meaning and implications of the intertextual reference. To do so, the translator should use the discourse of the target language and take into consideration the specific features of the target culture. Though Aslı Biçen generally tended to keep faithful to the source text, she did not totally lose sight of the need to render intertextual elements in such a way that the target reader will have no difficulty understanding their meanings and implications. Notably, Biçen sometimes added detailed explanations to further clarify intertextual elements - e.g. footnotes - or re-created the intertextualities to adapt them to the target culture. When doing so, she used a language that sounds quite familiar to target readers to make sure that the allusion makes sense to them. This strategy, which aims to make intertextual elements familiar to the target reader, is quite in line with Denissova's strategy of 'clarification', in the sense that it is used to help the reader gain full insight into the meaning and implications of intertextuality.

Considering the theoretical background behind the translations of intertextuality in these three novels, one can argue that the optimum strategy would be to follow Venuti's strategy of 'foreignization', which is based on the argument that, in translating

intertextuality, the linguistic and cultural context of the source text must be retained as much as possible. In this dissertation, an attempt has been made to establish some sort of connection between Venuti's concept of visibility, which centers on the strategy of foreignization, and the advantages to applying this strategy to the rendering of postmodern historical novels that abound in intertextual elements.

Hence, the second research question of the study - *'What is the connection between Venuti's argument that the translator should become more 'visible' and the postmodern notion that the reader should be made to take an active role in interpreting the text as well as intertextual references in it?'* - remains to be answered: The tendency toward reflecting the foreignness of intertextuality in the source text serves to minimize the risk of widening the gap between the original work and the translation itself. A translator who is keen on being guided by the norms of the source culture will have foregrounded the cultural significance of the intertextual element as an integral part of the source culture. Thus, s/he is able to get readers actively involved in the reading process by stimulating their curiosity to find out the connotations of the intertextual elements used in the original text. In postmodern fiction, the notion of active reader replaces the traditional idea that the writer is the only authority in a literary work. The writer of a postmodern text expects readers to assume an active role in the process of reading, letting them take part in the narration and present their comments on the text. A text ceases to be regarded as the source of meaning and turns into an 'intertextual space' in which several elements are 'combined, absorbed and transformed'. Such a wide range of culture-bound intertextual references presupposes the presence of a reader who is in a position to interpret the sense underlying the codes that s/he has identified. As a matter of fact, in recent years, literary studies have come to focus primarily on readers, considering them to be real producers of the text. Here, there is a close relationship between Venuti's argument that the translator should become more 'visible' and the postmodern notion that the reader should be made to take an active role in interpreting the text. In this regard, neither 'elite' nor 'popular' readers should see translation as a simple process of transferring a given message in the foreign text to the target text. Readers should bear in mind that translation is actually an act of 'interpretation' through which the source text is imitated. Readers should also remember that translation is a process by which textual features of the foreign text are subjected to modifications due to the cultural and historical position of the translator. According to Venuti, if a reading practice is conducted without considering these modifications, the translation will be doomed to be invisible, no matter

what kind of discursive strategies the translator uses or how much the reader knows about the subject. Based on Venuti's views on rendering intertextuality, one can note that a significant aspect of his foreignization strategy has to do with the interpretation of the translated text by readers. Venuti argues that the foreignization method can be effective only if readers demonstrate an effort and are trained enough to understand the linguistic and cultural differences inherent in the translated text. In this context, Venuti's emphasis on readers can be linked with the postmodern way of thinking, in which readers are given freedom to bring their interpretations to the text.

In response to the last research question '*Based on Venuti's approach to intertextuality, does the attempt to translate intertextual references through the use of paratextual elements such as additions and annotations result in any loss of meaning?*', one may point out that by offering some sort of clarification for intertextual references, the translator can deprive the reader of the pleasure of discovering the underlined meaning of an intertextual reference. Robert S. Miola argues that translation, as one of the seven categories of intertextuality, indicates an 'impossibility'. Hence, losses are inevitable when translating the sense and implications of intertextuality. In line with Miola's argument, Venuti emphasizes the impossibility of producing an equivalent effect in the translation of intertextuality. Venuti argues that if the translator attempts to establish equivalences through some kind of intertextual relation with the source text; however, s/he faces the risk of widening the gap between the original work and the translation itself while substituting elements of the target culture for those of the foreign culture. In order to compensate for the loss of intertextuality in the source text, the translator can use paratextual devices such as an introductory essay or annotation, through which the cultural context and linguistic structure of the intertextual element can be preserved. However, Venuti argues that when the translator tries to make such additions, her/his efforts will be ultimately fruitless as the product will sound more like a commentary than a translation. In this case, what the translator does is of little practical value and this procedure diminishes the effect of intertextuality on the target reader.

To conclude, this study has aimed to contribute to the translation studies by establishing a connection between the translator's being a more visible figure in the process and readers' becoming actively involved in the process of understanding intertextual references, deriving their own meanings from the text by using their own background knowledge and experience. Furthermore, the translator expects readers to feel curious about the intertextual element and to search for its meanings and connotations on their own. Hence, it can be suggested for further research that in translating postmodern historical novels, which abound in intertextual references, it would be a good idea to follow Lawrence Venuti's strategy of preserving to the maximum extent possible linguistic and cultural features of intertextual elements as they appear in the original text.



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APPENDICES

APPENDIX 1. INTER-CODER RELIABILITY FORM

This study aims to find out the translation strategies used in the rendering of intertextual elements in three postmodern historical novels: *The French Lieutenant's Woman*, *Ragtime*, and *The English Patient*, translated into English as *Fransız Teğmenin Kadını* and *Askerin Kadını*; *Caz Dönemi* and *Çirkef*; and *İngiliz Casus* and *İngiliz Hasta*, respectively. For the analysis of the strategies used in the translation of intertextuality in the novels under discussion, two coders were sent an inter-coder reliability form, involving 47 of the 187 intertextual references. Then, the coders were asked to find out what kind of strategy was employed (Lawrence Venuti, Galina Denissova or Ritva Leppihalme's) for each of the 47 specific intertextual elements randomly selected from the study. Based on the translations made, an attempt has been made to identify the translators' basic orientations - whether they adopted a source-oriented or target-oriented approach.

After an independent evaluation on the part of each coder to determine the translation strategies employed in 47 intertextual elements in the novels, the three coders discussed their results at an online meeting. In the discussion, the rate of agreement reached 100%, with each coder having marked the same answer to find out the basic inclinations of the translators - whether they followed a source-oriented or target-oriented approach.

Table 1. Intertextual Elements and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını*

No	The French Lieutenant's Woman	<i>Fransız Teğmenin Kadını</i> (FTK)	<i>Askerin Kadını</i> (AK)	Coder 1	Coder 2	Coder 3
1	With the form conforming duly, Senseless what it meaneth truly, Go to church—the world require you, To balls—the world require you too, And marry—papa and mama desire you, And your sisters and schoolfellows do (Fowles, 1970: 63).	Yerli yerinde yol yordam arama bunda bir anlam Git kiliseye – herkes bekler bunu senden Baloyu da ihmal etme – bunu da bekler herkes senden Evlen – annen baban böyle ister Okul arkadaşların ve kardeşler (Biçen, 1995: 65)	Not translated	Preservation (FTK) -----Omission (AK)	Preservation(FTK) -----Omission (AK)	Preservation (FTK) -----Omission (AK)
2	'Oh! no, what he!' she cried in scorn, 'I woulden gi'e a penny vor'n; The best ov him's outzide in view; His cwoat is gay enough, 'tis true, But then the wold vo'k didden bring En up to know a single thing...' (Fowles, 1970: 63).	Not translated	Not translated	Omission (FTK) -----Omission (AK)	Omission (FTK) -----Omission (AK)	Omission (FTK) -----Omission (AK)
3	We have paid our homage to... Neptune . He will forgive us if we now turn our backs on him (Fowles, 1970: 11).	... Neptün 'e sadakatimizi gösterdik. Artık ona sırtımızı dönsek bizi bağışlar herhalde (Biçen, 1995: 10)	... deniz tanrısı Neptün 'e yeterince saygımızı gösterdik. Artık kendisine sırtımızı çevirirsek bizi bağışlar, sanıyorum (Yeğinobalı, 1972: 11).	Preservation /Retention (FTK) ----- Retention / Explication (AK)	Preservation /Retention (FTK) ----- Retention / Explication (AK)	Preservation /Retention (FTK) ----- Retention / Explication (AK)
4	Mrs. Poulteney saw herself as a pure Patmos in a raging ocean of popery (Fowles, 1970: 33).	Bayan Poulteney kendini papalık sisteminin çalkantılı deryasında saf bir Batnaz adası* olarak görüyordu (Biçen, 1995: 35). *Bu adaya sürgün edilen Aziz Yuhanna'nın Apokalips metnini burada yazdığı söylenir. (ç.n.)	Not translated	Retention /Explication (FTK) ----- Omission (AK)	Retention/ Explication (FTK) ----- Omission (AK)	Retention /Explication (FTK) ----- Omission (AK)
5	Furthermore, it chanced, while she was ill, that Mrs. Fairley, who read to her from the Bible in the evenings, picked on the parable of the widow's mite (Fowles, 1970: 24).	Dahası tesadüfen, o hastayken akşamları ona İncil okuyan Bayan Fairley "az veren candan, çok veren maldan" kıssasını seçti bir gün (Biçen, 1995: 24).	Not translated	Domestication /Adaptation (FTK) ----- Omission (AK)	Domestication /Adaptation (FTK) ----- Omission (AK)	Domestication /Adaptation (FTK) ----- Omission (AK)

Table 1. (continued) Intertextual Elements and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını*

6	She did not create in her voice, like so many worthy priests and dignitaries, asked to read the lesson, an unconscious alienation effect of the Brechtian kind (“This is your mayor reading a passage from the Bible”) but the very contrary: she spoke directly of the suffering of Christ, of a man born in Nazareth, as if there was no time in history, almost, at times, when the light in the room was dark, and she seemed to forget Mrs. Poulteney’s presence, as if she saw Christ on the Cross before her. One day she came to the passage <i>Lama, lama, sabachthane me</i>; and as she read the words she faltered and was silent (Fowles, 1970: 51).	Birçok saygıdeğer rahip ve önemli kişinin istediği gibi kıssayı okurken Brecht tarzı bilinçdışı bir yabancılaştırma etkisi (“İncil’den bir bölüm okuyan belediye başkanımız”) yaratmıyordu sesiyle, tam aksine; Nasıra’da doğmuş bir adam olan İsa’nın çektiği acıyı anlatıyordu doğrudan doğruya, sanki aradan zaman geçmemiş gibi, bazen karşısında çarmıha gerilmiş İsa’yı görüyormuşçasına unuttuyordu Bayan Poulteney’in varlığını, hele oda karanlıksa. Bir gün <i>Lama, lama sabachthane me</i> bölümüne geldi; kelimeleri okurken kekeleyip sustu (Biçen, 1995: 57).	İsanın çilelerini, aradan hiç zaman geçmemiş gibi bir okuyuşu vardı. Bazan, oda loşluk içindeyken, hanımının varlığını bile unutmuş da çarmıha gerilmiş İsa’yı, karşısında görüyor sanırdınız. Bir keresinde İncili okurken sesi titreyip sustu (Yeğinobalı, 1972: 75-76).	Foreignization (FTK) ----- Omission (AK)	Foreignization (FTK) ----- Omission (AK)	Foreignization (FTK) ----- Omission (AK)
7	But this is preposterous? A character is either “real” or “imaginary”? If you think that, <i>hypocrite lecteur</i>, I can only smile. You do not even think of your own past as quite real; you dress it up, you gild it or blacken it, censor it, tinker with it ... fictionalize it, in a word, and put it away on a shelf—your book, your romanced autobiography. We are all in flight from the real reality. That is a basic definition of <i>Homo sapiens</i> (Fowles, 1970: 82).	Ama bu akıl almaz bir şey değil mi? Bir karakter ya “gerçek” tir ya da “hayal ürünü” değil mi? Eğer böyle düşünüyorsanız, hypocrite lecteur,* gülmekle yetineceğim. Kendi geçmişinizin bile tam olarak gerçek olduğunu düşünmezseniz; onu giydirirsiniz, yıldızlar ya da kara çalarsınız, kimi yerlerini kesip atarsınız, kusurlarını düzeltirsiniz... tek kelimeyle onu kurgularsınız ve rafa kaldırırsınız: siizn kitabınız, sizin romantik otobiyografiniz. Hepimiz gerçek gerçeklikten kaçırız. Bu <i>Homo sapiens</i>’in temel tanımıdır (Biçen, 1995: 93-94).*(Fr.) İkiyüzlü okur. Baudelaire’in bir şiirinden. (ç.n.)	Not translated	Foreignization Explication (FTK) ----- Omission (AK)	Foreignization Explication (FTK) ----- Omission (AK)	Foreignization Explication (FTK) ----- Omission (AK)

Table 1. (continued) Intertextual Elements and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını*

8	At Westminster only one week before John Stuart Mill had seized an opportunity in one of the early debates on the Reform Bill to argue that now was the time to give women equal rights at the ballot box. His brave attempt (the motion was defeated by 196 to 73, Disraeli , the old fox, abstaining) was greeted with smiles from the average man, guffaws from Punch (one joke showed a group of gentlemen besieging a female Cabinet minister, haw haw haw) ... (Fowles, 1970: 95).	Daha bir hafta önce Westminster'da, Reform paketinin ilk tartışmaları sırasında, John Stuart Mill , kadınlara eşitlik ve oy hakkı verme zamanının geldiğini savunmuştu. Bu cesur girişime (... yaşlı tilki Disraeli çekimser kalmıştı) sokaktaki adam bırıltı (bir kadın kabine başbakanının etrafını sarmış bayları gösteriyordu karikatürlerden biri, hah hah hah)... (Biçen, 1995: 110).	Daha bir hafta önce Westminster'de John Stuart Mill bir fırsatını bularak, kadınlara oy kullanma hakkının verilmesinin tam sırası olduğunu söylemişti. ... (Disraeli olacak koca tilki çekimser kalmıştı). Mill'in bu yürekli çıkışını sokaktaki adam bırıltı altından gülererek karşıladı (Yeğinobalı, 1995: 141).	Preservation / Retention (FTK)	Preservation / Retention (FTK)	Preservation / Retention (FTK)
9	" Gosse was here a few years ago with one of his parties of winkle-picking <i>bas-bleus</i> . Have you read his <i>Omphalos</i> ?" (Fowles, 1970: 131).	"Birkaç yıl önce, Gosse bir grup kabuk koleksiyoncusu <i>bas-bleus</i> * ile birlikte buraya gelmişti. Omphalos 'u okudunuz mu?" (Biçen, 1995: 150). *(Fr.) Yazarlık taslayan kadın. (ç.n)	Not translated	Preservation / Retention /Explication (FTK) Omission (AK)	Preservation / Retention /Explication (FTK) Omission (AK)	Preservation / Retention /Explication (FTK) Omission (AK)
10	Because he was a Pontius Pilate, and worse than he, not only condoning the crucifixion but encouraging, nay, even causing - ... (Fowles, 1970: 189).	Çünkü Pontius Pilate * gibiydi, hatta ondan daha da kötü, onun çarmıha gerilmesine sadece seyirci kalmamış, bunu desteklemişti de, hatta bu hükmün verilmesine neden olan olaylara zemin hazırlamıştı (Biçen, 1995: 218-219). *Eski Roma'da bir maliye memuru. İstemeye istemeye de olsa, İsa'yı çarmıha germeleri için Yahudilere vermişti. (ç.n.)	Not translated	Preservation / Retention /Explication (FTK) Omission (AK)	Preservation / Retention /Explication (FTK) Omission (AK)	Preservation / Retention /Explication (FTK) Omission (AK)

Table 1. (continued) Intertextual Elements and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını*

11	Now all this is the great and timeless relevance of the New Testament myth of the Temptation in the Wilderness (Fowles, 1970: 234).	Bütün bunlar, İncil'deki Çölde Baştan Çıkma mitinin hala ne kadar geçerli olduğunu, hep de geçerli olacağını gösteriyor (Biçen, 1995: 271)	Çölde Şeytanın İsa'yı doğru yoldan çıkarmağa çalışmak için parlak tekliflerde bulunmasının öyküsü işte bu yüzden hep geçerli olagelmıştır ve dünya durdukça geçerli olacaktır (Yeğinobalı, 1972: 350).	Preservation / Retention (FTK) ----- Explication (AK)	Preservation / Retention (FTK) ----- Explication (AK)	Preservation / Retention (FTK) ----- Explication (AK)
12	'Now, am I not kind to bring you here? And look.' She led him to the side of the rampart, where a line of flat stones inserted sideways into the wall served as rough steps down to a lower walk. 'These are the very steps that Jane Austen made Louisa Musgrove fall down in <i>Persuasion</i> .' (Fowles, 1970: 13).	"Ne dersin, seni buraya getirmekle iyi etmemiş miyim?" Şuraya bak." Duvara yanlamasına sokulmuş yassı taşların aşağı inen kaba saba bir merdiven oluşturduğu yere Charles'ı. " Jane Austen'in İkna romanında Louisa Musgrove'u düşürttüğü basamaklar bunlar işte." (Biçen, 1995: 12).	Genç kız, "Söyle bakalım, seni buraya getirmekle iyi etmemiş miyim?" diye sordu. "Şuraya bak." Erkeği duvarın kıyısına doğru götürdü. Burada, duvara yanlılığına sokulmuş bir sıra yassı taş, mendireğin bir aşağı katına inen kaba saba bir merdiven meydana getiriyordu. " Jane Austen'in Persuasion romanında Louisa Murglove'nin ayağı takılıp düştüğü basamaklar bunlar işte!" (Yeğinobalı, 1972: 14).	Preservation (Literal Translation) / Retention (FTK) ----- Preservation (Original form) /Retention/ (AK)	Preservation (Literal Translation) / Retention (FTK) ----- Preservation (Original form) /Retention/ (AK)	Preservation (Literal Translation) / Retention (FTK) ----- Preservation (Original form) /Retention/ (AK)
13	... but there seemed to Charles something rather <i>infra dig.</i> —and something decidedly too much like hard work and sustained concentration... (Fowles, 1970: 18)	... ama Charles'a göre yazarlık bir <i>infra dig</i> *; sıkı çalışma ve yoğun ilgi gerektiren bir şeydi (Biçen, 1995: 19). *(Fr.) Tenezzül edilmez	Ne var ki oturup kitap yazmak Charles'e sürekli ve yoğun uğraşı gerektiren, kendini iyice vermek isteyen ağır bir iş gibi geldi (Yeğinobalı, 1972: 23).	Preservation (Original form) /Explication (FTK) ----- Omission (AK)	Preservation (Original form) /Explication (FTK) ----- Omission (AK)	Preservation (Original form) /Explication (FTK) ----- Omission (AK)
14	When he returned to London he fingered and skimmed his way through a dozen religious theories of the time, but emerged in the clear (voyant trop pour nier, et trop pen pour s'assurer)* (Fowles, 1970: 18)	Londra'ya döndüğünde zamanın dini kuramlarını şöyle bir gözden geçirdi; ama sonunda (voyant trop pour nier, et trop pen pour s'assurer)* (Biçen, 1995: 18). *(Fr.) İnkâr edemeyecek kadar çok, ikna olamayacak kadar az şey gören. (ç.n.)	Londroya döndüğü zaman günün bir sürü dinsel varsayımlarını üstün körü karıştırıp gözden geçirdi ve sonunda... (Yeğinobalı, 1972: 22).	Preservation (Original form) /Explication (FTK) ----- Omission (AK)	Preservation (Original form) /Explication (FTK) ----- Omission (AK)	Preservation (Original form) /Explication (FTK) ----- Omission (AK)

Table 1. (continued) Intertextual Elements and Their Translations in *Fransız Teğmenin Kadını* and *Askerin Kadını*

15	Now this was all very well when it came to new dresses and new wall hangings, but there was one matter upon which all her <i>bouderies</i> and complaints made no impression (Fowles, 1970: 28).	İş sadece elbiseler ve duvar süsleriyle kalsa mesele yoktu; ama tek bir konuda genç kızın hiçbir <i>bouderie’ler*</i> ve şikâyetleri sökmüyordu (Biçen, 1995: 29). *(Fr.) Surat asma, somurtma	İş yalnızca yeni duvar perdeleri ve yeni giysilerle kalsa, bir diyecek yoktu. Ama tek bir konuda genç kızın hiçbir <i>dudak sarkıtması</i> ana babasını yumuşatamıyordu (Yeğınobalı, 1972: 39).	Preservation (Original form) /Explication (FTK) ----- Domestication (Artistic Equivalence) (AK)	Preservation (Original form) /Explication (FTK) ----- Domestication (Artistic Equivalence) (AK)	Preservation (Original form) /Explication (FTK) ----- Domestication (Artistic Equivalence) (AK)
16	Now if any maid had dared to say such a thing to Mrs. Poulteney, the <i>Dies Irae</i> would have followed (Fowles, 1970: 35).	Eğer hizmetçilerden biri Bayan Poulteney’e böyle bir şey söylemeye cüret etseydi, sonuç <i>Dies Irae*</i> olurdu (Biçen, 1995: 37). *(Lat.) Mahşer Günü. Bu günü anlatan, cenaze törenlerinde okunan dörtlük.	Eğer böyle bir şeyi bir hizmetçi bulunsaydı, hiç kuşkusuz kıyamet kopardı (Yeğınobalı, 1972: 52).	Preservation (Original form) /Explication (FTK) ----- Domestication (Artistic Equivalence) (AK)	Preservation (Original form) /Explication (FTK) ----- Domestication (Artistic Equivalence) (AK)	Preservation (Original form) /Explication (FTK) ----- Domestication (Artistic Equivalence) (AK)
17	It is not that amateurs can afford to dabble everywhere; they ought to dabble everywhere, and damn the scientific prigs who try to shut them up in some narrow <i>oubliette</i> (Fowles, 1970: 45).	Amatörler her şeye burunlarını sokabilirler demiyorum, sokmaları diyorum; onları dar bir <i>oubliette’e*</i> kapatmak isteyen bilimsel ukalaların da canı cehennem (Biçen, 1995: 49). *(Fr.) Kuyulu zindan.	Not translated	Preservation (Original form) /Explication (FTK) ----- Omission (AK)	Preservation (Original form) /Explication (FTK) ----- Omission (AK)	Preservation (Original form) /Explication (FTK) ----- Omission (AK)

Table 2. Intertextual Elements and Their Translations in *Caz Dönemi* and *Çirkef*

No	Ragtime	<i>Caz Dönemi</i> (CD)	<i>Çirkef</i> (Ç)	Coder 1	Coder 2	Coder 3
18	Freud arrived in New York on the Lloyd liner George Washington . He was accompanied by his disciples Jung and Ferenczi , both some years his junior. They were met at the dock by two more younger Freudians, Drs. Ernest Jones and A. A. Brill A piano violin duo played Liszt's Hungarian Rhapsody (Doctorow, 1975: 41).	Freud , Amerika'ya Lloyd'un George Washington gemisiyle geldi. İkisi de kendinden birkaç yaş küçük çömezleri Jung ve Ferenczi ile birlikte. Rıhtımda iki daha da genç Freud yanlısı karşıladı onları. Dr. Ernest Jones ile A. A. Brill Bir piyanokeman ikilisi, Liszt'in Macar Rapsodisi 'ni çalıyordu (Uyar, 2000: 37).	Freud , New York'a Lloyd Şirketinin yolcu gemilerinden George Washington ile gelmişti. Kendisinden bir kaç yaş küçük olan öğrencileri Jung ve Ferenczi 'yi de yanında getirmişti. Onları rıhtımda Freud yanlısı ve hayranı Dr. Ernest Jones ve A. A. Brill adında iki genç karşıladı. ... Bir piyano ve kemandan oluşan ikili, Liszt'in Macar Rapsodisi 'ni çalıyordu (Bergin, 1976: 40).	Preservation / Retention/ Literal Translation (CD) ----- Preservation / Retention/ Literal Translation (Ç)	Preservation / Retention/ Literal Translation (CD) ----- Preservation / Retention/ Literal Translation (Ç)	Preservation / Retention/ Literal Translation (CD) ----- Preservation / Retention/ Literal Translation (Ç)
19	In New York City the papers were full of the shooting of the famous architect Stanford White by Harry K. Thaw , eccentric scion of a coke and railroad fortune. Harry K. Thaw was the husband of Evelyn Nesbit , the celebrated beauty who had once been Stanford White's mistress. ... She happened once to meet Emma Goldman , the revolutionary (Doctorow, 1975: 5).	New York City'deki gazeteler, ünlü mimar Stanford White 'in, koladan ve demiryolundan servet yapmış bir ailenin uçuk veliahtı Harry K. Thaw tarafından vuruluşu haberleriyle doluydu. Harry K. Thaw, bir zamanlar Stanford White'in metresi olan dillere destan güzel Evelyn Nesbit 'in kocasıydı. ... Bir kerecik devrimci Emma Goldman 'la –devrimciyle- karşılaşacak oldu (Uyar, 2000: 14).	New York kentinde, gazeteler, ünlü Mimar Stanford White 'in yarı deli bir demiryolu ve kömür kralı olan Harry K. Thaw tarafından vurulmasına ilişkin haberlerle doluydu. Harry K. Thaw , Evelyn Nesbit 'in, yani bir zamanlar Stanford White'in metresi olan ünlü dilberin metresi olan ünlü dilberin kocasıydı. ... Nasılsa, devrimci Emma Goldman ile de bir kez karşılaşmıştı (Bergin, 1976: 12-13)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation / Retention(CD) ----- Preservation/ Retention (Ç)
20	The next morning, after a champagne breakfast with the press, the men of Peary 's polar expedition cast off the lines and their sturdy little ship, the Roosevelt , backed out of her berth into the East River (Doctorow, 1975: 15).	Ertesi sabah, basına açık şampanyalı sabah kahvaltısından sonra Peary 'nin Kutup seferine katılanlar, palamarları çözdüler ve küçük, kunt gemileri Roosevelt , rıhtımdan geri geri çıkıp Doğu Irmağı'na yöneldi (Uyar, 2000: 20).	Peary 'nin kutup seferine katılanlar, ertesi sabah basın mensuplarıyla şampanyalı sabah kahvaltısı yaptıktan sonra palamarları çözdüler ve 'Roosevelt' adlı dayanıklı gemi, iskeleden ayrılp Doğu Irmağına yöneldi (Bergin, 1976: 19).	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation / Retention(CD) ----- Preservation/ Retention (Ç)

Table 2. (continued) Intertextual Elements and Their Translations in *Caz Dönemi* and *Çirkef*

21	... the time in our history when the morose novelist Theodore Dreiser was suffering terribly from the bad reviews and negligible sales of his first book, <i>Sister Carrie</i> (Doctorow, 1975: 30).	... o yıllarda, tarihimizin somurtkan romancısı Theodore Dreiser , ilk kitabı <i>Sister Carrie</i> 'nin aldığı kötü eleştirilere ve çok düşük satışına büyük acı duyarak katlanıyordu (Uyar, 2000: 29).	... tarihimizde huysuz romancı Theodore Dreiser 'in ilk romanı <i>'Sister Carrie</i> 'nin (Kız Kardeş Carrie) kötü eleştirilere uğradığı ve satışının az olduğu günlerdi (Bergin, 1976: 31).	Preservation (Original form) /Retention (CD) ----- Preservation (Original form) /Literal translation /Retention (Ç)	Preservation (Original form) /Retention (CD) ----- Preservation (Original form) /Literal translation /Retention (Ç)	Preservation (Original form) /Retention (CD) ----- Preservation (Original form) /Literal translation /Retention (Ç)
22	On Mother's bedside table was a volume entitled <i>The Ladies' Battle</i> by Molly Elliot Seawell (Doctorow, 1975: 127).	Anne'nin başucu sehpasında Molly Elliot Seawell 'in yazdığı <i>Kadınların Savaşı</i> adlı kitap duruyordu (Uyar, 2000: 89).	Annenin başucundaki komidinin üzerinde Molly Elliot Seawell 'in yazdığı <i>'Hanımların Savaşı'</i> adlı bir kitap duruyordu (Bergin, 1976: 104).	Preservation /Retention /Literal Translation (CD) ----- Preservation /Retention /Literal Translation (Ç)	Preservation /Retention /Literal Translation (CD) ----- Preservation /Retention /Literal Translation (Ç)	Preservation /Retention /Literal Translation (CD) ----- Preservation /Retention /Literal Translation (Ç)
23	Pierpont Morgan was that classic American hero... He had once arranged a loan to the United States Government that had saved it from bankruptcy. He had single-handedly stopped the panic of 1907 by arranging for the importation of one hundred million dollars in gold bullion. ... His favorite story in literature was a tale of Nathaniel Hawthorne 's entitled " <i>The Birthmark</i> ,"... (Doctorow, 1975: 158-159).	Pierpont Morgan , klasik Amerikan kahramanıydı... Bir keresinde Amerika Birleşik Devletleri Hükümeti'ne verdiği ödünç parayla hükümeti iflastan kurtarmıştı. 1907 paniğini , yüz milyon dolarlık altın külçe dışalımını ayarlayarak tek başına durdurmuştu. ... Edebiyatta en sevdiği öykü, Nathaniel Hawthorne 'un " <i>Doğum Damgası</i> "ydı... (Uyar, 2000: 110-111).	Pierpont Morgan , o klasik Amerikan kahramanıydı... Bir tarihte Amerikan Hükümetine de borç vermiş, onu bataktan kurtarmıştı. 1907 paniğini de bir milyon dolar değerinde külçe altın ithalini sağlayarak tek başına geçiştirmişti. ... Edebiyatta da en fazla beğendiği, Nathaniel Hawthorne 'un " <i>Doğum Simgesi</i> " adını taşıyan öyküydü (Bergin, 1976: 126-127).	Preservation /Retention /Literal Translation (CD) ----- Preservation /Retention /Literal Translation (Ç)	Preservation /Retention /Literal Translation (CD) ----- Preservation /Retention /Literal Translation (Ç)	Preservation /Retention /Literal Translation (CD) ----- Preservation /Retention /Literal Translation (Ç)

Table 2. (continued) Intertextual Elements and Their Translations in *Caz Dönemi* and *Çirkef*

24	It had met in support of the Mexican Revolution What seemed to have happened was that the Mexican peons had spontaneously revolted against Diaz the President of Mexico for the past thirty-five years. ... She described one Emiliano Zapata , a simple farmer of the Morelos district who had turned revolutionary because he had no choice (Doctorow, 1975: 191-192).	Meksika Devrimi 'ni desteklemek amacıyla toplanmıştı. ... Galiba, son otuz beş yıldır Meksika Başkanlığı'nı yürüten Diaz 'a karşı Meksikalı işçiler , birdenbire ayaklanmışlardı... Goldman, Emiliano Zapata diye birinden söz ediyordu, Morelos Bölgesi'nden bu basit çiftçi, başka bir çözüm bulamadığı için devrimci olmuştu (Uyar, 2000: 130-131).	Meksika Devrimini desteklemek amacıyla düzenlenmişti. ... Galiba Meksikalı Peon 'lar (efendilerine olan borçlarını ödeyinceye kadar köle gibi çalışan köylüler) tam otuz beş yıldan beri kendiliklerinden Meksika Cumhurbaşkanı Diaz 'a karşı ayaklanmayı sürdürüyorlardı. ... Kadın Emiliano Zapata adında birinden başka hiçbir çaresi kalmadığı için devrimci olan Morelos'lu çiftçiden söz etti (Bergin, 1976: 150).	Preservation /Retention /Artistic Equivalence (CD) ----- Preservation /Retention /Explication (Ç)	Preservation /Retention /Artistic Equivalence (CD) ----- Preservation /Retention /Explication (Ç)	Preservation /Retention /Artistic Equivalence (CD) ----- Preservation /Retention /Explication (Ç)
25	In the clear blue light of the moon he heard from a native guide of the wisdom given to the great Osiris that there is a sacred tribe of heroes, a colony from the gods who are regularly born in every age to assist mankind (Doctorow, 1975: 163).	Ayın duru, mavi ışığının altında bir yerli kılavuzdan, yüce Osiris 'in kutsal bir kahramanlar aşireti, insanlığa yardım için düzenli olarak her çağda doğan bir tanrılar kolonisi hakkında aydınlatıldığını öğrendi (Uyar, 2000: 113).	Ay ışığının o duru mavi aydınlığında, bir yerli rehberden büyük Osiris 'e armağan edilen bilgeliği, her dağda insanlığa yardımcı olmak için yaratılan kutsal bir kahramanlar kabilesinin varlığını öğrendi (Bergin, 1976: 129).	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)
26	... he (Morgan) had studied photographs of the automobile manufacturer and had seen an extraordinary resemblance to Seti I , the father of the great Ramses and the best-preserved mummy to have been unearthed from the necropolis of Thebes in the Valley of the Kings (Doctorow, 1975: 163).	Otomobil yapımıcısının fotoğraflarını gözden geçirmiş, Büyük Ramses'in babası, Krallar Vadisi'ndeki Tebai Gömütlüğü 'nden kazıyla çıkarılmış en iyi korunmuş mumya I. Seti ile aralarında olağanüstü bir benzerlik bulmuştu (Uyar, 2000: 113).	Morgan, otomobil yapımıcısının fotoğraflarını incelemiş ve Firavun Büyük Ramses'in babası Birinci Seti 'ye, Krallar Vadisi'nde Tep kenti kalıntılarından çıkarılan en iyi korunmuş mumyanın sahibine ne kadar benzediğini şaşarak görmüştü (Bergin, 1976: 129-130).	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)

Table 2. (continued) Intertextual Elements and Their Translations in *Caz Dönemi* and *Çirkef*

27	The militia were in constant attendance, as well as plainclothesmen of the Secret Service which had been commissioned to protect presidents and vice-presidents by Theodore Roosevelt after the assassination of President McKinley . As a matter of fact Roosevelt had come out of retirement this season to run against his old friend Taft . Wilson was the Democratic candidate, Debs the Socialist... New York City's mayor, William J. Gaynor , had been bloodied by an assassin's bullets not too long before (Doctorow, 1975: 218-219).	Başkan McKinley suikastından sonra Başkan Theodore Roosevelt tarafından başkanlarla başkan yardımcılarını korumakla görevlendirilen sivil polisler de iş başındaydı. Aslına bakılırsa bu dönemde Roosevelt yine ortaya çıkmış, eski dostu Taft 'a karşı adaylığını koymuştu. Demokratlar'ın adayı Wilson 'dı. Debs , Sosyalistlerin adayıydı... New York kenti valisi William J. Gaynor 'ın bir suikastçının kurşunlarıyla kana bulanmasının üstünden de çok geçmemişti daha (Uyar, 2000: 147-148).	Başkan McKinley 'in bir suikaste kurban gitmesinden sonra Theodore Roosevelt, Başkanların ve Başkan yardımcılarının gizli servis tarafından korunmasını istemişti. İşin garibi, Roosevelt bu mevsimde eski dostu Taft 'a rakip olarak seçim kampanyasına katılmak için inzivadan çıkmıştı. Wilson demokratların, Debs sosyalistlerin adayıydı.. ... New York Valisi William J. Gaynor da daha kısa bir süre önce bir katilin kurşunlarıyla kanlar içinde yere serilmişti (Bergin, 1976: 169-170).	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)
28	At this time in history Jacob Riis , a tireless newspaper reporter and reformer, wrote about the need of housing for the poor (Doctorow, 1975: 20).	Tarihin bu döneminde Jacob Riis , yılmak bilmez bir gazete muhabiri ve reformcu, yoksulları barındırma gereksinimi üstüne yazıyordu (Uyar, 2000: 23).	Tarihin bu döneminde, Jacob Riis adında yorulmak bilmeyen bir gazete muhabiri ve reformcu, yoksulların konut sorunu hakkında bir yazı yazdı (Bergin, 1976: 23).	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)

Table 2. (continued) Intertextual Elements and Their Translations in *Caz Dönemi* and *Çirkef*

29	Here were billeted some of the forces of Francisco Villa 's Division of the North. He attached himself to them and was accepted as a <i>compañero</i> ... After the victory at Torreón , Younger Brother wore the cartridge belts crisscrossed over his chest. He was a <i>villista</i> but dreamed of going on and finding Zapata. ... The <i>campesinos</i> of the south did not like either Mexico City or the revolution of the moderates (Doctorow, 1975: 352-353).	Burada Francisco Villa 'nın Kuzey Tümeni'nden bazı birlikler konaklıyordu. Onlara katıldı ve bir <i>compañero</i> olarak benimsendi. ... Torreón zaferinden sonra Küçük Kardeş, fişekliklerini göğsüne çaprazlama astı. Bir <i>villista</i> 'ydı, ama Zapata'yı bulmayı kuruyordu. ... Güneyin <i>campesino</i> 'ları ne Mexico City'den hoşlanmışlardı ne de ılımlıların devriminden (Uyar, 2000: 231-232).	İşte Francisco Villa 'nın kuzey birliğine bağlı bir grup asker burada üslenmişti. Küçük Erkek Kardeş de onlara katıldı. Companero (1) olarak birliğe katıldı. ... Torreón'daki zaferden sonra Küçük Erkek Kardeş de fişekliği boynuna taktı. Gerçi kendisi Villista 'ydı (2) ama yolunu sürdürüp Zapata'yı bulmak istiyordu (Bergin, 1976: 267). (1) Refakatçi (2) Villa yanlısı Güneyin <i>campesino</i> 'ları (1) Meksiko kentini de, ılımlıların devrimini de beğenmediler (Bergin, 1976: 268). (1) Göçebe	Preservation (Original Form) /Retention (CD) ----- Preservation (Original form) /Retention/ Explication (Ç)	Preservation (Original Form) /Retention (CD) ----- Preservation (Original form) /Retention/ Explication (Ç)	Preservation (Original Form) /Retention (CD) ----- Preservation (Original form) /Retention/ Explication (Ç)
30	He drove through small towns in Georgia where in the scant shade of the trees in the squares citizens spoke of hanging the Jew Leo Frank for what he had done to a fourteen-year-old Christian girl, Mary Phagan (Doctorow, 1975: 350).	Georgia'nın küçük kasabalarından geçti, alanlardaki ağaçların seyrek gölgeleri altında kasabalılar, Yahudi Leo Frank 'i, on dört yaşındaki Hristiyan kız Mary Phagan 'a yaptığından ötürü asmaktan söz ediyorlardı (Uyar, 2000: 230).	Georgia'nın küçük kentlerinden geçti. Buralarda, ağaçların gölgelediği meydanlarda, herkes on dört yaşındaki Hristiyan kızı Mary Phagan 'a yaptığı kötülükten ötürü asılan Yahudi Leo Frank 'dan söz ediyordu (Bergin, 1976: 266).	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)	Preservation /Retention (CD) ----- Preservation /Retention (Ç)

Table 2. (continued) Intertextual Elements and Their Translations in *Caz Dönemi* and *Çirkef*

31	There were commonly in America at this time titled European immigrants, mostly impoverished, who had come here years before hoping to marry their titles to the daughters of the <i>nouveaux riches</i> (Doctorow, 1975: 300).	O dönemde Amerika'da çoğu zaman Avrupalı Göçmenler diye anılan, ülkeye yıllar önce unvanlarını, <i>nouveaux riches</i> 'in kızlarıyla evlendirme umuduyla gelmiş çoğu yoksul kimse vardı (Uyar, 2000: 198).	O dönemde Amerika'da unvan sahibi Avrupalı göçmenler vardı, bunların çoğu servetlerini kaybetmiş kişilerdi ve sırf unvanlarını buradaki <i>yeni zenginlerin</i> kızlarıyla birleştirmek için yıllar önce Amerika'ya göçetmişlerdi (Bergin, 1976: 228).	Preservation (Original form) /Retention (CD) ----- Replacement by a TL item (Ç)	Preservation (Original form) /Retention (CD) ----- Replacement by a TL item (Ç)	Preservation (Original form) /Retention (CD) ----- Replacement by a TL item (Ç)
32	... They saw <i>Around the World in 80 Days</i> They saw <i>Dr. Jekyll and Mr. Hyde</i> . But the real excitement was in the attractions the adults would not dream of patronizing: the freak shows, the penny arcades, the <i>tableaux vivants</i> (Doctorow, 1975: 302-303).	<i>80 Günde Devr-i Âlem</i> 'i gördüler. ... <i>Dr. Jekyll ve Mr. Hyde</i> 'i gördüler. Ama asıl heyecan, yetişkinlerin el atmayı akıllarından bile geçirmedikleri çekici numaralardaydı: ucube gösterileri, <i>tableaux vivant</i> 'lar (Uyar, 2000: 199).	' <i>Seksen Günde Devriâlem</i> 'i gördüler. ... <i>Dr. Jekyll ve Mr. Hyde</i> 'i gördüler. Ama bu eğlencelerin en zevklisi büyüklerin benimsemeyi düşünmedikleri türden olanlardı: Sihirbazlık gösterileri ve <i>canlı tablolar</i> yani (Bergin, 1976: 230).	Preservation (literal translation) /Retention (original form) (CD) ----- Preservation (literal translation) / Replacement by a TL item (Ç)	Preservation (literal translation) /Retention (original form) (CD) ----- Preservation (literal translation) / Replacement by a TL item (Ç)	Preservation (literal translation) /Retention (original form) (CD) ----- Preservation (literal translation) / Replacement by a TL item (Ç)

Table 3. Intertextual Elements and Their Translations in *İngiliz Casus* and *İngiliz Hasta*

No	The English Patient	<i>İngiliz Casus</i> (İC)	<i>İngiliz Hasta</i> (İH)	Coder 1	Coder 2	Coder 3
33	With a crack of seperation, as if it were being dismantled from one single unit, she pulled out <i>The Last of the Mohicans</i> ... (Ondaatje, 1992: 11).	Rafların birinden <i>Mohikanların Sonuncusu</i> 'nu çekip çıkardı (Antmen, 1997: 23).	No change in the revised version (Antmen, 2018: 19).	Preservation (Literal translation) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)	Preservation (Literal translation) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)	Preservation (Literal translation) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)
34	... this must be Poliziano 's room. ... Poliziano - the great protégé of Lorenzo . In Florence, in Santa Trinata Church, you can see the painting of the Medicis with Poliziano in the foreground, wearing a red cloak. Brilliant, awful man. A genius who worked his way up into society. ... Savonarola came later... Poliziano translated Homer . He wrote a great poem on Simonetta Vespucci ... Paintings of her all over Florence. Died of consumption at twenty-three. He made her famous with Le Stanze per la Giostra and then Botticelli painted scenes from it. Leonardo painted scenes from it (Ondaatje, 1992: 56-57)	... burası Poliziano 'nun odası olmalı. ... Poliziano, Lorenzo 'nun himayesindeydi. Floransa'daki Santa Trinta Kilisesinde Poliziano'nun Medici 'lerle resmini görebilirsin, üzerinde kırmızı bir pelerin var. Heybetli, korkutucu bir adam. Topluma kendini kabul ettirmiş bir deha. ... Savonarola sonradan geldi. ... Poliziano Homeros 'u çevirmişti. Simonetta Vespucci üzerine muhteşem bir şiir yazdı... Floransa'nın dört bir yanında Vespucci'nin resimleri vardır. Yirmi üç yaşında veremden öldü. Poliziano onu Le Stanze per la Giostra ile meşhur etti, sonra Botticelli o şiirin bazı bölümlerini resimledi. Leonardo da öyle (Antmen, 1997: 65-66).	No change in the revised version (Antmen, 2018: 19).	Preservation (Transliteration) (Original form) /Retention (İC) ----- Preservation (Transliteration) (Original form) /Retention (İH)	Preservation (Transliteration) (Original form) /Retention (İC) ----- Preservation (Transliteration) (Original form) /Retention (İH)	Preservation (Transliteration) (Original form) /Retention (İC) ----- Preservation (Transliteration) (Original form) /Retention (İH)
35	Still holding the rope the sapper walked forward until the man swung to the right to hover in front of The Flight of Emperor Maxentius (Ondaatje, 1992: 72).	Genç asker ipe tutunarak birkaç adım daha attığında, yaşlı adam sağa kaykılarak kendini The Flight of Emperor Maxentius 'un önünde buldu (Antmen, 1997: 81).	Genç asker ipe tutunarak birkaç adım daha attığında, yaşlı adam sağa kaykılarak kendini İmparator Maksentius'un Kaçışı önünde buldu (Antmen, 2018: 77).	Preservation (Original form) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)	Preservation (Original form) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)	Preservation (Original form) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)

Table 3. (continued) Intertextual Elements and Their Translations in *İngiliz Casus* and *İngiliz Hasta*

36	“... ask me about Don Bradman . Ask me about Marmite , the great Gertrude Jekyll .” He knew where every Giotto was in Europe, and most of the places where a person could find convincing trompe l’oeil (Ondaatje, 1992: 95).	“... Don Bradman ’i sorun bana. Marmite ’i sorun, Gertrude Jekyll ’i sorun.” Avrupa’daki bütün Giotto ’ların her birinin nerede olduğunu biliyordu (Antmen, 1997: 102).	“... Don Bradman ’i sorun bana. Marmite ’i sorun, Gertrude Jekyll ’i sorun.” Avrupa’daki bütün Giotto ’ların yerini biliyordu. İşe yarar üç boyutlu resimlerin nerelerde olacağını da biliyordu (Antmen, 2018: 101).	Preservation /Retention / Omission (İC) ----- Preservation /Retention / Replacement by a TL item (İH)	Preservation /Retention / Omission (İC) ----- Preservation /Retention / Replacement by a TL item (İH)	Preservation /Retention / Omission (İC) ----- Preservation /Retention / Replacement by a TL item (İH)
37	... in the hill town north of Florence, in the arbour room that is his bedroom, he reposes like the sculpture of the dead knight in Ravenna (Ondaatje, 1992: 96).	... Floransa’nın kuzeyindeki dağ kasabasında... yatak odasında Ravennalı ölü şövalye gibi uzanmış... (Antmen, 1997: 103).	no change in the revised version (Antmen, 2018: 102).	Preservation /Retention (İC) ----- Preservation /Retention (İH)	Preservation /Retention (İC) ----- Preservation /Retention (İH)	Preservation /Retention (İC) ----- Preservation /Retention (İH)
38	“I will present you with ‘ My Romance .’” “Written in 1935 by Mr. Lorenz Hart , I believe,” muttered the Englishman (Ondaatje, 1992: 108-109).	... “ sana ‘ Romans ’ı çalacağım.” “ Lorenz Hart ’ın yazdığı 1935 tarihli şarkı değil mi o?” diye mırıldandı İngiliz (Antmen, 1997: 113).	... “önce sana ‘ My Romance ’ı çalacağım.” “ Lorenz Hart ’ın yazdığı 1935 tarihli şarkı değil mi o?” diye mırıldandı İngiliz (Antmen, 2018: 113).	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)
39	There is a painting by Caravaggio , done late in his life. David with the Head of Goliath (Ondaatje, 1992: 116).	“ Caravaggio ’nun yaşamının son yıllarında yaptığı bir resmi var. Goliath’ın Kellesini Tutan Hazreti Davud (Antmen, 1997: 122).	“ Caravaggio ’nun yaşamının son yıllarında yaptığı bir resmi var. Golyat’ın Kellesiyle Davud (Antmen, 2018: 122).	Preservation (Literal translation) /Retention /Replacement by a TL item (İC) ----- Preservation (Transliteration) (Literal translation) /Retention (İH)	Preservation (Literal translation) /Retention /Replacement by a TL item (İC) ----- Preservation (Transliteration) (Literal translation) /Retention (İH)	Preservation (Literal translation) /Retention /Replacement by a TL item (İC) ----- Preservation (Transliteration) (Literal translation) /Retention (İH)
40	It is when he is old that Narcissus wants a graven image of himself (Ondaatje, 1992: 142).	Narsisus da yaşlandığında aramıştı kendi görüntüsünün putunu (Antmen, 1997: 149).	Narcissus da yaşlandığında aramıştı kendi görüntüsünün putunu (Antmen, 2018: 148).	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)

Table 3. (continued) Intertextual Elements and Their Translations in *İngiliz Casus* and *İngiliz Hasta*

41	He used a copy of Daphne du Maurier's novel Rebecca as a code book to send messages back to Rommel on troop movements (Ondaatje, 1992: 164).	... Rommel'e ulařtırmak için Daphne du Maurier 'nin Rebecca romanını kullanıyordu (Antmen, 1997: 172).	no change in the revised version (Antmen, 2018: 171).	Preservation (Original form) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)
42	At one point he put his nose close to a volume called Raymond, or Life and Death by Sir Oliver Hodge . He found another, similar title. Pierre, or the Ambiguities (Ondaatje, 1992: 188-189).	Sir Oliver Hodge 'un yazdığı Raymond ya da Yaşam ve Ölüm adlı bir kitaba takıldı. Buna benzer bir başlık daha seçti gözleri: Pierre ya da Belirsizlikler (Antmen, 1997: 195).	no change in the revised version (Antmen, 2018: 195).	Preservation (Literal translation) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)	Preservation (Literal translation) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)	Preservation (Literal translation) /Retention (İC) ----- Preservation (Literal translation) /Retention (İH)
43	Isaiah and Jeremiah and Solomon were in the burned man's bedside book, his holy book... (Ondaatje, 1992: 294).	Yanmış adamın başucu kitabının içinde Isaiah , Jeremiah ve Solomon da vardı... (Antmen, 1997: 297).	no change in the revised version (Antmen, 2018: 305).	Preservation (Original form) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)	Preservation (Transliteration) /Retention (İC) ----- Preservation (Original form) /Retention (İH)
44	I begin my work at the time when Servius Galba was Consul. ... The histories of Tiberius, Caligula, Claudius, and Nero, while they were a power, were falsified through terror, and after their death were written under a fresh hatred (Ondaatje, 1992: 93).	Servius Galba'nın konsül olduđu bir dönemde yazmaya başlıyorum. ... Tiberius'un Caligula'nın Claudius'un ve Neron'un tarihleri, iktidarda oldukları sırada korkudan çarpıtılmıştı, ölümlerinden sonra ise yepyeni bir nefretle kaleme alındı (Antmen, 1997: 100).	no change in the revised version (Antmen, 2018: 98-99).	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)
45	Sometime a horse I'll be, sometime a hound. A hog, a headless bear, sometime a fire (Ondaatje, 1992: 115).	Bazen bir atım, bazen başsız bir ayı, bazen bir köpek, bir domuz, bir ayı, bazen bir ateş... (Antmen, 1997: 120).	no change in the revised version (Antmen, 2018: 121).	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)
46	A man shall be as rivers of water in a dry place... (Ondaatje, 1992: 257).	İnsan çöllerde nehirler gibi akacaktır... (Antmen, 1997: 262).	no change in the revised version (Antmen, 2018: 270).	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)

Table 3. (continued) Intertextual Elements and Their Translations in *İngiliz Casus* and *İngiliz Hasta*

47	Behold, the Lord will carry thee away with a mighty captivity, and He will surely cover thee. He will surely violently turn and toss thee like a ball into a large country (Ondaatje, 1992: 294).	Göreceksiniz, Tanrı sizi kanatları altına alacak, koruyacak sizi. Sizi bir top gibi sarıp sarmalayacak, büyük bir ülkeye yerleştirecek (Antmen, 1997: 297).	Göreceksiniz, Tanrı sizi kanatları altına alacak, koruyacak sizi. Sizi bir top gibi sarıp sarmalayacak, büyük bir ülkeye fırlatacak (Antmen, 2018: 305).	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)	Preservation (İC) ----- Preservation (İH)
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APPENDIX 2. ETHICS COMMITTEE APPROVAL FORM
(ETİK KURUL ONAY FORMU)



T.C.
 ANKARA HACI BAYRAM VELİ
 ÜNİVERSİTESİ
 Etik Komisyonu

Sayı :
 Konu : Bilimsel ve Eğitim Amaçlı

LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ MÜDÜRLÜĞÜNE

İlgi :

İlgi yazınız ile göndermiş olduğunuz, Enstitünüz Mütercim Tercümanlık Anabilim Dalı **Doktora** öğrencisi Tuba KÜMBÜL, Dr.Öğr.Üyesi Ayşe Selmin SÖYLEMEZ'in danışmanlığında yürüttüğü "*Postmodern Tarihi Romanlarda Metinlerarasılık: John Fowles'in Fransız Teğmenin Kadını, Edgar Lawrence Doctorow'un Caz Dönemi ve Michael Ondaatje'nin İngiliz Hasta adlı eserlerinin Türkçe Versiyonlarında Metinlerarası Öğelerin Çevirileri Üzerine Bir Çalışma*" adlı tez çalışması ile ilgili konu Komisyonumuzun 24.02.2021 tarih ve 02 sayılı toplantısında görüşülmüş olup,

Etik Komisyonunca onaylanan ilgilinin çalışmasının, yapılması planlanan yerlerden izin alınması koşuluyla yapılmasında etik açıdan bir sakınca bulunmadığına oybirliği ile karar verilmiş, karara ilişkin katılım listesi ve onaylanan çalışmalar ekte gönderilmiştir.

Bilgilerinizi ve gereğini rica ederim.

Ek:

- 1- Katılımcı Listesi
- 2- Onaylı Çalışma

CURRICULUM VITAE

Personal Information

Name – Surname : Tuba KÜMBÜL
Nationality : Turkish

Educational Information

Degree	University/Department	Date
Doctorate	Gazi University Translation and Interpreting Studies	2021
Master	Çankaya University English Literature and Cultural Studies	2016
Bachelor	Dumlupınar University English Language and Literature	2008

Academic Experience

Year	Institution	Position
2017 – Current	Hitit University	English Instructor
2010-2017	Hitit University	Expert (Erasmus Program)

Foreign Language

English (C2), Italian (A1)

Publications

Articles Published in International Refereed Journals

1. Kümbül, T. & Söylemez, A. S. (2021). Reflections of Allusions in Translation: A Comparative Analysis of the Turkish Versions of *The French Lieutenant's Woman*. *RumeliDE Journal of Language and Literature Studies* (22), 948-963.
2. Akat, B. & Kümbül, T. (2018). The Use of Idiomatic Language as a Strategy for Receptor Oriented Translation: A Study on Tomris Uyar's Rendering of Flannery O'Connor's Grotesque Stories: "The Lame Shall Enter First" and "The Comforts of Home". *International Journal of Comparative Literature and Translation Studies*, 6(4), 33-43.
3. Çağırır Kendirli, H. & Gülen, T. & Kümbül, T. (2015). The Women Employees Within the Frame of Social Responsibility and An Analyse. *Journal of Economic Development, Environment and People*, 4(1), 16-23.

Papers Published as Conference Proceedings

1. Kümbül, T. & Aksoy, Ö. (2018). A Comparative Analysis of Kate Chopin's *The Awakening* And Its Turkish Version *Uyanış*, A Translation by Necla Aytür, with Special Focus on the Translation of Feminist Lexical Items Into Turkish. 2nd International Symposium on Language and Literature. Al-Quds / Palestine.
2. García-Rodríguez, F.J., Kümbül, T., Mendoza-Jiménez, J. & Yatağanbaba, E. (2013). "A Whole World Outside Home: Factors Attracting Erasmus Students and Their Effects on Intercultural Competence, Language Learning, Economy and Tourism. EDULEARN13 the 5th International Conference on Education and New Learning Technologies. Spain / Barcelona.

Articles Published in National Refereed Journals:

1. Umunç, C. & Kümbül, T. (2018). Toplumsal Cinsiyet Sorunu Açısından Recep Tayyip Erdoğan ve Barack Obama'nın Konuşmalarında Kadın. *Abant Kültürel Araştırmalar Dergisi*, 3(5), 1-20.

Master Thesis:

Kümbül, T. (2016). A comparative Study on the Theme of Woman's Initiation in Kate Chopin's *The Awakening* and Doris Lessing's *The Summer Before the Dark*. Ankara: Çankaya University.

Educational Activities:

- Erasmus Student Mobility for Studies (2019-2020 Academic Year/2nd Term). Phd in Studies in English Literatures, Cultures, Language, and Translation. Sapienza University of Rome: Italy.
- Erasmus Staff Training Workshop (2013). Ghent University: Belgium.
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