transLogos
A Translation Studies Journal

# Translating Allusions as Complex Cultural Resources for Translators: The Case of Virginia Woolf's *Mrs. Dalloway*

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Allusions represent cultural elements originating from a specific culture, presenting a significant challenge for translators. The focus of this study was to investigate the strategies employed by translators in dealing with allusions, specifically proper-name allusions (PN) and key-phrase (KP) allusions. A comparative analysis was conducted between each type of allusion and its Persian translation to identify the strategies used by the Persian translator in translating these types of allusions from English into Persian. The findings revealed that the translator tended to use the 'retention of name' strategy over the 'replacement of name by another' and 'omission of name' strategies for PN allusions. Within the sub-categories of the 'retention of name' strategy, 'retention of PN as such' is proved to be the most frequently employed tactic. For KP allusions, the translator demonstrated a preference for the 'literal/minimum change translation' strategy. Despite the recurrent use of the 'retention of name' and 'literal/minimum change translation' strategies for both types of allusions, the obscured meanings hindered a deep understanding for the target audience. Consequently, the translator struggled to convey a clear meaning of the allusions, impacting effective communication with the target readers. The insights from this study are valuable for translation students, aspiring translators, and translation instructors.
Keywords: proper-name allusions; key-phrase allusions; translation strategies; Leppihalme's taxonomy for allusions

## 1. Introduction

Translation is like a showcase that displays the culture of its origin to its audience. According to Hamidreza Abdi (2022c), translation provides a unique opportunity for target readers to familiarize themselves with a foreign culture. This highlights the idea that translation is the primary means by which texts from one culture become accessible in another, as argued by Said Faiq (2008). As a result, translation can be seen as a form of "cross-cultural understanding," playing a central role in discussions about culture (Rubel and Rosman 2003). When considering culture, numerous cultural references come into play, presenting significant challenges for the translator. Morena Braçaj (2015) points out that these references are often

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deeply ingrained in one culture, making it extremely difficult, if not impossible, to translate them into the terms of another culture.

Allusions are specific cultural references that are found within the original work and used by the author to benefit the readers of that work, as argued by Mohammed Albakry (2004). According to Winkler Irwin (2001), allusions often rely on information that is not easily accessible to all members of a cultural and linguistic community. This complexity presents a challenge for translators, as noted by Afsaneh Salehi (2013), as they must translate these references in a way that preserves their meaning in the target text (TT) and ensures accessibility for the target readers as much as possible. Another complication that arises from allusions, as highlighted by Habib Alimardani and Esmail Zare Behtash (2021), is the implied or connotative meaning they carry. This requires the translator to convey this meaning in a way that ensures complete understanding by the target reader and avoids confusion. This task demands both the translator's creativity and the careful application of translation strategies.

Ritva Leppihalme (1997) adopts the term 'culture bumps' from Carol Archer (1986) to describe the challenges posed by allusions in intercultural communication. Essentially, culture bumps occur in translation when the target reader encounters "a problem understanding a source-cultural allusion" (Leppihalme 1997, 4), making it ineffective in the TT because it lacks relevance to the culture of the target language (TL) reader. Leppihalme categorizes allusions into two types: 'key-phrase' (KP) allusions and 'proper-name' (PN) allusions. The former type refers to names associated with real-life and functional figures, politicians, and historical persons, while the latter type encompasses catchphrases, clichés, proverbs, and other expressions that point to literary, political, and historical sources. To address these challenges, the author suggests various translation strategies, which will be explored in detail in the following section.

The current study utilizes Leppihalme's (1997) classification of allusions and associated translation strategies to compare Virginia Woolf's (1925) *Mrs. Dalloway* with its Persian translation. The objective is to investigate the translator's strategies in handling each type of allusion during the translation process from English into Persian. This analysis aims to assess the translator's success in rendering allusions and effectively communicating with the target readers. The study is significant as it addresses one of the most challenging aspects faced by translators in practice.

The research not only examines practical challenges but also incorporates theoretical aspects of Translation Studies (TS), integrating translation theories into its focus. This dual perspective offers valuable insights for translation teachers, who can benefit from the findings. Consequently, the study's outcomes are expected to be practically useful for translation students, prospective translators, and those involved in teaching translation. To achieve the objectives of the present study, the following questions are raised: (1) Which translation strategies from Leppihalme (1997) did the translator use to handle allusions from English into Persian? (2) Did the translator successfully translate the allusions and effectively communicate with the target audience?

## 2. Review of the Related Literature

### 2.1 Leppihalme's Framework for Translating Allusions

According to Leppihalme (1997), allusions are not limited to literature; they can be found in various art forms such as music, film, and painting. The main goal, as discussed by the author, is to create a context where the reader is encouraged to uncover hidden meanings within the allusion, thereby improving their understanding. Essentially, this prompts the author to connect with readers by conveying a message through the use of an allusion. As a result, if the recipient shares the same cultural background, s/he is expected to grasp the intended meaning. However, for individuals from a different cultural context, as Leppihalme argues, deciphering the implied inference may be challenging.

Leppihalme (1997) emphasizes the pivotal role of the translator in the translation process. The translator is responsible for resolving challenges that arise in the three-stage translation process. The first stage involves analyzing the source text (ST) and the translation tasks, followed by addressing problems at various levels. According to Leppihalme, the final stage culminates in the process of reverbalization. Handling allusions further highlights the significance of the translator's role, as s/he acts as both the recipient and interpreter of the ST message. The author argues that the translator must make the implicit meaning of the alluded ST word explicit for the target readers. Therefore, in Leppihalme's view, the translator needs to possess a diverse set of skills to fulfill this duty competently and responsibly.

Leppihalme (1997) suggests translation strategies to assist translators in handling allusions. She asserts that different strategies are needed for each type of allusion, whether it's

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a PN or a KP, due to the distinctions between these two types. Hence, the author categorizes her taxonomy of translation strategies into those suitable for PNs and those appropriate for KPs. For PNs, Leppihalme identifies three potential strategies: (1) to keep the name unaltered; (2) to change it; and (3) to omit it. The author considers the following variations for each strategy:

1) Retention of name (either unchanged or in its conventional TL form, see later); with three subcategories:

    a) use the name as such;

    b) use the name, adding some guidance (see later);

    c) use the name, adding a detailed explanation, for example a footnote.

2) Replacement of name by another (beyond the changes required by convention); with two subcategories:

    a) replace the name by another SL name;

    b) replace the name by a TL name.

3) Omission of name; with two subcategories:

    a) omit the name but transfer the sense by other means, for example by a common noun;

    b) omit the name and the allusion altogether.

The potential strategies Leppihalme (1997, 84) suggests for the latter type are as follows:

1) Standard translation;

2) Literal/Minimum change translation: the translator makes minor changes to the KP allusions and literally translates them;

3) Extra-allusive guidance: adding guidance to enhance the readers' understanding of the allusion via extra information or the typographical form of inverted commas or italics;

4) Using explicit explanations, for example footnotes, endnotes, and translator's prefaces;

5) Simulated familiarity or Internal marking: it is used to signal the presence of borrowed words;

6) Replacement by a preformed TL item;

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7) Rephrasing the ST allusion to make its meaning explicit and effective with the allusive KP itself;

8) Re-creation: using a fusion of techniques to create a constructive passage that points to the implication of allusion;

9) Omission of the allusion.

2.2 Recent Studies in the Field

Despite the significance of the topic at hand, there are a limited number of domestic studies addressing allusions and the challenges they pose for translators. The majority of research has focused on other forms of references, such as idioms and humor. This gap in exploration has prompted the researcher to delve into this crucial aspect of translation, making the current study both relevant and necessary. Noteworthy contributions have been made by Iranian researchers, Mahmood Safari and Leila Niknasab (2021), who focused on allusions. They extracted 60 allusions from the Seven Beauties stories to analyze the types of translation strategies employed in translating them from Persian into English. The findings revealed that the most frequently utilized strategy was 'literal translation,' followed by 'omission,' which resulted in translations of lower quality.

In a similar vein, Alimardani and Behtash (2021) conducted an examination of the translation strategies used by a translator when translating allusions from English into Persian. The results indicated a preference for 'modifying' strategies over 'retentive' ones, which resulted in translations that were distracting and poorly received. International researchers have also shown interest in this area of study. Emrah Boynukara and Aslı Özlem Tarakçıoğlu (2021) investigated the translation strategies used to address allusions in the TV series *Sherlock*. The findings revealed that 'retention' was frequently used and considered an appropriate strategy for PN allusions, while 'literal translation' and 'standard translation' were common for KP allusions.

Similarly, Müge Kalıpcı (2018) explored the strategies used by a translator in subtitling allusions from English to Turkish in *The Simpsons Movie*, with a focus on determining whether foreignization or domestication was employed. The results revealed that the translator often used the 'retention' strategy when translating PN allusions, while 'literal translation' and

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'standard translation' were predominantly used for KP allusions, resulting in a foreignization translation.

Exploring other cultural resources, Abdol-Majid Nasiri Moghadam and Neda Fatehi Rad (2021) focused on idioms and examined the strategies employed by the translator in translating them from Persian into English, utilizing Mona Baker's (1992) taxonomy of translation strategies. The results indicated that 'translation by paraphrase' was the most commonly used strategy, while 'using an idiom of similar meaning and form' was the least employed.

In a different context, Abdi (2022b) sought to investigate the translator's choices in rendering humor from English into Persian, employing Delia Chiaro's (2010) classification of translation strategies. The results illustrated the translator's inclination towards using TT-oriented translation strategies, leading to an overall TT-oriented strategy at the macro level.

Building on this research, Abdi (2022a) conducted an objective evaluation of the translation of the book *Funny in Farsi* based on John C. Meyer's (2000) classification of humor functions in communication. The findings revealed that the translator produced a highly qualitative and communicative translation.

## 3. Methods

### 3.1 Corpus

The focus of this study was both the English version of Virginia Woolf's (1925) *Mrs. Dalloway*, published in 1925 by Hogarth Press, and its Persian translation, executed by Parviz Dariush (1983) and published by Ravagh Publishing Company. The selection of Woolf's *Mrs. Dalloway* was deliberate because it extensively incorporates various allusions, including historical and literary references, which present challenges for the translator. Additionally, Woolf, a renowned English novelist and a key literary figure of the twentieth century, gained prominence primarily through her notable works, particularly *Mrs. Dalloway* and *To the Lighthouse*, which played a crucial role in establishing her presence in the world of literature.

### 3.2 Design of the Study

This study takes a descriptive approach by systematically and accurately presenting its findings. The main objective is to address the 'what' rather than the 'why' of the research

question. Descriptive research, as highlighted by Shona McCombes (2020), allows for the use of different research methods to investigate one or more variables. In contrast to experimental research, descriptive research lacks control or manipulation of variables and instead focuses on observation and measurement. Furthermore, this study incorporates both qualitative and quantitative methods, involving the collection and analysis of both non-numerical and numerical data.

3.3 Data Collection and Analysis

The examination of the English book and its Persian translation involved a meticulous analysis to extract allusions. These allusions were subsequently categorized into PN and KP allusions based on Leppihalme's (1997) classification. A comparative analysis was then conducted between the English allusions and their Persian translations to discern the translation strategies employed by Dariush (1983) in handling these allusions. The aim of this investigation was to assess the extent of Dariush's success in translating allusions and effectively communicating with the target readers. The findings of the study were presented through a series of tables, each detailing the number and type of allusions, as well as the translation strategies adopted by the Persian translator for both PN and KP allusions. Additionally, the chi-square test ($X^2$) was employed to explore the significant relationship between the type of translation strategies and the quantity employed by Dariush.

**4. Results**

As shown in table 1, Woolf (1925) included a total of 24 PN allusions in her novel *Mrs. Dalloway*. These allusions were divided into five categories: historical, classical, literary, scientific, and musical references.

Table 1. Type and number of PN allusions Woolf applied in her novel

| Type | Historical | Classical | Literary | Scientific | Musical |
|------|-----------|-----------|----------|-----------|---------|
| | Marie Antoinette | Aeschylus | Joseph Addison | Charles Darwin | Johann Sebastian Bach |
| | Charles George Gordon | Plato | Dante Alighieri | Thomas Henry Huxley | Johannes Brahms |
| | Sir Henry Havelock | | Emily Brontë | John Tyndall | Bernard Shaw |

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| | | | | | |
|---|---|---|---|---|---|
| | Admiral Horatio Nelson | | Robert Herrick | | |
| | | | Richard Lovelace | | |
| | | | John Milton | | |
| | | | William Morris | | |
| | | | Alexander Pope | | |
| | | | William Shakespeare | | |
| | | | Shakespeare's Antony and Cleopatra | | |
| | | | Shakespeare's Othello | | |
| | | | Percy Bysshe Shelley | | |
| *N* | 4 | 2 | 12 | 3 | 3 |

Table 2 indicates the number of PN allusions (*N* = 12) used in Woolf's (1925) novel.

Table 2. Number of PN allusions Woolf applied in her novel

| | |
|---|---|
| | was that it? |
| | fear no more |
| | if it were now to die 'twere now to be most happy |
| | for female vagrants |
| | exquisite passing to and fro through swing doors of aproned white-capped maids |
| PN Allusions | poor mothers of Westminster and their crawling babies |
| | the Inferno |
| | a flowering tree |
| | odes to time |
| | human nature |
| | The cliff |
| | the perfect hostess |
| *N* | 12 |

According to the data in table 3, Dariush (1983) used the 'retention of name' (*n* = 22) and the 'replacement of name by another' (*n* = 1) strategies to handle PN references. For KP

references, the translator employed the 'literal/minimum change translation' ($n = 10$) and the 'extra-allusive guidance' ($n = 2$) strategies.

Table 3. Leppihalme's translation strategies Dariush employed for both PN and KP allusions

| Strategies for PN Allusions | *n* | Strategies for KP Allusions | *n* |
|---|---|---|---|
| retention of name | 22 | literal/minimum change translation | 10 |
| replacement of name by another | 1 | extra-allusive guidance | 2 |
| Total | 23 | Total | 12 |

4.1 Chi-Square Test ($X^2$)

The chi-square test ($X^2$) is a tool that researchers use to estimate the probability of obtaining the observed relationship by chance, as Abdi (2021) argues. Therefore, in this study, the $X^2$ was run to determine if there is a significant relationship between the type of translation strategies and the number of strategies applied by Dariush (1983) for PN and KP allusions.

Table 4. Summary of the chi-square test for the translation strategies and the total number of them used by Dariush for PN allusions

| Types of Translation Strategies *n* | *N* | *X2* | *df* | *p* |
|---|---|---|---|---|
| 2 | 23 | 1.1933 | 1 | .274 |

According to the findings presented in table 4, the analysis at the .05 level of significance revealed that the relationship between the type of translation strategies and the number of strategies employed by Dariush (1983) was not significant ($p = .274$, $p > .05$). Similarly, table 5 indicates that there was no significant relationship between the type of translation strategies and the number of strategies employed by the Persian translator ($p = .885$, $p < .05$).

Table 5. Summary of the chi-square test for the translation strategies and the total number of them used by Dariush for KP allusions

| Types of Translation Strategies *n* | *N* | *X2* | *df* | *p* |
|---|---|---|---|---|
| 2 | 12 | .0209 | 1 | .885 |

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4.2 Discussion

*4.2.1 NP Allusions.* As the results indicate, Dariush (1983) employed the 'retention of PN as such' strategy for translating historical references "Marie Antoinette," "Gordon," "Havelock," and "Nelson" into هاولاک (ˈhɔːwəlæk), گوردن (gɔrdən), ماری آنتوانت (*mɛəri æn ˌtwæˈnɛt*), and نلسون (*nɛlsɒn*), respectively. In a distinctive approach, the translator included the English version of the last three PN allusions alongside their Persian translations, as exemplified by *Gordon →  Gordon* گوردن. Dariush (1983) adopted a similar technique for most scientific references and one classical reference.

Specifically, the translator rendered the names "Huxley" and "Tyndall" as *Huxley* هکسلی and *Tyndall* تیندال, respectively, without providing additional guidance or a detailed explanation. Similarly, for the classical allusion to "Aeschylus," Dariush used the 'retention of PN as such' strategy, presenting it as *Aeschylus* اسخولوس. In one instance involving scientific and classical references, Dariush (1983) employed a combination of the 'retention of PN as such' and 'replacement by another name in the TL' strategies. This was evident in his translation of "Darwin" into داروین (ˈdaːrwɪn) and "Plato" into افلاطون (*æflaːtuːn*).

To address the majority of literary and musical references, Dariush (1983) employed the strategy of 'retention of PN as such.' Consequently, PN allusions such as "Shakespeare," "Bernard Shaw," "Dante," "Emily Bronte," "Othello," "Pop," "Antony," and "Cleopatra" were translated into شکسپیر (ˈʃeɪkspiːər), برنارد شاو (ˈbɜːrnærd ʃæv), دانته (*dæntə*), امیلی برونته (ˈɛmɪli ˈbrɒntə), اتللو (ʊˈtelluː), پاپ (*pɒp*), and آنتونی و کلوپاتر (*æntɒni ænd klˈɒpætɛr*), respectively. Similarly, "Bach" and "Brahms" were rendered as باخ (*baːx*) and برامس (*bæræms*).

In rare instances involving literary resources, Dariush (1983) employed the 'retention of PN as such' strategy while also incorporating the English name of cultural terms. For instance, "Addison," "Herrick," and "Lovelace" were translated into هریک (ˈædɪbsən) آدیسن, (*hærɪk*), and لاولیس (*læv-lɪs*). Furthermore, for literary figures like "Milton" and "Shelley," the translator adopted the 'retention of PN with a detailed explanation' strategy, translating them into میلتون (*miːl-tɒn*) and شلی (*ʃɛli*), and providing additional information through footnotes.

In summary, Dariush (1983) used two of the three translation approaches described by Leppihalme (1997) for dealing with PN allusions: 'retention of name' and 'replacement of name by another.' These two methods were the most and least used by the translator, respectively. Within the category of the 'retention of name' strategy, the translator often chose 'retention of

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PN as such,' but rarely 'retention of PN with a detailed explanation' for PN allusions. However, the excessive use of 'retention of PN as such' does not help target readers understand the allusions better. According to Leppihalme (1997), this strategy is more suitable for translating familiar names in the TL, rather than unfamiliar ones.

To clarify unfamiliar references for the intended audience, it is important to include explanatory notes or descriptions in the form of footnotes or endnotes. However, Dariush (1983) struggled with this aspect, as he often failed to provide such clarification. In some cases, the translator included both the English term and its translation, which did not improve the meaning of the name but instead made the translation unnecessarily long. Berman (2000) refers to this as 'an expansion tendency,' where the translator adds an extra word to the cultural term, making it unclear and the translation overly wordy. This suggests that Dariush preferred strategies that focused on the ST rather than the TT when translating PN allusions, in order to stay faithful to the structure of the ST.

*4.2.2 KP Allusions.* In her novel, Woolf (1925) applied a diverse range of KP to reference literary allusions. One notable instance is the repetition of the KP "was that it?" used three times by Woolf. This phrase alludes to the complex relationship between Clarissa Dalloway and Peter Walsh, a married couple separated by circumstances, similar to the fate-driven love story in William Shakespeare's play *Antony and Cleopatra*. Mrs. Dalloway echoes this KP allusion while reflecting on memories involving Peter Walsh.

Regarding this KP allusion, Dariush (1983) employed the 'literal/minimum change translation' strategy, offering the following two translations: ؟همین بود (*hæmiːn buːd*) and یا این ؟بود (*yā in buːd?*). Additionally, he used the 'extra-allusive guidance' strategy, providing an alternative translation for the source language allusion: ؟عیب همین بود (*eɪb ˈhæmiːn buːd*).

In another instance, Mrs. Dalloway repeatedly whispers the phrase "fear no more" throughout the novel as a coping mechanism for her anxiety. The phrase alludes to Shakespeare's song *fear no more the heat o' the sun*. Dariush (1983) employed the 'literal/minimum change translation' strategy to convey the KP allusion, rendering it as دیگر ناراحت مباش (*diːgər ˈnæraːhæt nəˈbæʃ*).

Furthermore, in Woolf's (1925) work, another KP allusion is employed: "if it were now to die 'twere now to be most happy," referencing Shakespeare's play *Othello* to express Mrs. Dalloway's love for Sally. Once again, Dariush (1983) handled this cultural reference through

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the 'literal/minimum change translation' strategy, translating it as اگر اکنون باید مردن پس اکنون بایست سخت شادمان بودن (*agar aknun bāyad mordan, pas aknun bāyest sakht shādmān boudan*).

Woolf utilized various KP allusions to criticize the social system and highlight social inequalities in terms of gender, class, sexual preference, and other forms of oppression against women. This includes "for female vagrants," "exquisite passing to and fro through swing doors of aproned white-capped maids," and "poor mothers of Westminster and their crawling babies."

In his translation, Dariush (1983) employed the 'literal/minimum change translation' strategy to respectively translate the KPs into اما در مورد آن زنان ولگرد (*amā dar mowrde ān zanān-e velgard*), خدمتکاران و دختر کلفتهای پیش بند بسته سفید کلاه (*khdemat-kārān va dokhtar-kolfat-hā-ye pishband baste sefid kolāh*), and مادران بینوای وست مینیستر و کودکان خیزانشان (*mādarrān-e binavā-ye Vest Minister va kudakān-e khizān-eshān*).

An allusion to Dante's Divine Comedy, specifically *the Inferno*, indicates the unsettling nature of Septimus, who, like Dante, only understands human violence and aggression. Dariush (1983) used the 'literal/minimum change translation' strategy, providing the translation و به آرامی دوزخ را بست (*va be ārāmi dozakh rā bast*) for the KP allusion "gently shutting the Inferno."

Another allusion, "the flowering tree," refers to Dante's Eden, where "the Flowering Tree of Law" symbolizes "the God-given code of human law restored to its original purity" (Wyatt 2019, 440). Dariush (1983) translated this reference using the same strategy, resulting in یک درخت گلدار (*yek derakht-e goldār*).

"Odes to time" and the repetition of "Evans, Evans, Evans" in the ST statement "how the dead sing behind …; odes to Time; conversations with Shakespeare; Evans, Evans, Evans," allude to "the songs sung by war heroes and to the literary intertexts, both his dead friend and the deceased Bard," as noted by Valentine Colton (2015). The author argues that these references also evoke the rhythmic tone of the well-known "words, words, words" from Shakespeare's play *Hamlet*. Dariush (1983) translated these two KP allusions using the 'extra-allusive guidance' strategy and 'retention' strategy, rendering them as و قصیده های در مطح زمان (*va qasideh-ha-ye dar mateh-e zamān*) and ایوان، ایوان، ایوان (*Ivān, Ivān, Ivān*), respectively.

In Woolf's novel (1925), Shakespearean references persist, including works such as *Hamlet*, *Macbeth*, and *Othello*, particularly through the phrase human 'nature.' Septimus repeatedly connects this psychological characteristic to Dr. Holmes, stating, "human nature, in short, was on him; human nature is on you." Dariush (1983) employed the 'literal/minimum change translation' strategy, translating it as طبیعت بشری (*tabi'at-e bashari*).

The allusion to Hamlet in describing the fear that Rezia has when discussing Septimus, who "was drowned... and lying on a cliff," resembles Horatio's expression of fear related to the word 'cliff' in the play. Dariush (1983) translated this KP reference using the 'literal/minimum change' strategy, rendering it as ...دارد غرق می‌شود و روی صخره‌ای افتاده (*dārad gharq misavad va ruy-e sakhra'i oftade*).

The phrase the "perfect hostess," used by Peter to imply Clarissa's social status and her attire symbolizing the ideal woman, is translated by Dariush (1983) using the 'extra-allusive guidance' strategy as یک میزبان بی عیب و نقص (*yek mizbān-e bi eıb o naqs*). If Dariush had used only one adjective, either بی عیب (bi eıb) or بی نقص (*bi naqs*) for the word "perfect" in his translation, the strategy would have been 'literal/minimum change translation.' However, by using two adjectives with similar meanings to convey the meaning of the original text, one adjective provides additional information to vividly describe the item in the ST. This approach aligns with Persian language conventions, leading to Dariush's adoption of the 'extra-allusive guidance' strategy.

In general, Dariush (1983) predominantly employed the 'literal/minimum change translation' strategy when dealing with KP allusions, showing a preference for this approach over other strategies outlined by Leppihalme (1997). While the translator occasionally utilized the 'extra-allusive guidance' strategy in rare instances to clarify KP allusions for the target readers, his overall inclination leaned towards ST-oriented strategies, indicating a strong commitment to faithfulness to the ST. However, this frequent use of 'literal translation' may pose challenges in achieving success, as it can lead to cultural misunderstandings where the cultural nuances are not effectively conveyed.

Furthermore, the meanings of certain KP allusions, such as "the Inferno," "odes to time," and "a flowering tree," were not fully conveyed through strict adherence to the 'literal translation' strategy. In these cases, alternative strategies, like 'explicit explanations,' were deemed necessary to ensure a comprehensive understanding. Leppihalme (1997) supports this idea by suggesting that translators may require alternatives to 'literal translation' to effectively address such challenges and avoid potential issues in conveying the intended meanings.

The findings of the present study are consistent with the research conducted by Fatemah Delnavaz and Masood Khoshsaligheh (2019), which suggests that translators tend to prefer 'direct transfer' and 'literal translation' strategies when dealing with PN and KP allusions. Similarities were also found between the current study and the research conducted by Kamran

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Ahmadgoli and Serveh Membari (2012). Their study revealed that translators commonly used the 'retention of PN as such' and 'literal/minimum change translation' strategies for PN and KP allusions, respectively.

However, a notable difference arose when comparing the results of the present study with those of Shiva Sadeghi, Fatemeh Behjat, and Mahshid Khosravi (2022). In their research, 'literal translation' was one of the least used strategies by translators for KP allusions, whereas in the current study, 'literal translation' was found to be a more frequently employed strategy. This difference also contradicts the findings of Juan Liu and Huijuan Jia's (2012) study, where the 'omission' strategy was identified as the most commonly used technique for translating allusions.

The present study has several limitations that need to be acknowledged. Firstly, the cultural context being investigated is limited to Iran. Therefore, the findings may not be applicable beyond the Iranian cultural setting. The study focused on the available Persian translation that was selected as the corpus during the research. It is important to note that there may be additional translations currently or in the future, which could offer different perspectives. Furthermore, the study is limited to the analysis of translations between English and Persian. If different language pairs, such as English and Spanish or English and French, were included, the findings might differ.

The scope of the study is also constrained by the nature of an article rather than a comprehensive research project. The researcher faced limitations such as article length. As a result, the study solely focused on the analysis of allusions, excluding the examination of other cultural elements like idioms and metaphors. Including these elements in a more extensive analysis could provide further insights.

## 5. Conclusions

The present study explores the complex nature of allusions and acknowledges that translators may overlook them, potentially leading to misinterpretation or neglect of their intended meanings. The research focuses on comparing Woolf's (1925) *Mrs. Dalloway* with its Persian translation by Dariush (1983). The objective is to evaluate the translator's ability to convey PN and KP allusions from English to Persian, categorizing the translation strategies used based on Leppihalme's (1997) taxonomy.

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The results indicate that Dariush primarily used the 'retention of names' and the 'replacement of names by another' as the main strategies for PN allusions. For KP allusions, the translator consistently favored the 'literal/minimum change translation' strategy. This pattern suggests a strong adherence to the structure of the ST and a loyalty to its form.

However, the study concludes that Dariush's (1983) approach, particularly his frequent reliance on 'literal translation,' hindered the successful communication of allusion meanings to the target audience. The repeated use of this strategy was considered inappropriate and resulted in a failure to clearly express the intended meanings of allusions. The study suggests that a more effective approach for Dariush could have involved using translation strategies that make the meanings of allusions explicit and easily understandable to the target readers. This could include employing TT strategies to enhance the translation's quality, similar to adding seasoning to improve overall flavor and comprehension.

The anticipated results of the study are poised to offer practical benefits for translation students, prospective translators, and individuals engaged in teaching translation. For students of translation and those aspiring to become translators, it is recommended that they initially refine their ability to identify the nature of allusions and accurately comprehend their meanings. Subsequently, they should enhance their familiarity with a diverse array of available translation strategies, enabling them to make optimal choices for each type of allusion. Participation in seminars and workshops focused on these aspects can greatly assist in achieving proficiency.

A noteworthy suggestion for translation educators is to place special emphasis on practical application in addition to theoretical instruction. By incorporating translation practice into their syllabus, students can maximize their ability to discern allusions and effectively employ translation strategies to address them.

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