

# A Case Study on Translating Allusions in T.S. Eliot's "The Love Song of J. Alfred Prufrock"

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## Abstract

Allusions are expressions seen in literary works and they are typically interconnected with cultural aspects. Thus, transferring allusions are tough for translators. With respect to this, this study will focus on finding out the ways the translator translated the allusions into Turkish and the strategies favored most by the translator. Hence, the poem "The Love Song of J. Alfred Prufrock" by T.S. Eliot, and its Turkish translation titled "J. Alfred Prufrock'un Aşk Şarkısı" were analyzed. Before identifying the translation strategies, the allusions identified are categorized by means of the classification of allusions that are "proper-name" (PN) and "key-phrase" (KP) allusions put forward by Ritva Leppihalme (1997). Moreover, the way that allusions are translated and the translation strategies preferred by the translator were decided according to the strategies put forward by Leppihalme (1997). According to the results, a total of 13 allusions were found in the poem. 3 of them were PN and 10 of them were KP allusions. As for the preferred strategies to transfer PN allusions, the translator utilized only the "retention of name" strategy but the translator didn't use "replacement of name by another" and "omission of name" strategies. To translate the 10 KP allusions, the translator used the "minimum change/literal translation", "re-creation", "reduction of the allusion to sense by rephrasal", "replacement by a preformed TL item" strategies. However, the translator didn't employ "use of a standard translation", "extra-allusive guidance", "the use of footnotes/endnotes", "simulated familiarity or internal marking" and "omission of the allusion" strategies.

**Keywords:** translation studies, allusion, translation of allusion, translation techniques, Leppihalme

T.S. Eliot'ın "The Love Song of J. Alfred Prufrock" Adlı Eserindeki Göndermelerin Çevirisi  
Üzerine Bir Örnek Olay Çalışması

## Öz

Göndermeler, edebi eserlerde görülen ifadelerdir ve genellikle kültürel unsurlarla bağlantılıdır. Bu nedenle, göndermeleri çevirmek çevirmenler için zordur. Bu bağlamda, bu çalışmada çevirmenin göndermeleri hangi yollarla Türkçeye çevirdiği ve çevirmenin en çok hangi stratejileri tercih ettiği ortaya konulmaya çalışılacaktır. Bu yüzden, T.S. Eliot'ın "The Love Song of J.

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Alfred Prufrock” adlı şiiri ve bu şiirin “J. Alfred Prufrock’un Aşk Şarkısı” başlıklı Türkçe çevirisi incelenmiştir. Çeviri stratejilerini belirlemeden önce, tespit edilen göndermeler, Ritva Leppihalme (1997) tarafından öne sürülen “özel isim” (“proper-name”) ve “anahtar ifade” (“key-phrase”) adlı gönderme türlerine göre gruplandırılmıştır. Ayrıca, göndermelerin çevrilme şekli ve çevirmenin kullandığı çeviri stratejileri, Leppihalme (1997) tarafından ortaya atılan stratejiler doğrultusunda kararlaştırıldı. Sonuçlara göre, şiirde toplam 13 gönderme tespit edilmiştir. Bunlardan 3’ü PN, 10’u ise KP göndermesidir. PN göndermelerini aktarmak için tercih edilen stratejilere gelince, çevirmenin sadece “ismin korunması” (“retention of name”) stratejisini kullandığı, “ismin başka bir isimle değiştirilmesi” (“replacement of name by another”) ve “ismin çıkarılması” (“omission of name”) stratejilerini kullanmadığı söylenebilir. 10 KP göndermelerini çevirmek için ise çevirmen, “minimum değişiklik/birebir çeviri” (“minimum change/ literal translation”), “yeniden yaratım” (“re-creation”), “yeniden ifade yoluyla göndermenin anlama indirgenmesi” (“reduction of the allusion to sense by rephrasal”), “önceden oluşturulmuş bir hedef dil ögesiyle değiştirme” (“replacement by a preformed TL item”) stratejilerini kullanmıştır. Ancak çevirmen, “standart çeviri kullanımı” (“use of a standard translation”), “ekstra-gönderme içeren yönlendirme” (“extra-allusive guidance”), “dipnot/sonnot kullanımı” (“the use of footnotes/endnotes”), “benzeşik aşinalık ya da içsel işaretleme” (“simulated familiarity or internal marking”) ve “göndermenin çıkarılması” (“omission of the allusion”) stratejilerini kullanmamıştır.

**Anahtar sözcükler:** çeviribilim, gönderme, gönderme çevirisi, çeviri teknikleri, Leppihalme

## INTRODUCTION

The expressions known as allusions can be detected in every aspect of life especially in literary works. According to Aslı Özlem Tarakçıoğlu and Müge Kalıpcı (2020, p.161), an allusion is an oblique reference inside a text to anything; it might be anything from a well-known piece of literature to a well-known individual, historical figure or phrase. In addition, as the allusive meanings are intricately entwined with the original culture, translating allusions can be difficult because of their distinctive effects and inferred meanings (Tarakçıoğlu and Kalıpcı, 2020, p.161). Hence, these elements are tough to translate. According to Selen Tekalp (2020, p.590), allusions and quotations are examples of intertextual elements that present a difficulty for translators since they call for a deep understanding of cultural nuances and the text's extratextual relationships. Julia Kristeva (1980, p.15) was the one who coined the term “intertextuality”. Kristeva (1980, p.66) stated that each text is composed of mosaic-like combination of quotations and any writing is an integration and modification of another text. Moreover, Tekalp also (2020, p.590) states that intertextuality can be defined as the relationship between one text and other texts, and it is linked to a wide range of forms of art, including cinema, theater and painting. In the same way, according to Feride Sümbül and Ayşe Selmin Söylemez (2022, p.31), as a characteristic of intertextuality, allusions pose one of the biggest translation challenges because the translation process is difficult since it is limited to already existing texts and it necessitates both literary and cultural understanding.

Although some studies on the translation of allusions were conducted, there is no agreement on this matter among the researchers because of the fact that different translation scholars have

proposed different approaches to explain how translators can transfer allusions. Hence, it is crucial to carry out multiple studies on allusion translation in order to fill this gap in knowledge. Thus, the concern of this research is exploring the strategies the translator employed. Therefore, "The Love Song of J. Alfred Prufrock" by T.S. Eliot, who commonly employed allusions in his writings, and its Turkish translation "J. Alfred Prufrock'un Aşk Şarkısı" translated by Osman Türkay have been selected for the analysis in this study. The selection of this poem centered on the fact that Eliot's poetry, involving "The Love Song of J. Alfred Prufrock," is rich in images and allusions (Anindita Dutta, 2014, p.1).

Moreover, it was seen that some similar studies have been done on allusion translation before and they generally deal with the translation of allusions in literary genres such as novels, plays and short stories (Tarakçıoğlu and Kalıpcı, 2020; Tekalp, 2020; Sümbül and Söylemez, 2022; Kübra Çelik, 2023). There is not much research in the translation of allusions in the poetry genre, so "The Love Song of J. Alfred Prufrock" by T.S. Eliot, which is known to have a lot of allusions, was chosen in this study. Since the translation of allusions in poetry, which is a literary genre different from novels, short stories and plays, is the subject of this study, this research is expected to make an important contribution to Translation Studies.

As regards the analysis process, the allusions discovered in the poem are classified based on the categories of proper-name (PN) and key-phrase (KP) allusions proposed by Ritva Leppihalme (1997) before the translation strategies used for the allusion translation are identified. Leppihalme's (1997) classification of allusions was used in this study because similar studies conducted by some researchers (Tarakçıoğlu and Kalıpcı, 2020; Tekalp, 2020; Sümbül and Söylemez, 2022) on the translation of allusions centered on Leppihalme's classification. Besides, Leppihalme (1997) offered several kinds of translation strategies for translation of both PN and KP allusions and the strategies adopted by the translator are tried to be explored based on these strategies put forward by Leppihalme (1997). The strategies suggested by Leppihalme (1997, p. 79) for translating PN allusions are "retention of name, replacement of name by another and omission of name". The strategies put forth by Leppihalme (1997, p. 84) to transfer KP allusions are "use of a standard translation, minimum change/literal translation, extra-allusive guidance, the use of footnotes/endnotes, simulated familiarity or internal marking, replacement by a preformed TL item, reduction of the allusion to sense by rephrasal, re-creation, omission of the allusion".

Moreover, this study is centered on the following research questions:

1. How many allusions were identified in T.S. Eliot's "The Love Song of J. Alfred Prufrock"?
2. How many of them are PN and how many of them are KP allusions?
3. Which strategies put forth by Leppihalme (1997) are favored by the translator for transferring PN allusions in "The Love Song of J. Alfred Prufrock"?
4. Which strategies put forth by Leppihalme (1997) are favored by the translator for transferring KP allusions in "The Love Song of J. Alfred Prufrock"?
5. What is the usage frequency of these translation strategies?

## 1. ALLUSION AND ITS CHARACTERISTICS

In general, allusions have been defined in a number of ways and the present study aims at explaining what allusion is before concerning the translation of allusion. Allusion is defined as an oblique reference in a text to anything which is widely known and it can refer to something from a work of literature to a well-known individual, an important historical event and popular items (Tarakçioğlu and Kalıpcı, 2020, p.161). Because of this, it wouldn't be incorrect to characterize the allusions as embedded references. Moreover, an allusion is defined as an implicit mention to previously known people, place, thing, work of literature (Tekalp, 2020, p.590).

In the same vein, allusion is typically understood as an indirect reference to a subject, occasion, or other literary, social and political work of art (Estabraq Rasheed, 2018, p.1). Moreover, an allusion may seem like nothing more than a word if the reader has not got a firm understanding of historical allusions (Rasheed, 2018, p. 1). In addition, there are various opinions on the origin of an allusion. On this issue, Xi-qun Zhang and You-bin Zhao (2018, p.1188) indicate that allusions can be found in all aspects of human social life and many allusions arise from names of individuals and places, while others derive from historical events, stories and oral tales. It can be said that allusions are expressions that can be encountered not only in written texts but also in all areas of life.

In addition, an allusion does not provide a detailed description of what it alludes to and this is due to the author's expectation that readers are knowledgeable enough to recognize the allusion and understand its meaning (Tarakçioğlu and Kalıpcı, 2020, p.162). Therefore, a certain amount of knowledge is needed to comprehend the references and their meaning. Similarly, it is indicated that a great deal of allusions is culturally unique and can only be comprehended by those who are sufficiently knowledgeable with the target and source cultures (Leppihalme, 1997, p. 66).

Moreover, according to Audrius Valotka (2016, p.14), allusions have meanings that are produced by the writer and the audience, when the audience and author possess similar knowledge, they can identify the reference but if the reader has different background knowledge, they may not recognize the allusion. Consequently, some prior knowledge and background data are necessary in order to properly recognize and understand the allusions.

## 2. TRANSLATION OF ALLUSIONS

As previously stated, allusions are statements that have roots in culture. Thus, translators should be careful to deal with the cultural elements when translating these references because every allusion contains such an abundance of cultural information, so it is essential to comprehend its cultural connotations (Zhang and Zhao, 2018, p.1189). Similarly, an allusion that is centered on culture is difficult for translators than a text's syntactic or semantic problems (Leila Niknasab and Tayebah Partovirad, 2021, p.24). Minna Ruokonen (2016, p. 450) also expresses that allusions frequently pose a problem for translators and thus serve as a topic of importance to translation scholars since they might be culturally specific. Therefore, it can be difficult for translators to translate these expressions. Moreover, Zhang and Zhao (2018, p.1191) pay a great deal of importance on allusion translation and they state that allusions are used frequently and filled with cultural implications so translators should endeavor to convey the meaning included in allusions as much as they can in order to help readers grasp the original works. As a result, the quality of the translation

directly affects the extent to which the reader from the target culture comprehends the allusions. Therefore, the translation of allusions is a difficult process because of the way the intended meanings and allusive connotations are interconnected with the original culture as the implicit meanings and special effects may differ in other languages or cultures (Tarakçıoğlu and Kalıpcı, 2020, p.161). Based on this, it is clearly understood that as allusions are expressions blended with the source culture, translating them is a difficult process.

Moreover, Tarakçıoğlu and Kalıpcı (2020, p.163) also indicate that it is impossible for two readers with different cultural levels to activate connotations at the same degree during the reading process, and this suggests how difficult it will be for the translator to find the allusion, understand what is meant, and then choose the most effective strategy when translating the allusive meaning. Evidently, the translators' ability to recognize or comprehend the allusion is just as crucial as their choice of how to translate these expressions.

### 3. TYPES OF ALLUSIONS AND TRANSLATION TECHNIQUES TO TRANSLATE ALLUSIONS

Allusions are classified into two categories by Leppihalme (1997, pp. 66-68) that are "proper-name" (PN) and "key-phrase" (KP) allusions.

PN allusions can be made to both fictitious and real-life characters and there are no translation issues when it comes to foreign names of celebrities or politicians that are well-known on TV in the target culture and the most well-known names are typically those of writers, painters, or leaders (Leppihalme, 1997, p.66). Moreover, the majority of the literary people mentioned in the corpus are found in texts that are studied and read in English-speaking societies' schools; for example, character names from Dickens and Shakespeare are common (Leppihalme, 1997, p. 68). In summary, it is stated that proper-name allusions include a proper name (Leppihalme, 1997, p.10).

As for key-phrase (KP) allusions, Leppihalme (1997, pp.68-69) explains that the most prevalent source of key-phrase allusions is the Bible, after the Bible, Shakespeare's works are the most frequently cited and there are also allusions to children's stories, nursery rhymes, commercial product phrases, well-known songs and films. In short, it is stated that key-phrase allusion does not include a proper name (Leppihalme, 1997, p.10).

There are some differences in possible translation procedures both for "proper name" and "key phrase" allusions because a PN allusion can frequently be kept exactly the same, but a KP allusion usually needs to have its language changed (Leppihalme, 1997, p.78).

According to Leppihalme (1997, pp.78-79), translating PN allusions can be done basically in three ways that are: leaving the name unchanged, changing the name, or omitting the name entirely. According to Leppihalme (1997, p. 79), these strategies for PN allusions can be listed as;

- "Retention of name": It is keeping the name in its original or in its standard TL shape and it is a technique of leaving the name unchanged.
- "Replacement of name by another": It is changing a name to another name in the source language and substituting a name to a target language name. The name is usually changed.
- "Omission of name": It is a way of omitting the source language name but conveying the content of the meaning in another way or omitting both the name and the allusion entirely.

Moreover, according to Leppihalme (1997, p. 84), strategies for KP allusions can be presented as;

- “Use of a standard translation”;
- “Minimum change /literal translation”: Minimum change is a literal translation and there is not any change which aims at transferring of connotations;
- “Extra-allusive guidance”: "Extra-allusive guidance" is included into writing, when translator adds information that complies with his or her evaluation of the requirements of target text readers;
- “The use of footnotes/endnotes”: Clear explanations are provided explicitly as an extra information;
- “Simulated familiarity or internal marking”: Intra-allusive and allusion-signalling characteristics are added so it signals the existence of borrowed phrases and words;
- “Replacement by a preformed TL item”;
- “Reduction of the allusion to sense by rephrasal”: It is making the meaning explicit and removing the allusive KP;
- “Re-creation”: It is the use of a fusion of techniques and it is a kind of creative constructing of a passage;
- “Omission of the allusion” (Leppihalme, 1997, p. 84).

A culturally specific item like an allusion can cause serious issues when translating, because of this, employing suitable translation techniques is necessary to preserve the meanings (Müge Kalıpcı, 2018, p.142). In this regard, it can be claimed that the above-mentioned strategies offered by Leppihalme (1997, pp.78-84) can function efficiently as guidelines for both researchers and translators that attempt to transfer allusions because the strategies given above are specific to allusion translation.

#### 4. METHOD

This study is a sample of a qualitative study. The data is collected through “The Love Song of J. Alfred Prufrock” by T.S. Eliot and its Turkish translation titled “J. Alfred Prufrock’un Aşk Şarkısı” that was translated by Osman Türkay. Dutta (2014, p.1) stated that “The Love Song of J. Alfred Prufrock” just as all of Eliot's poetry, is loaded with sensory impressions and allusions. Therefore, this reveals why this particular poem was chosen in this research.

As regards the analysis steps, first of all, allusions, identified in the source text, were categorized according to Leppihalme's (1997) allusion classification (“proper-name” and “key-phrase” allusions). Moreover, it is noted that this study included only the allusions that were recognized by some researchers who studied the allusion examples in “The Love Song of J. Alfred Prufrock” (Prodip Kumar Adhikari, 2018; Dutta, 2014; Songmeng Liu, 2021; Annesha Mandal and Arindam Modak, 2013).

Afterwards, allusions identified in the poem were analyzed comparatively with their Turkish equivalents to figure out the techniques employed in the Turkish translations of these references. The proper-name allusions were analyzed within the scope of the strategies suggested by Leppihalme (1997) for translation of proper-name allusions that are “retention of name, replacement

of name by another and omission of name". And key-phrase allusions were analyzed within the scope of the strategies suggested by Leppihalme (1997) again for key-phrase allusions that can be listed as "use of a standard translation, minimum change/literal translation, extra-allusive guidance, the use of footnotes/endnotes, simulated familiarity or internal marking, replacement by a preformed TL item, reduction of the allusion to sense by rephrasal, re-creation, omission of the allusion".

## 5. ANALYSIS OF TEXTS AND RESULTS

It is essential to present some information about the poem and the poet chosen as data before the analysis. Thomas Stearns Eliot (1888-1965) is regarded as an important poet and playwright. In addition to "The Waste Land", another important poem written by T.S. Eliot is "The Love Song of J. Alfred Prufrock". T.S. Eliot first published "The Love Song of J. Alfred Prufrock" in 1915. As mentioned before, T.S. Eliot makes a number of allusions to both art and literature in this poem chosen for this study. Moreover, before touching upon the distribution of strategies preferred by the translator, it should be underlined again that this study addressed the allusions that were accepted by some researchers who explored the allusions in this poem (Adhikari, 2018; Dutta, 2014; Liu, 2021; Mandal and Modak, 2013). So, as it is clearly seen in Table 1. and Table 2. given below, 13 allusions in total were identified in the original poem. As regards classification of allusions according to Leppihalme's (1997) allusion types (PN and KP allusion), while 3 PN allusions were seen in the source text, 10 KP allusions were found. Thus, in the Tables given below, the strategies used by the translator while translating both PN and KP allusions into the target language are presented.

No	Source text	Target text	Type of Allusion	Translation Strategy
1.	"In the room the women come and go / Talking of <b>Michelangelo</b> " (Thomas Stern Eliot, 1967, p. 11).	"Kadınlar odada gidip gelmede/ Konuşarak <b>Michelangelo</b> üstüne" (Thomas Stern Eliot, 1965, p.27).	PN Allusion	Retention of name
2.	"To say: 'I am <b>Lazarus</b> , come from the dead'" (Eliot, 1967, p. 14).	"Ben <b>Lazarus'um</b> , ölümden döndüm" (Eliot, 1965, p.31).	PN Allusion	Retention of name
3.	"No! I am not <b>Prince Hamlet</b> , nor was meant to be;" (Eliot, 1967, p. 15).	"Yooo! <b>Prens Hamlet</b> değilim ben, olmak da istemem;" (Eliot, 1965, p.32).	PN Allusion	Retention of name

**Table 1. Strategies used for translating PN Allusions**

According to Table 1., 3 proper-name allusions were identified in the poem, because the allusions in the examples contain proper names such as Michelangelo, Lazarus and Hamlet. In the

first example, an allusion is made to the artist Michelangelo, a Renaissance Italian sculptor (Dutta, 2014, p.3). As for the second example, the line “To say: “I am Lazarus, come from the dead” refers Lazarus (Dutta, 2014, p.3). Lazarus is an allusion to Bible and Lazarus is a biblical figure. In the third example, T.S. Eliot makes allusion to Shakespeare’s play *Hamlet* (Mandal and Modak, 2013, p.4).

The examples given above reveal that the translator left the names as they are, using only the “retention of name” technique for translating 3 proper-name allusions. Among the other proper-name allusion strategies, the “replacement of name by another” and “omission of name” were not used. Thus, the analysis shows that the translator intended to remain faithful to the original text and transfer the PN allusions in their original forms because the translator merely employed the “retention of name” strategy.

Moreover, the strategies that were used for translating KP allusions are presented in Table 2. given below.

No	Source text	Target text	Type of Allusion	Translation Strategy
1.	“And indeed there will be time/... There will be time, there will be time” (Eliot, 1967, p. 12).	“Ve gerçekten bir zamanı olacaktır/...Bir zamanı olacaktır, bir zamanı” (Eliot, 1965, p.28).	KP Allusion	Minimum change/ literal translation
2.	“And time for all the works and days of hands” (Eliot, 1967, p. 12).	“Bir zamanı tüm işlerine ve günlerine ellerin”(Eliot, 1965, p.28).	KP Allusion	Minimum change/ literal translation
3.	“I know the voices dying with a dying fall” (Eliot, 1967, p. 13).	“Bilirim ölümcül düşüşlerle ölen sesleri”(Eliot, 1965, p.29).	KP Allusion	Minimum change/ literal translation
4.	“I should have been a pair of ragged claws/ Scuttling across the floors of silent seas” (Eliot, 1967, p. 14).	“Adi bir istakoz kıskaçı olmalıydım/ Durgun denizlerin katlarına sığınan” (Eliot, 1965, p.30).	KP Allusion	Re-creation
5.	“Though I have seen my head (grown slightly bald) brought in upon a platter, / I am no prophet – and here’s no great matter;” (Eliot, 1967, p. 14).	“Gördümse de kafamın (hafifçe kelleşen) bir ceviz tepside taşındığını içeri:/ Peygamber değilim ben- bunda büyük bir dava da	KP Allusion	Minimum change/ literal translation



		yoktur” (Eliot, 1965, p.31).		
6.	“And I have seen the <b>eternal Footman</b> hold my coat, and snicker,” (Eliot, 1967, p. 14).	“Gördüm <b>öncesiz uşağın</b> paltomu tuttuğunu kişnediğini” (Eliot, 1965, p.31).	KP Allusion	Reduction of the allusion to sense by rephrasal
7.	“ <b>To have squeezed the universe into a ball / To roll it toward some overwhelming question,</b> ” (Eliot, 1967, p. 14).	“ <b>Dünyayı bir top gibi sıkıştırmanın /Onu ağır meselelere</b> yuvarlamanın:” (Eliot, 1965, p.31).	KP Allusion	Re-creation
8.	“ <b>Full of high sentence,</b> but a bit obtuse;” (Eliot, 1967, p. 15).	“ <b>Belagatlı,</b> ama birazcık kalın kafalı;” (Eliot, 1965, p.32).	KP Allusion	Replacement by a preformed TL item
9.	“Almost, at times, the <b>Fool</b> ” (Eliot, 1967, p. 15).	“Bazan, basbayağı <b>zırdeli</b> ” (Eliot, 1965, p.32).	KP Allusion	Reduction of the allusion to sense by rephrasal
10.	“ <b>I have heard the mermaids singing, each to each / I do not think that they will sing to me</b> ” (Eliot, 1967, p. 16).	“ <b>Deniz kızları şarkılarla döküyorlar içlerindeki sevgiyi/</b> Bana da şarkılar söyleyeceklerini ummasam da” (Eliot, 1965, p.33).	KP Allusion	Re-creation

**Table 2. Strategies used for translating KP Allusions**

When Table 2. is examined, 10 out of 13 allusions are KP allusions as they do not contain any proper names. The strategies preferred by the translator when translating KP allusions were indicated in each example in Table 2.

First of all, the lines “And indeed there will be time/ ... There will be time, there will be time” refer to the lines from Andrew Marvell’s poem “To His Coy Mistress” (Adhikari, 2018, p.129). By using this line as an allusion, Eliot contrasted Prufrock with the lover within Andrew Marvell’s poem (Mandal and Modak, 2013, p.3). Thus, the translator transferred these lines by using “minimum change/ literal translation” strategy.

Moreover, it is stated that the phrase “works and days of hands” is an allusion to Hesiod’s poem “Works and Days” (Mandal and Modak, 2013, p.3). Hesiod depicts honorable labor and agricultural instructing in his poem and there is a difference between the peasants’ world, as suggested by the poem’s title, and the advanced civilization where Prufrock lives (Mandal and Modak, 2013, p.3). As regards the translation strategy, the analysis shows that the translator translated this phrase by employing “minimum change/ literal translation” strategy again.

Besides, the phrase “dying fall” in “I know the voices dying with a dying fall” refers to Shakespeare’s *Twelfth Night* (Dutta, 2014, p.2). Quite in line with the two examples given above, it was seen that the translator used “minimum change/ literal translation” to translate the phrase “dying fall” into Turkish.

The lines “I should have been a pair of ragged claws/ Scuttling across the floors of silent seas” are an allusion to Shakespeare’s *Hamlet* (Mandal and Modak, 2013, p. 3). This allusion implies that Prufrock mocks himself by associating himself to the crab (Mandal and Modak, 2013, p. 3). As for the translation of KP allusion in the example 4, the translator adopted “re-creation” technique to transfer it. Because “ragged” means “yıpranmış/eski” and “scuttle across” means “kaçmak” in Turkish. And by way of “re-creation”, the translator translated these expressions by constructing the passage as “adi” (ordinary) and “sığınan” (taking shelter) (Eliot, 1965, p.30).

By means of “Though I have seen my head (grown slightly bald) brought in upon a platter”, Eliot includes the narrative of John the Baptist, as after being beheaded, John the Baptist's head was brought on a platter (Mandal and Modak, 2013, p. 4). Thus, it is an allusion to John the Baptist. This example shows that, the translator translated it by means of “minimum change/ literal translation” strategy.

As seen in example 6, “eternal Footman” is an allusion to John Bunyan’s *Pilgrim’s Progress* and Prufrock's feeling self-conscious is implied through that allusion (Mandal and Modak, 2013, p. 4). In this example, it was discovered that the phrase “eternal Footman” that refers to “death” was transferred to Turkish by way of “reduction of the allusion to sense by rephrasal” because the translator made the meaning explicit as he translated the phrase as “öncesiz uşağın” (Eliot, 1965, p.31) instead of making any reference to the concept of death that the “eternal Footman” refers.

Besides, “To roll it towards some overwhelming question”, is an allusion to lines “Let us roll all our strength, and all / Our sweetness, up into one ball”, which are from Marvell’s “To His Coy Mistress” (Adhikari, 2018, p.129). The analysis reveals that the translator translated this line by using “re-creation” strategy because “To have squeezed the universe into a ball” (Eliot, 1967, p. 14) means “Dünyayı bir topun içine sıkıştırmanın” and the translator translated it by constructing it as “Dünyayı bir top gibi sıkıştırmanın” (Eliot, 1965, p.31). In addition, “overwhelming question” (Eliot, 1967, p.14) means “bunaltıcı” in Turkish. The analysis shows that the translator translated it as “ağır meselelere” (Eliot, 1965, p.31) by means of re-creating that phrase.

Moroever, in example 8, the phrase “Full of high sentence” in the line given above means “speaking all classy-like” and is an allusion to Geoffrey Chaucer’s *Canterbury Tales* (Dutta, 2014, p.4). The translator chose to transfer this phrase into Turkish as “Belagatlı” by using “replacement by a preformed TL item” technique so the translator replaced the phrase “Full of high sentence” (Eliot, 1967, p. 15) with “Belagatlı” (Eliot, 1965, p.32).

Besides, as example 9 illustrates, the line “Almost, at times, the Fool” refers to a common Shakespearean character “Fool” and Prufrock introduces a typical Shakespearean feature of “the Fool” by asserting that he is “the Fool”(Dutta, 2014, p.4). So that, “The Fool” refers to a character in the plays of Shakespeare and the translator transferred this phrase into Turkish using “reduction of the allusion to sense by rephrasal” as “zirdeli” (Eliot, 1965, p.32). Evidently, the translator made the meaning explicit.

Lastly, there is a reference to mermaids that is seen in the lines "I have heard the mermaids singing, each to each" (Eliot, 1967, p. 16). Mermaids are occasionally connected to the Greek mythological siren, particularly in Homer's *Odyssey* (Liu, 2021, p.5). Prufrock, however, stated that the mermaids weren't going to sing to him (Liu, 2021, p.5). The analysis shows that the translator transferred this line by means of "re-creation" as the line is constructed in a creative way because "I have heard the mermaids singing, each to each" (Eliot, 1967, p. 16) means in Turkish "Deniz kızlarının birbirine şarkı söylediğini duydum". The example revealed that the translator chose to construct the passage by adding the expression "şarkılarla döküyorlar içlerindeki sevgiyi" (Eliot, 1965, p.33).

When the table given above regarding the translation of KP allusions is examined, the translator utilized the "minimum change/literal translation" strategy 4 times and the "re-creation" technique 3 times to translate the KP allusions found in the poem. Moreover, "replacement by a preformed TL item" was only used once, while "reduction of the allusion to sense by rephrasal" was employed twice. Thus, it is evident that the "minimum change/literal translation" technique was mostly used while translating KP allusions. On the other hand, Table 2. illustrates that "use of a standard translation", "extra-allusive guidance", "the use of footnotes/endnotes", "simulated familiarity or internal marking" and "omission of the allusion" techniques were not used.

## CONCLUSION

Translation of allusions from one language to another is hard for translators because allusions are expressions interwoven with cultural elements. Boundaries regarding allusion translation have not been established despite the fact that numerous studies have been conducted on the subject. Therefore, this study endeavors to offer a new perspective on this matter by offering a comprehensive overview of the literature on allusion translation and trying to identify the translator's preference of techniques for translating the allusions. To gather data, T.S. Eliot's poem "The Love Song of J. Alfred Prufrock" and its Turkish translation "J. Alfred Prufrock'un Aşk Şarkısı" were chosen. Though allusion translation has been the subject of related research in the past, it has been observed that studies that generally focus on allusion translation have addressed literary genres such as novels, short stories and plays (Tarakçıoğlu and Kalıpcı, 2020; Tekalp, 2020; Sümbül and Söylemez, 2022; Çelik, 2023), but not many studies have been found which focus on allusion translation in poetry genre.

Concerning the analysis process, the allusions in the source poem were identified first and allusions that were identified in the source text were classified as PN and KP allusions proposed by Leppihalme (1997) and they were analyzed comparatively with their Turkish equivalents in the target text to determine the strategies used to transfer the allusions. To find out the allusion translation techniques used by the translator, the strategies Leppihalme (1997) proposed for transferring both PN and KP allusions were taken into account.

As a result of the analysis, a total of 13 allusions were found in the source text and according to Leppihalme's (1997) categorization, 3 of them are proper-name allusions, while 10 of them are key-phrase allusions. When translating 3 of the proper-name allusions, the translator used only the "retention of name" technique and left the names exactly as they are, and, the analysis revealed that

other proper-name allusion translation procedures “replacement of name by another” and “omission of name” were not adopted. Therefore, from the fact that the translator only employed the “retention of name” technique while transferring proper-name allusions, the translator may have wanted to remain faithful to the source text and convey the proper-name allusions as they are.

According to the results of a similar study conducted by Sümbül and Söylemez (2022, p. 39), the translator utilized mostly the strategy of “retention of the name” and “replacement of the name with TL name” was utilized frequently to translate PN allusions. Similarly, in this study, “retention of name” was used mostly as well for translating of PN allusions. However, according to the findings of another study conducted by Tarakçıoğlu and Kalıpcı (2020, p.185) that aims to analyze literary and religious allusions and identify common translation strategies adopted, “a balanced distribution among strategies preferred for translating PN allusions” contrary to this study, because in this study, only “retention of name” technique is adopted to transfer PN allusions.

As regards the translation techniques used to transfer the 10 KP allusions found out in the source text, the analysis showed that the translator used the “minimum change/literal translation” for 4 times and “re-creation” techniques for 3 times. Thus, “minimum change/literal translation” was mostly employed technique to translate KP allusions.

Moreover, the translator employed the “reduction of the allusion to sense by rephrasal” technique twice. Therefore, by means of “reduction of the allusion to sense by rephrasal”, the translator made the meaning explicit. Besides, “replacement by a preformed TL item” was employed only once in order to translate the KP allusions. In addition, the translator did not employ any of the other KP allusion translation techniques that include “use of a standard translation”, “extra-allusive guidance”, “the use of footnotes/endnotes”, “simulated familiarity or internal marking”, “omission of the allusion” in order to transfer the allusions.

To mention the results of the KP allusion translation strategies in the study conducted by Tarakçıoğlu and Kalıpcı (2020, p.185), the translators have chosen to employ omitting or retention possibilities rather than replacement options when translating KP allusions and it is evident that the “minimum change” has the highest rate. The result of another similar study for transferring key phrase allusions carried out by Çelik (2023) indicated that “minimum change” is the most widely applied strategy. In the same vein, in the study conducted by Sümbül and Söylemez (2022, p.39), while translating KP allusions, “literal translation” and “standard translation” are used most often and the strategy of “replacement of the name” is used twice. Similar to the aforementioned studies, in this study, “minimum change/literal translation” technique was also mostly used for translating KP allusions.

To evaluate the strategies used for both PN and KP allusions, the translator's usage of the “retention of name” and “minimum change/literal translation” procedures most in translating all of the allusions included in the study (7 out of 13 allusions) may suggest that the translator transferred both the PN and KP allusions to the target text by remaining faithful to the source text. Moreover, the analysis revealed that the “omission of the allusion” strategy was never utilized which is the only common strategy for transferring both PN and KP allusions. From this point of view, it may be concluded that the translator gave great importance to allusions and tried to convey these allusions to the target text and the reader.

Lastly, as previously stated, while some studies have been conducted on the genres of novel, play, and short stories, there aren't many studies about translation of allusions in poetry genre. Therefore, as the focus of this research is allusion translation in poetry, this study is hoped to be a guiding study in contributing to the corpus and the field of allusion translation.

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