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61. Reflections of allusions in translation: A comparative analysis of the Turkish versions of *The French Lieutenant's Woman*[*]

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Abstract

This study is concerned with a comparative analysis of the Turkish translations of John Fowles's novel, *The French Lieutenant's Woman*, (*Fransız Teğmenin Kadını* by Aslı Biçen and *Askerin Kadını* by Nihal Yeğinobalı), with special focus on how allusions were handled in their translations. Within this context, as a major type of intertextuality, allusions will be the central focus of this study. Specific samples selected from the novel and their translations will be analyzed in the light of Ritva Leppihalme's strategies for rendering allusions, particularly on the basis of her classification of proper-name and key-phrase allusions. It has been found that Biçen and Yeğinobalı's strategies for translating allusions represent two different ways of rendering allusions. While Biçen tried to keep faithful to the source text as much as possible by retaining its allusive characteristics, Yeğinobalı favoured a target-oriented approach by sometimes omitting the allusions that sound quite foreign to the receptor culture. Leppihalme's views offer some justification for each of her potential strategies for rendering alusions. Based on Leppihalme's views, this study aims to show that, whatever strategy the translator uses (retention of proper-name allusion or minimum change of key-phrase allusion), a successful translation entails accommodating the needs of target-text readers when selecting the optimum strategy for rendering allusions. If a translator fails to convey the connotative and pragmatic meaning of allusions in the source text, the target reader is faced with "culture bumps". Such translations turn out to be "puzzling and "impenetrable" for target readers, and deprive them of the chance to participate actively in the reading process. To resolve this problem, a midway solution must be found in translation in order to effectively convey the sense of allusions in the source text to the audience of a different culture.

Keywords: Proper-name allusions, key-phrase allusions, Leppihalme's translation strategies, intertextuality and translation, culture bumps

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Göndermelerin çeviriye yansımaları: *Fransız Teğmenin Kadını* adlı romanın Türkçe versiyonları üzerine karşılaştırmalı bir analiz

Öz

Bu çalışma, John Fowles'ın *Fransız Teğmenin Kadını* adlı romanının Türkçe çevirilerinin (Aslı Biçen'den *Fransız Teğmenin Kadını* ve Nihal Yeğinobalı'dan *Askerin Kadını*) karşılaştırmalı analiziyle birlikte bu çevirilerde göndermelerin (imaların) nasıl ele alındığına odaklanmaktadır. Bu bağlamda, metinlerarası referanslar arasında önemli bir yer tutan göndermeler bu çalışmanın odak noktası olacaktır. Romandan seçilen belirli göndermeler ve Türkçe'ye çevirileri, Ritva Leppihalme'nin göndermeler için önerdiği çeviri stratejileri ışığında, özellikle de Leppihalme'nin sınıflandırması ('özel isim' ve 'anahtar ifade') temelinde analiz edilecektir. Biçen ve Yeğinobalı'nın göndermelerin çevirisinde uyguladıkları stratejilerin, bu süreçte izlenebilecek iki farklı yöntemi temsil ettiği ortaya konulmuştur. Biçen kaynak metnin gönderme özelliklerini koruyarak metne olabildiğince sadık kalmaya çalışırken, Yeğinobalı bazen hedef kültüre oldukça yabancı gelen göndermeleri erek metinden çıkararak okur odaklı bir yaklaşımı tercih etmiştir. Leppihalme, göndermeleri çevirmek için ortaya koyduğu stratejilerinin her biri için bazı gerekçeler sunmaktadır. Leppihalme'nin görüşlerine dayalı olarak, bu çalışma, çevirmenin kullandığı strateji ne olursa olsun ("özel isim göndermesinin korunması" veya "anahtar kelime öbeğinde mümkün olan en az değişikliğin yapılması"), başarılı bir çevirinin, göndermeleri çevirmede en iyi stratejinin ne olacağına karar verirken hedef metin okuyucularının ihtiyaçlarını karşılamak gerektiğini göstermeyi amaçlamaktadır. Çevirmen kaynak metindeki göndermelerin çağrışımsal ve pragmatik anlamını aktarmayı başaramazsa, hedef okuyucu "kültür çarpışmaları" ile karşı karşıya kalır. Bu tür çeviriler hedef okuyucular için "şaşırtıcı ve anlaşılmaz" hale gelir ve onları okuma sürecine aktif olarak katılma şansından mahrum bırakır. Bu sorunu çözmek için, kaynak metindeki göndermelerin anlamını farklı bir kültürün okuyucusuna etkili bir şekilde iletmek amacıyla çeviride orta yol bulmaya yönelik bir çözüm yöntemi aranmalıdır.

Anahtar kelimeler: Özel isim göndermeleri, anahtar ifade göndermeleri, Leppihalme'nin çeviri stratejileri, metinlerarasılık ve çeviri, kültür çarpışmaları

1. Introduction

Debates on the potential strategies for rendering culture-specific items frequently reveal the difference between the two primary objectives of translation; (1) Retaining the linguistic and cultural features 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 create a translation that sounds "normal, familiar and accessible to the target audience". These two approaches, which are often regarded as the two poles of a spectrum, have been categorized under diverse names: Gideon Toury's classification (1980) as "adequacy and acceptability"; James S. Holmes' (1988) "retention and re-creation", and Lawrence Venuti's (1995) "foreignization and domestication" (Davies, 2003: 69). According to Holmes, contemporary translators demonstrate an inclination towards the strategy of domestication at the linguistic level; however, on the opposite pole, there is a tendency toward the strategy of foreignization, which emphasizes "historicizing and exoticizing in the socio-cultural situation" (as cited in Davies, 2003: 69). Viewed from this perspective, to be a proficient reader, the translator must not only be capable of understanding the linguistic aspect of the source-text message, but s/he also needs to possess "extralinguistic knowledge" of the source language culture. To put it in another way, when

rendering an allusion that refers to a culture-specific item, the translator should have the sensitivity to detect the implicit sociocultural and intertextual elements in the original text. Yet, being over sensitive toward allusions may lead the translator to look for allusions everywhere, including contexts where there is none. This kind of attitude would seriously interfere with the interpretation process. This view is confirmed by Jean Delisle, who argues that the tendency toward searching for allusions that actually do not exist in the original results in "overtranslation". Delisle further points out that any kind of interpretation focused primarily on looking for allusions may cause the translator to miss the main idea of the original text. At this point, it is important that the translator adopt "a holistic approach" supported by intelligence and reading experience. This kind of approach will allow him/her to interpret the text by taking into account all the clues available in the original text, both explicit and implicit (Leppihalme, 1997: 20).

Poststructuralist theories of literature and the need for a better means of communication between different cultures have effected a significant change in the way we look at the translation process. Now, the translator is not the only actor in the process: readers also take part in it, using their linguistic and extra-linguistic knowledge to comprehend what they read. While in the past discussions centered mainly on the importance on finding equivalence between source text and target text –which led nowhere, in recent years greater attention has been paid to the target text, target culture, and its readers, who have come to take a more active role in the process. It is not important whether a translation is accurate unless the target reader can comprehend it. Thus, the translator must render the original text with the target reader in mind. If s/he fails to consider cultural differences between source and target texts, his/her translation sometimes will become "unintelligible". In some cases, "the culture bump" is so vague that the target reader barely notices it (Leppihalme, 1997: ix). In his book *Translating Literature: Practice and Theory in a Comparative Literature Context* (1992) (which preceded Leppihalme's seminal work), André Lefevere wrote about the difficulties involved in the translation of allusions. According to Lefevere, language is part of culture; hence, words and expressions are "inextricably bound up" (as cited in Ninrat, 2019: 44) with culture, which causes difficulties in the transfer of intended meanings to another language and culture. He further claimed that problems faced in the rendering of culture-bound words and phrases often arise from the "illocutionary" use of language in literary texts, including the employment of allusions in them. (44). Lefevere writes about four types of allusions that are widely used in literary works; namely, biblical allusions, classical allusions, cultural allusions, and literary allusions (44).

2. The notion of intertextuality

The notion of 'intertextuality' refers to literary works of all kinds, such as "oral, visual, literary, virtual", which include references to other texts that have contributed to their production in some way (Childs & Fowler, 2006: 121). Intertextuality has been one of the distinctive features of post-modernism. However, one should bear in mind that the concept of intertextuality is not restricted only to postmodernist writing. Over the course of history, literary texts written in earlier periods have influenced later works in a variety of forms such as quotation, paraphrase, translation, adaptation, parody and travesty, each of which existed long before postmodernism (Pfister, 209-210). Influenced by Mikhail Bakhtin's concept of "dialogism"(continual communication with other works of literature and authors), the Bulgarian-French poststructuralist Julia Kristeva first coined the term 'intertextuality' in the late 1960s. Emphasizing the interrelations between texts, Kristeva said: "... any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1986: 37). 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). Like Kristeva, Roland Barthes was a prominent literary critic who contributed significantly to the views on the notion of intertextuality. Barthes was strongly opposed to the idea of the "natural', stable meaning and unquestionable truth" (Allen, 61). In his seminal work *The Pleasure of the Text*, Barthes claimed that a text can never be thought as a piece of writing separated from the collection of literary texts in which it originates. Instead, it is a "woven tissue" in continuous interaction with the other texts in the collection (Barthes, 1998: 64). The poststructuralist theorists used the term 'intertextuality' to question earlier notions of "objectivity, stability and rationality", altering them with new ones: "subjectivity, instability and uncertainty of meaning". Viewed from this perspective, in his famous essay *Death of the Author,* Barthes challenged the author's position as "the Father of the text", letting readers know that the author can never be the only producer of his/her text (Ramin & Marandi, 2014: 158). A text comes to be seen 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). Hence, the text, as Graham Allen claims, "is not an individual, isolated object but, rather, a compilation of cultural textuality" (2000: 36). Stressing the significance of connections and influences between texts, Graham Allen argues 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). Based on this statement, it can be suggested that a text acquires meaning as the reader becomes mentally absorbed in it with a social, cultural and historical perspective. If the reader puts a great deal of cognitive effort into identifying an intertextual sign, which has a special meaning hidden in the intertextuality of the text, s/he will get more intertextual satisfaction from the reading process (Malenova, 2018: 165).

3. Intertextuality and translation

Among Robert S. Miola's categories of intertextuality, the 'translation' is categorized as a type of intertextuality that has a similar connection between the original text and its translation, as in the connection between the anterior and posterior texts. In his essay 'Translation, Intertextuality, Interpretation'; Lawrence Venuti argues that intertextuality is a fundamental aspect of translations, for any kind of writing is a transformation of other texts. As Venuti puts it, translation "represents a unique case of intertextuality" (2009: 158). According to Venuti, the translator attempts to establish equivalences through some kind of intertextual relation with the source text; however, s/he faces the risk of expanding the gap between the original work and the translation itself while replacing elements of target culture with those of the foreign culture (158). Venuti holds that in order to prevent the loss of intertextuality in the source text, the translator can use paratextual tools such as "an introductory essay or annotations", which help preserve the cultural context and linguistic structure of the intertextual reference. Still, Venuti claims that when the translator tries to employ the method of making additions, her/his attempts will eventually end up in failure, for the text being rendered will be just a "commentary" rather than a translation (159). 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. On the other hand, in his essay 'Translation, Equivalence and Intertextuality', Theo Hermans argues that as regards the notion of intertextuality, the important point is not whether a given translation can recreate the form and content of the original work, but whether

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it "interacts with existing translations and with expectations about translation" (2003: 40). Among the other scholars commenting on the subject are Basil Hatim and Ian Mason, who, in their famous work *Discourse and the Translator*, viewed intertextuality as not a simply "mechanical process" containing "merely an amalgamation of 'bits and pieces' culled from other texts" (1990: 128). Indeed, any quotation extracted from another author's work often assumes a special role in the latter text (128). Considering the function of intertextual elements in a given text, the translator always seeks to detect ways to retain the role of intertextual elements in the target text by taking into consideration various groups of text users who "bring different knowledge and belief systems to their processing of texts" (137).

4. The concept of allusion

The concept of allusion is somehow associated with certain terms such as "reference, quotation or citation, borrowing (even occasionally plagiarism) and the more complex intertextuality, as well as punning and wordplay (for modified allusions)" (Leppihalme, 1997: 6). Authors use literary allusions for various reasons: to impress readers with their learning or wide reading, to let them analyze the text from a wide perspective, to improve the work by evoking new meanings, connotations, and associations with "a wealth of experience and knowledge beyond the limits of plain statement" (as cited in Leppihalme, 1997: 7). Moreover, authors employ allusions in order to "characterize people", or to present different kinds of thoughts or create "unconscious impressions and attitudes in characters" (7); or to enhance the importance of a work by making generalizations or suggesting universal messages (7). Categorized under the term 'intertextuality' in contemporary critical theory, allusions reflect the imprint of knowledge gained through reading as well as cultural experiences shared between the writer and reader. As a literary technique, allusions involve remembering a fact and figure in history beyond the work, which provides "an emotional or intellectual context" for the story (Salunke, 2010). 'Allusion' can be described in various ways. A. F. Scott defines 'allusion' as "reference to characters and events of mythology, legends, history (1965: 7). Alex Preminger considers allusion to be "a tacit reference to another literary work. to another art, to history. to contemporary figures, or the like" (1965, 18). In A Glossary of Literary Terms, M. H. Abrams describes 'allusion' as "a brief a reference, explicit or indirect, to a person, place, or event, or to another literary work or passage" (as cited in Salunke, 2010). In the Glossary, Abrams includes an allusion from Thomas Nashe's famous poem "Litany in Time of Plague", in the last line of which there is an allusion to "Helen of Troy" (1999: 9).

> Brightness falls from the air,
>
> Queens have died young and fair,
>
> Dust hath closed Helen's eye.

Another scholar, Harry Shaw defines allusion as "a reference, usually brief, often casual, occasionally indirect, to a person, event, or condition presumably familiar but sometimes obscure or unknown to the reader" (as cited in Leppihalme, 1997:6). Writers use allusions with the assumption that the reader will be able to get the message or feeling behind intertextual references, an idea that rests on his/her sharing the same "literary tradition" and "common knowledge" with the reader. Yet, poets in the modernist tradition such as Pound or Eliot employed allusions that were likely to be understood by only a small number of people with a specialized knowledge or interest, thus confronting their readers and critics with the challenge of extracting deeper meanings lying under complicated references. As indicators of intertextuality, allusions can be studied under the following categories: (1)" a reference to

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events and people"; (2) "reference to facts about the author himself"; (3) "a metaphorical allusion"; (4) "an imitative allusion"; (5) "a structural allusion" (Cuddon, 2013: 25-26).

The use of allusions in a literary work reflects the potential of literature "to create new literature out of old" (as cited in Leppihalme, 8). That actually means getting the reader actively involved in the process of retrieving and re-creating implicit meanings hidden in the text, thus letting him/her gain a more profound insight into the story (Leppihalme, 8). During the 1980s, there was a growing interest in the reader's reception of a literary work – a trend that has eventually made the reader's active role in the reading process all the more pronounced. In the same vein, the German linguist Wolfram Wilss argued that the use of allusions makes a text more appealing. According to him, when an allusion is employed, the traditional meaning and the new meaning suggested by the allusion "react chemically upon each other". Wilss called attention to "the intellectual joy of the receiver" who is confronted with an unexpected case of what can be achieved with words and phrases, e.g. allusions (Leppihalme, 8). Viewed from a communicative perspective, the use of allusion is closely associated with linguistic and pragmatic notions such as "implicature, inference and relevance" (as cited in Leppihalme, 1997: 8). Since communication is considered essentially to be "an inferential process", an allusion can be viewed as "a message or stimulus" sent by the communicator, with the expectation that the receiver will be able to find out the intended message embedded in the text. In order for this to happen, there must be "shared cognitive environment"; otherwise, the target reader may fail to understand the intended message, for s/he is part of a different culture (as cited in Leppihalme, 1997: 8).

The British linguist Michael Halliday holds the view that intertextual relations between literary works manifest themselves 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). In literary texts, allusions often appear in the form of references to several characters or quotations of lines from other works. For example, *The Great Gatsby* (1925), written by the American author F. Scott Fitzgerald, is a typical example of a literary work that has intertextual associations with other literary works. *The Great Gatsby* involves an allusion to *Satyricon*, a Latin work of fiction by Gaius Petronius. In *Satyricon*, the character Trimalchio is at first a slave working very hard to improve his position in life. However, later, he becomes prosperous and keen on displaying his richness and power in an extravagant manner. Below is a comparison between Gatsby and Trimalchio, which gives the reader of the novel a broader view of 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 (Chapter 7, p. 71).

Another example is Joseph Conrad's *Heart of Darkness* (1899), which involves a great many allusions to significant facts or figures from 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 addresses 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, 15).

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Especially, the phrase 'whited sepulcher' is an allusion 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 took beautiful on the outside but on the inside are full of the bones of the dead and everything unclean". The significance of this Biblical allusion rests on the fact that Jesus wants to reveal the hypocrisy and corruption of Europeans (1219).

5. Ritva Leppihalme's categorization of allusions

The term 'culture shock' refers to the feeling of disorientation that occurs when one is suddenly confronted with another culture. A derivation of this term, 'culture bump' is used for less serious situations - in the sense of confusion that one experiences in the face of unexpected cultural differences (Leppihalme, 1997, viii). In his seminal work *Culture Bumps: An Empirical Approach to the Translation of Allusions* (1997), Ritva Leppihalme categorized allusions into two groups: proper-name allusions and key-phrase allusions. While proper-name allusions involve proper names as in the example of "I felt like *Benedict Arnold*", key-phrase allusions include no proper-name, as in the examples of "*to separate the wheat from the chaff*" and "*hung round his neck like an albatross*" (3). According to Leppihalme, proper-name allusions contain "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). Under proper name and key-phrase allusions, Leppihalme includes in her taxonomy two sub-categories of these allusions: (1) "regular allusions", "an unmarked category of 'prototypical' allusions" as in the example of "someone's got to stand up and say *that the emperor has no clothes*"; and (2) "modified allusions", "allusions containing a 'twist', that is, an alteration or modification of preformed material". Besides these allusions, Leppihalme also writes about "stereotyped allusions", which are "allusions in frequent use that have lost their freshness and do not necessarily evoke their sources" e.g. clichés and proverbs as in the example of "We were *ships that pass in the night*" (10).

6. Leppihalme's strategies for translating proper-name and key-phrase allusions

Strategies that can be employed in the translation of proper-name and key-phrase allusions are slightly different. While it is possible to leave a proper-name allusion as it is, the word choice in a key-phrase allusion needs to be changed. For instance, the proper-name allusion Pollyanna can be retained both in English and Turkish; but the expression vanity of vanities (Ecclesiastes 1:2) needs to be changed into herşey boş, bomboş, bomboş! (Leppihalme, 1997: 78). Leppihalme proposes various strategies for translating allusions, including those that can be employed for translating proper-name allusions; namely, "retention of name", "replacement of name by another" and "omission of name", each of which has three subcategories. These basic strategies for rendering allusive proper-names have the following variations: (1) "Retention of name", in which the translator can keep the allusion unchanged, or employ it by inserting some guidance, or use the name by adding a detailed explanation – e.g. a footnote to the target text; (2) "Replacement of name by another", in which the translator can replace the proper-name allusion with another name in the source language or with another name in the target language; (3) "Omission of name", in which the translator can delete the allusive name altogether, while at the same time conveying the same feelings in another way - for example, by using a common

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noun in the target text or completely excluding the name and the allusion from the text (Leppihalme, 1997: 79). In the translation of key-phrase allusions, there is no criterion similar to the one used for dealing with a proper-name allusion. For the treatment of key-phrase allusions, the strategy of retention can hardly be regarded as a criterion, simply because they are rarely left untranslated. There are diverse 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 case of rendering transcultural allusions, as in the example of "brave new world/cesur yeni dünya". However, they are not so common. Hence, the strategies used for rendering key-phrase allusions are different from the ones employed for rendering proper-name allusions. However, the general approach taken in the process of translation is almost the same. The strategy of retaining a key-phrase allusion can take either of two forms: "a standard translation" or "a minimum change". While the former is employed in the transfer of cultural allusions to the target text, the latter is used in cases where "the allusiveness disappears, so that what is retained is the surface meaning only". In a standard translation, a competent reader can recognize the allusions in the target text; however, s/he will probably fail to identify the allusions if the translator makes a "minimum change" in transferring them to the target text. In the latter case, the only way to identify the allusions would be through back-translation into the source language. Actually, the ability to recognize allusions depends on the reader's familiarity with the source culture. It is only "bilingual and bicultural" readers of target text who will be able to recognize allusions, though average readers who are neither bilingual nor bicultural can face a "culture bump" (1997: 83). Leppihalme proposed potential translation strategies for key-phrase allusions 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) re-creation, 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). Leppihalme argues that most translators tend to employ the strategy of omissison as "the last resort" (27). According to her, while the strategy of omission helps remove "the culture bump" between the two texts, it may also lead to a failure to convey an important part of the linguistic and cultural elements inherent in the original work. To put it in another way, Leppihalme holds that omission can be viewed as an effective strategy from one point of view, but it cannot be employed in all cases (175).

7. *The French Lieutenant's Woman* as a Case of Historiographic Metafiction

Written in the tradition of historiographic metafiction, The French Lieutenant's Woman involves a great many intertextual references, especially proper name allusions to historical facts and figures. In works of historiographic metafiction, intertextuality has the function of drawing links between the past and the present. As Linda Hutcheon claims 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). The term "Historiographic metafiction" was coined by the Canadian critic Linda Hutcheon in 1988. The term refers an essentially introspective kind of writing that employs metafictional strategies so as to highlight the problematic nature of both fictional and non-fictional historical literature. In A Poetics of Postmodernism, Linda Hutcheon maintains that postmodernism signifies the ambiguous essence of the past as an instrument of knowledge for people living in the present-day world: "The past really did exist. The question is: how can we know that past

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today—and what can we know of it?" (1988:92). In her first book Narcissistic Narrative (1984), Hutcheon pointed out that historiographic metafiction establishes a double relationship with the reader: While on the one hand it performs a "didactic" function by teaching readers about history, on the other hand it provides readers with the freedom to challenge, analyze, and even co-write its narrative (in the Barthesian's sense). Instead of combining history and fiction, which would make it impossible to portray reality, writers of historiographic metafiction expect readers "to explore the space" between the two. According to this strategy, questions regarding the line between history and fiction are rather elusive. Therefore, readers are always kept aware of the fictional nature of historical figures and events in the text; at the same time, they are always reminded of the relationships of these events to real incidents. (Nicol, 2009: 103). Hence, The French Lieutenant's Woman can be regarded as both "didactic" and "writerly", since it at once criticizes realism and attempts to remold it. In fact, The French Lieutenant's Woman reshapes a Victorian novel, the result being a realistic portrayal of a historical period that goes beyond itself and "a self-reflexive piece of artifice", and the "workings" of the artistic sensitivity within the novel (Nicol, 2009: 111).

8. Various allusions selected from *The French Lieutenant's Woman* and their translations in the novel's Turkish versions.

Various samples of allusion selected from *The French Lieutenant's Woman* demonstrate that Nihal Yeğinobalı generally follows a target-oriented strategy. In addition, her translation is characterized by an inclination towards leaving out intertextual elements, including words and phrases, or even sentences. Aslı Biçen, on the other hand, adopts a source-oriented strategy marked by a sensitivity toward keeping loyal to the original text as much as possible. Unlike Yeğinobalı, Biçen applies the strategy of preserving allusions or rendering them in such a way that the impact produced on readers of the original text will be created on the target audience.

Sample 1:

ST: 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, p. 4).

TT1: 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, p. 8).

TT2: .... 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... (Yeğinobalı, p. 8)

In the above extract from Chapter I, there is a proper-name allusion to a significant period in history. Here, Fowles portrays the Cobb - a fourteenth-century stone harbour wall - as "a superb fragment of folk-art", and draws a similarity between two events that the Cobb witnessed: Sarah's revolt against the society is compared to the Duke of Monmouth's revolt in 1685, which aimed to dethrone King James II, yet ended up in failure. Likewise, Sarah's love affair with a French lieutenant ends up in frustration and brings her nothing but disgrace. In fact, society cruelly criticizes Sarah for wandering

around the Cobb, as she has become a notorious figure in Lyme Regis for her shameful relationship with a stranger.

Here, both Biçen and Yeğinobalı employed Leppihalme's strategy of retaining the allusion, yet did not feel the need to explain the importance of the allusion within the target text or by the help of a footnote. Arguably, both translators may have expected readers to feel curious about the allusion and to search for the meaning and connotations of the allusion on their own. Also, Yeğinobalı and Biçen translated the sentence that includes the allusion to the Duke of Monmouth by using additional words and phrases. Both translators added to their translations the word "İspanyol" and "İspanya", respectively so as to clarify the meaning of the word "Armada". Alternatively, one might have provided a footnote to explain the allusion, for this intertextual reference would probably sound unfamiliar to the target reader.

Sample 2:

ST: 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, p. 23).

TT1: Dahası tesadüfen, o hastayken akşamları ona İncil okuyan Bayan Fairley "az veren candan, çok veren maldan" kıssasını seçti bir gün (Biçen, p. 24).

TT2: Not translated (Yeğinobalı).

In the extract from Chapter 4, Mrs. Poulteney gets sick and her housemaid Mrs. Fairley tells her a parable (the tale of the widow's mite) from the Bible, which is presented in the form of a key-phrase allusion. In the story, a poor widow wants to make a donation though she possesses her last coins. Jesus honors the widow for her praise-worthy conduct, a behavior not so much expected of the poor as of the wealthy.

As for translation of the story from the Bible, Aslı Biçen conveys the moral implications of the parable to the target reader through a proverbial translation: "az veren candan, çok veren maldan" (p.29). This is a target-oriented approach to translation that almost verges on adaptation, one through which Biçen tries to make the target reader feel the impact produced by the allusion more deeply. Here, Biçen 're-created' the allusion in the target culture through a proverbial translation – in line with Leppihalme's strategy of re-creating the allusion - which results in "the crossing of a cultural barrier" (Leppihalme, 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 (100). As for Yeğinobalı, she preferred not to translate the extract including the allusion. In fact, she excluded the extract from her translation altogether, a method in line with one of the translation strategies proposed by Leppihalme - omission of the allusion.

Sample 3:

ST: The vicar felt snubbed; and wondered what would have happened had the Good Samaritan come upon Mrs Poulteney instead of the poor traveller. (Fowles, p. 32).

TT1: 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, p. 33).

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TT2: Not translated (Yeğinobalı).

In the extract from Chapter 6, there is an allusion to the parable of the Good Samaritan in the Bible. Here, Fowles draws an analogy between the Samaritan and Mrs Poulteney in terms of their characteristics. In the story, Mrs. Poulteney is portrayed as "an epitome of all the most crassly arrogant traits of the ascendant British Empire" (p. 21). However, the Samaritan is a magnanimous man who demonstrates sympathy towards people.

In the rendition of the proper-name allusion, Biçen employed one of the major strategies introduced by Leppihalme -the strategy of retention, by adding the word "İncil" so as to inform readers that this is a reference to the Bible. 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. As for Yeğinobalı's translation, she completely deleted the whole sentence that involves the allusion "the Good Samartian", which exemplifies one of Leppihalme's strategies for rendering allusions – omission of allusive name.

Sample 4:

ST: Mrs. Poulteney saw herself as a pure Patmos in a raging ocean of popery (Fowles, p. 35).

TT1: Bayan Poulteney kendini papalık sisteminin çalkantılı deryasında saf bir Batnaz adası* olarak görüyordu (Biçen, p. 35).

*Bu adaya sürgün edilen Aziz Yuhanna'nın Apokalips metnini burada yazdığı söylenir. (ç.n.)

TT2: Not translated (Yeğinobalı).

In the extract from Chapter 6, a proper-name allusion is made to the island of Patmos mentioned in the Bible. In this section, Fowles draws a parallelism between Mrs. Poulteney and 'Patmos' island, a sacred place visited by both Catholic and Orthodox pilgrims. 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.

Here, Biçen used Leppihalme's strategy of retention and rendered the Patmos island into Turkish as 'Batnaz adası'. Also, she inserted a footnote into the target text, in which she provided a detailed account of the island, making a point of its significance for the Christian society. By the help of the footnote, the reader can draw some parallelism between the *Bible* and *The French Lieutenant's Woman,* feeling curious to find out more about the significance of Patmos -the holy place where the beloved disciple of Christ, John, was imprisoned. This extra information helps the reader establish a connection between Mrs. Poulteney and Saint John (Yuhanna): both figures suffered from alienation in their lives. As regards Yeğinobalı's rendering of the allusion, she chose not to translate the sentence in which the proper name allusion is used.

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Sample 5:

ST: She did not create in her voice, like so many worthy priests and dignitaries asked to read the lesson, … 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 *Eli, Eli, lama sabachthani*; and as she read the words she faltered and was silent (Fowles, p. 58).

TT1: Birçok saygıdeğer rahip ve önemli kişinin istediği gibi kıssayı okurken … 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 unutuyordu Bayan Poulteney'in varlığını, hele oda karanlıksa. Bir gün *Lama, lama sabachthane me* bölümüne geldi; kelimeleri okurken kekeleyip sustu. (Biçen, 57).

TT2: 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, 75-76).

In the above extract from Chapter 9, there is an allusion in the Bible to a passage written in Aramaic language, a language that emerged in the ancient region of Syria, and was later used throughout the ancient Middle East: "Eli, Eli, lama sabachthani" (Lama, lama, sabachthane me) (translated as My God, my God, why have you forsaken me?). In this passage, there is a reference to an anecdote from the life of Christ. Just before Jesus died on the cross, he cried out hopelessly asking why God kept silent and did not anything to rescue him.

Based on Leppihalme's views on allusions, one can infer that while it is possible to remain a proper-name allusion untouched in translation, a key-phrase allusion needs to be translated into Turkish as in this example of "Eli, Eli, lama sabachthani" (Tanrım, Tanrım, beni neden terk ettin?). Here, Biçen did not render this allusion, nor did she add any extra information to her translation. Alternatively, the translator could have explained the key-phrase allusion within a footnote to give further information about it. The technique of using a footnote to explain an allusion is in conformity with one of the strategies proposed by Leppihalme. The reason why the translator kept the allusion as it was may be that she might have tried to let the reader try to find out the connotations behind the allusion. As for Yeğinobalı, she did not include in her translation the allusion that refers to a particular phrase in the Bible, "Eli, Eli, lama sabachthani". Instead of translating the allusion from the Bible, she just depicted Sarah reading passages from the Bible.

Sample 6:

ST: 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, p. 90).

TT1: Bunun sebebi Nuh nebiden kalma bir gelenekti (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, 86).

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TT2: Shakespeare'den çok daha eski, Hristiyanlık öncesi çağlara dayanan bir gelenek uyarınca Lyme'li gençler, yazın en uzun gecesinde, yanlarına bir kemancıyla birkaç fıçı elma şarabı, ellerine de fenerler alarak yamacın en gizli bir köşesi olan Sıpa Çayırına gider ve orada dansedip şarkı söyleyerek gün dönümünü kutlarlardı (Yeğinobalı, 114-115).

The above extract from Chapter 12 involves two key-phrase allusions: The first one is a reference to "the antediluvian (pre-flood) period", which starts with Fall of the first man and woman in the Bible, and ends with the collapse of all humankind excluding those rescued with Noah and his family in the ark. When rendering the phrase "an antediluvian tradition", Biçen opted for an idiomatic translation (Nuh nebiden kalma bir gelenek) instead of a literal translation (eski bir gelenek). This is a method of translation that corresponds to one of Leppihalme's strategies for rendering allusions – extra allusive guidance added to the text. Unlike Biçen, Yeğinobalı rendered the allusion literally and did not refer to the time before the Biblical Flood. Considering Leppihalme's strategies for translating allusions, one can regard literal translation as one possible way of rendering allusions; however, it must be noted that literal translation often leads to the loss of the allusive nature of the text.

The second allusion is to Shakespeare's comedy "A Midsummer Night's Dream". As an intertextual echo, this allusion urges the reader to use her/his literary knowledge. A reader who has enough literary knowledge can easily draw connections between the characters in *A Midsummer Night's Dream* and those in *The French Lieutenant's Woman*. In Shakespeare's comedy, the action takes place in a mysterious forest, where creatures with magical powers affect the characters of the play. As it turns out, the same occurs when Charles falls in love with Sarah. If the reader can understand the implications of the allusion in this chapter, s/he will be able to predict what may happen in the subsequent chapters. In rendering the allusion, Biçen opted for a standard translation -one of Leppihalme's strategies for rendering allusions- and rendered the allusion as 'Yazortası Gecesi', with the initial letters capitalized. According to Leppihalme, a reader with essential background knowledge will be able to identify the allusions in the target text with little difficulty. However, s/he will probably fail to recognize the allusions if the translator applies the method of "minimum change" -one of Leppihalme's strategies for rendering allusions-. This strategy can be clearly seen in Yeğinobalı's translation of this particular allusion. Still, there is a risk that the target reader may not comprehend the implications of the allusion, as Yeğinobalı transformed the allusion into a noun phrase - yazın en uzun gecesi.

Sample 7:

ST: Because he was a Pontius Pilate, a worse than he, not only condoning the crucifixion but encouraging, nay, even causing - (Fowles, p. 238).

TT1: 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, p. 218-219).

*Eski Roma'da bir maliye memuru. İstemeye istemeye de olsa, İsa'yı çarmıha germeleri için Yahudilere vermişti. (ç.n.)

TT2: Not translated (Yeğinobalı)

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The extract from Chapter 28 involves a proper-name allusion to 'Pilate Pontius', the Roman governor of Judaea, who served under Emperor Tiberius in the 1st century, and is also known to have been in charge of the trial of Jesus and ordered his execution.

In line with Leppihalme's strategy of retaining the allusion, Biçen inserted a footnote to help the reader better understand the idea behind the allusion, whereas Yeğinobalı omitted it altogether.

Sample 8:

ST: Now all this is the great and timeless relevance of the New Testament myth of the Temptation in the Wilderness (Fowles, p. 298).

TT1: Bütün bunlar, İncil'deki Çölde Baştan Çıkma mitinin hala ne kadar geçerli olduğunu, hep de geçerli olacağını gösteriyor (Biçen, p. 271)

TT2: Çölde Şeytanın İsa'yı doğru yoldan çıkarmağa çalışmak için parlak tekliflerde bulunmasının öyküsü işte bu yüzden hep geçerli olagelmiştir ve dünya durdukça geçerli olacaktır (Yeğinobalı, p.350).

In the extract from Chapter 38, Fowles makes a key-phrase allusion to 'the temptation of Christ', a biblical story recounted in the Gospels of Matthew, Mark and Luke. After being baptized, Jesus was tempted by the devil for 40 days and nights in the Judaean Desert. Resisting 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 dealing with the allusion, Biçen opted for a standard translation, rendering it as "İncil'deki Çölde Baştan Çıkma miti", thus allowing the reader to understand the implications of the allusion made in this context. Standard translation is one of Leppihalme's strategies for translating allusions, one through which a competent reader can identify the allusion in the text. Yeğinobalı, on the other hand, explained the allusion in detail by supplementing it with "extra allusive guidance", through which the translator tried to meet the expectations of the target reader.

9. Conclusion

In this study, Leppihalme's strategies for rendering allusions have been discussed in detail with specific examples from the John Fowles's *The French Lieutenant's Woman*. The reason for selecting Leppihalme's strategies for the analysis of allusions in the novel is that her study (1997) has been the most comprehensive one in the field. She presents a detailed categorisation of strategies for rendering allusions, explains the strategies employed in a selection of literary translations, and analyses the impact of various strategies on the target reader through reader-response tests (Ruokonen, 2010: 21). By and large, with their translations, Biçen and Yeğinobalı represent two different ways of rendering allusions. Biçen has a tendency towards remaining faithful to the source text by generally using Leppihalme's strategy of 'retention of allusive name' in her translation. Sometimes, she adds a detailed explanation to the name, for instance a footnote to the target text, mainly because she tries to preserve the allusive nature of the orginal text. Leppihalme holds that some translation scholars feel skeptical about the strategy of adding extra information e.g. footnotes to the target text. They argue that this strategy might distract a competent reader from the satisfaction s/he feels when establishing relationships on his/her own (1997: 88). To the same effect, Leppihalme maintains that the translator must use in-text explanations or footnotes sparingly, not to give the impression that s/he is

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underestimating the reader's ability to understand the sense behind an allusion, which is usually communicated by connotation. (1992: 189). Yeğinobalı, on the other hand, adopts a target-oriented strategy by sometimes omitting allusions, including words and phrases, or even sentences that are unfamiliar to the target audience. Yeğinobalı's inclination 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. According to Leppihalme, allusions in the source text that are not part of the target culture may fail to communicate the sense of the original text, if they are preserved in the target text. The allusion may remain ambiguous and complex rather than communicating a coherent sense to target readers (1997:4). On the other hand, the translator's tendency towards using 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 to employ (1997: 25). In fact, there are several ways of translating allusions, depending on the nature and type of the allusion in hand. Based on Leppihalme's 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 this regard, a midway solution must be found in translation, which implies that a proficient translator with a good deal of knowledge about both the source and target culture should be sensitive to the needs of the target text reader. In order to do this, translators, as cultural intermediaries should use their cultural insight to recognize and analyze the function of allusions in the source text and try to find the most appropriate strategy in rendering allusions (Leppihalme, 1992: 185). Competent translators do not allow the target text to become misunderstood or poorly written, nor do they leave the target reader confused at culture bumps - problems arising from the failure to explain in translation the cultural names or phrases that appear in the source text (185). In this situation, the target reader will not be deprived of the chance to become actively involved in making sense of the allusions used, in a way similar to the experience of the source text reader (190).

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