International Journal of Languages' Education and Teaching
Volume 6, Issue 3, September 2018, p. 317-330

Received	Reviewed	Published	Doi Number
02.09.2018	20.09.2018	30.09.2018	10.18298/ijlet.3157

Intertextuality in Translation: Analysis of Intertextual Signs and Evaluation of Translation of a Short Story[1]

Mesut KULELİ [2]

ABSTRACT

The aim of this study is to determine the intertextual references in the short story Tarquin of Cheapside by F. Scott Fitzgerald and evaluate Turkish translations of the contexts with intertextual references. To this end, the original short story was analyzed based on the intertextuality theory by Riffaterre (1978; 1983; 1990). With the "hypogram" of the short story established as coined by Riffaterre (1978), "ungrammaticalities", another term coined by Riffaterre (1978), were determined in the short story and these ungrammaticalities were classified as ordinary intertextuality and obligatory intertextuality, the major concepts in Riffaterre's intertextuality theory according to Aktulum (2011). The results of the interxtuality analysis revealed that the short story "Tarquin of Cheapside" is intervowen with cultural and literal intertextual references, and ordinary intertextual references were far surpassed by obligatory intertextual references. For translation analysis, the contexts with intertextuality in the original short story were compared to a Turkish translation of the short story based on Öztürk Kasar's (Öztürk Kasar and Tuna, 2015; 2017) "Systematics of Designificative Tendencies in Translation". The results of the translation evaluation showed that translators might resort to certain designificative tendencies in rendering a literary work into another language. Since intertextual references might be culture-specific at times, the translators of literary works might deliberately or indeliberately resort to certain designificative tendencies. Here lies the contribution of semiotics of translation to literary translation in that if the translators indeliberately use designificative tendencies, they could explain their preferences with a thorough awareness of designificative tendencies, on the other hand, if translators deliberately use designificative tendencies in their literary translations, they know when and how to apply those designificative tendencies. Therefore, semiotics of translation serves as a guide to professional or prospective literary translators in making sound decisions in translation process.

Key Words: Intertextuality, translation, literary translation, semiotics of translation, designificative tendencies in translation.

[1] Part of this study was presented as an oral presentation in ICEESS '18 (International Conference on Empirical Economics & Social Sciences) held on the 27th-28th of June in 2018 at Bandırma Onyedi Eylül University.

[2] Dr. Öğr. Üyesi, Bandırma Onyedi Eylül University, mkuleli@bandirma.edu.tr.

1. Introduction

Intertextuality, as a term, was first coined by Julia Kristeva (1980[1969]), however it was through Mikhail Bakhtin (1973[1929]; 1981) that intertextuality came to the attention of literary scholars all over the world. Michael Riffaterre (1990), a French structuralist literary critic, adopted this literary term and developed his own intertextuality theory, placing a premium on the reader with the proposition that intertextual signs and references can only be validated in a literary text if the reader can grasp those signs and references. In other words, intertextual signs and references in a text do not bear any significance unless the reader can notice and grasp them. An author tends to organize a text in such a way that some blanks are intentionally left for the reader to fill in through the cues the author places in the text (Riffaterre, 1990: 60-62). In this reader-oriented approach to intertextuality, Riffaterre (1990) considers the text as the starting point for all reader activities, which renders Riffaterre a structuralist point of view. A literary text always directs its readers to the scope of signification (Riffaterre, 1990: 61). This proposition suffices to categorize Riffaterre as a structuralist intertextuality theorician. Vijay Mishra (1985) states that for Riffaterre, the text comes first, followed by the reader, and it is through the former one that any signification could take place to the convenience of the latter. Therefore, the blanks intentionally left for the reader are to be grasped and interpreted within the boundaries of the text. For any reader trying to solve the intertextual relationships of the text, the text itself serves as a guide to signification for Riffaterre.

Riffaterre (1978) built his theory of intertextuality around the concepts of "hypogram", "ungrammaticality" and "retro-active reading". According to Aktulum (2011: 421), Riffaterre also coined the terms "ordinary intertextuality" and "obligatory intertextuality" to differentiate between two types of intertextual relationships in a text. Riffaterre's term "hypogram" is based on Saussure's (2001[1916]) term "paragram" (Prud'homme and Guilbert, 2006). For Saussure (2001), a text is centered around a theme word or lexicon, the constituents of which are embedded all through the text. The same proposition holds for Riffaterre as it was suggested that "a text's true significance lies in its consistent formal reference to and repetition of what it is about, despite continuous variations in the way it goes about saying it" (Riffaterre, 1983: 76). A hypogram constitutes the nucleus of a text, around which all signification lies within the text, and this nucleus element (hypogram) could be a word, a sentence, an idea or a historical event already existent in a culture's literature or cultural schema (Riffaterre, 1978: 63). This proposition implies that all literary texts are reformations of already known facts or already written texts, and those pre-written texts are the inspirations behind new literary texts, eliminating the potential for creativity for finding new topics in literary world. For Riffaterre, this hypogram is like a headache in a text, and it encourages the reader to find it in order to overcome this so-called headache with repetitive emergence throughout the reading activity even if not stated or mentioned by the author explicitly (Riffaterre, 1978: 66).

Another term that Riffaterre (1978) coined is "ungrammaticality". Having encountered the hypogram a great many times in a text, the reader goes on to come up against ungrammaticalities in the text that need to be solved for a clear understanding and signification of the text. This term does not refer to a grammatically incorrect usage of language, but rather certain words or phrases that disrupt the smooth signification of a text and compel the reader to solve them out for Riffaterre (1978). Riffaterre (1978) also coined the term "retro-active reading" in relation to the term "ungrammaticalities". In solving out the ungrammaticalities in a text, a reader has to make "retro-active reading" that is; referring to the existent literature, cultural or historical knowledge so as to find out

"ungrammaticalities" (Riffaterre, 1978). According to this proposition, if a reader is well-equipped with historical, cultural or literal facts and fiction in the culture the text was produced in, it is quite easy to make out ungrammaticalities and find out the hypogram through retro-active reading. However, if the reader is not so well-equipped to solve out the ungrammaticalities in the text, this retro-active reading will take longer and the reader has to make extensive research to reach the signification of ungrammaticalities in the text. Riffaterre addresses the former type of reader as "superreader" (Mishra, 1985: 113). While the retro-active reading of a superreader might take shorter, that of an ordinary reader might take too long to solve out ungrammaticalities.

Aktulum (2011) stated that Riffaterre also coined the terms "ordinary intertextuality" and "obligatory intertextuality". Ordinary intertextuality consists of the intertextual references, allusions or citations to other texts that can only be solved out if a reader is well-equipped with literary, historical or cultural world, and if a reader misses out those intertextual relationships, they might cause trouble in reaching the meaning universe of the ungrammaticalities (Aktulum, 2011: 466). "Obligatory intertextuality" refers to those intertextual relationships that require any reader to solve out since those relationships do not stem from the readers themselves, but rather from the text itself as the references frequently make themselves felt by the readers (Aktulum, 2011: 487). To make it clear, ordinary intertextuality depends on the knowledge of the reader and it might not be realized by all readers; however, obligatory intertextuality is noticed by all readers as the ungrammaticalities in the text compel the readers to solve them out through frequent appearance in the text.

2. Method

2.1. Data Collection Tools

For the analysis of intertextuality, the original short story *Tarquin of Cheapside* by F. S. Fitzgerald (2000 [1917]) was chosen. For translation evaluation of the contexts with intertextaulity, a Turkish translation of the short story, published in 2013, was chosen.

2.2. Data Collection Procedure

Öztürk Kasar (2009) compiled and suggested several steps for analysis of literary texts from semiotics of translation point of view. One of the steps in this list is finding out the intertextual references in literary texts. All these steps in the analysis of a source text could be used to reach the meaning universe of the text; however, only one or a few of these steps might also be possible to use as not all texts might lend themselves to all those steps (Tuna and Kuleli, 2017: 43). Therefore, in the analysis of the source text from semiotics of translation point of view, only those contexts with intertextual references were analyzed. In translation evaluation, only the contexts with intertextual references in the source text were compared to their translations in a Turkish translation.

2.3. Data Analysis

In the analysis of intertextual references in the source text, first the hypogram of the short story was found. Afterwards, the ungrammaticalities were solved out through retro-active reading. The intertextual references were divided into ordinary intertextuality and obligatory intertextuality. Therefore, in the data analysis of the source text, the intertextuality theory by Riffaterre (1978; 1983; 1990) was used. In translation evaluation, Systematics of Designificative Tendencies in Translation,

suggested by Öztürk Kasar (in Öztürk Kasar and Tuna, 2015; 2017), was used and the designificative tendencies in the translated short story were categorized based on Öztürk Kasar's systematics. In this systematics, Öztürk Kasar (in Öztürk Kasar and Tuna, 2015; 2017) came up with nine tendencies: a) over-interpretation of the meaning: the translator translates an implicit sign in the source text with an explicit sign in the target language; b) darkening of the meaning: the translator darkens an explicit sign in the source text in the translated product with a more general sign; c) under-interpretation of the meaning: the translator translates a sign in the source text as an insufficient sign in the target text; d) sliding of the meaning: the translator might choose one of the potential meanings of a sign in the target language, that sign is inappropriate in the source text, though; e) alteration of the meaning: the translator translates a sign in the source text with an inappropriate meaning in the target text, but still carrying on some traces from the source text; f) opposition of the meaning: the translator translates a sign in the source text to its opposite meaning in the target text; g) perversion of the meaning: the translator translates a sign in the target text with no traces from the sign in the source text and utterly irrelevant to the sign in the source text; h) destruction of the meaning: the translator produces a meaningless context in the target language culture, but still carrying on some traces from the source text; i) wiping-out of the meaning: the translator does not translate certain signs present in the source text and those signs are missed in the target text (Öztürk Kasar and Tuna, 2015: 463; 2017: 172, translated into English by Didem Tuna).

3. Findings

Two hypograms were found for the short story *Tarquin of Cheapside*. The first hypogram was found to be Shakespeare's poem *The Rape of Lucrece*, written by Shakespeare in 1594. Before Shakespeare, Livy and Ovid had already written about the Rape of Lucrece (Hyland, 2002: 96-97). Below is the summary of *The Rape of Lucrece:*

> *"One night in 509 B.C., a group of noblemen were arguing about the virtue of their wives. When they returned home in an unexpected time, all wives except Lucretia were found carousing. Fired by her beauty and chastity, Sextus Tarquinius resolved to possess her and one night, when she was home alone, Sextus Tarquinius attempted to seduce her. Despite Lucretia's resistance, Sextus threatened to kill her and leave her body next to that of a slave. In order not to cause embarrassment to her husband, Lucretia submitted to him. While Lucretia was telling this event to her husband, she stabbed herself to overcome the feelings of lost chastity and shame. Then, Tarquin family was driven out of Rome." (Hyland, 2002: 97).*

In the source text of the short story, a man flees from others running after him. He finds a house and starts to write a poem in this house. The host tries to protect him from the men running after him. When these men come to the host's house, they cannot find the man who fled from them. The host learns from those men that the man he is hiding in his house raped one of the men's sisters and fled away. At the end of the short story, the man writes a poem and when the host reads that poem, it turns out to be the opening lines of *The Rape of Lucrece* by Shakespeare. Therefore, not only context-wise but also theme-wise, this poem by Shakespeare was found as the first hypogram for the short story. The second hypogram was found to be Edmund Spenser's poem *Faerie Queene*. Edmund Spenser's poem *Faerie Queene* was published in 1590 and one of the characters, Belphoebe, stands for Queen Elizabeth (English, 1960: 417). In this poem, Spenser praises married life, chastity and explores heroic virginity, and the character Belphoebe in *Faerie Queene* is a figure of Queen Elizabeth (Alpers, 2015: 186). In *Faerie Queene*, the image of Queen Elizabeth as secular Virgin Mary is well-established,

as in popular culture (Wilson-okamura, 2009: 47). Below are the lines from the short story centered around the hypogram of the poem *Faerie Queene* by Edmund Spenser:

> *"The Faerie Queene by Edmund Spenser lay before him under the tremulous candle-light.'" (Fitzgerald, 2000: 982)*
>
> *"He went on to explain his absorption in The Faerie Queene." (Fitzgerald, 2000: 983)*
>
> *"Wessel grunted and returned to The Faerie Queene; so silence came once more upon the house." (Fitzgerald, 2000: 983)*
>
> *"THE LEGEND OF BRITOMARTIS or of CHASTITY*
>
> *It fails me here to write of Chastity.*
>
> *The fayrest vertue, far above the rest …"*
>
> *(Fitzgerald, 2000: 982)*

As can be seen in the lines above, one of the major themes of the short story *Tarquin of Cheapside* is chastity. In the short story, the man raping one of the men's sisters violates her chastity. Moreover, the first hypogram was found to be a poem written during the time of Queen Elizabeth in England, therefore the references to Queen Elizabeth in Spenser's poem were decided as the second hypogram of the short story.

Following the hypograms in the short story, the ungrammaticalities found during the analysis of intertextuality were solved out through retro-active reading, followed by division of the intertextual references into ordinary intertextuality or obligatory intertextuality. Translation evaluation of those contexts with intertextual relationships are also given in this part.

Context 1:

The title of the short story is "Tarquin of Cheapside". The sign "Tarquin" creates an ungrammaticality in this title as it is not a lexical item that has definitions in a dictionary, but rather it should refer to a famous person from English culture, history or literature even if it sounds like a Roman soldier called Tarquinius. As a result of the retro-active reading, it was found that known as a rapist, Sextus Tarquinius was the son of Lucius Tarquinius, the power-holder of Rome in the 6th century, B.C. (Chernaik, 2011: 53). Therefore, the sign "Tarquin" in the title refers to one of the power-holders of Rome. Another ungrammaticality stems from the sign "Cheapside" in the title because it should refer to a place other than a word in English as can be understood from the context. Retro-active reading showed that "in 886, when King Alfred, according to a contemporary account, restored the City of London and made it habitable again, … among the principal elements of this grid may have been the wide, axial market street of Cheapside. Cheapside means lane of the shopkeepers" (Schofield, Allen and Taylor, 1990: 179-180). Therefore, the sign "Cheapside" refers to an area in London and a proper noun in this context. The signs in this title can be categorized as ordinary intertextuality since this intertextuality stems from the reader's retro-active reading rather than the text itself, and can easily be solved out through retro-active reading. The translation of this title is as follows:

"Cheapside'lı Tarquinius" (Fitzgerald, 2013: 240).

In the translation of the title, the sign "Cheapside" was preserved as in the source text, leading the reader to make retro-active reading, with an explanation in footnotes. However, the covert sign "Tarquin" in the source text was translated as "Tarquinius", rendering the ungrammatical sign an overt meaning in the target text because the readers of the target text do not have to make retro-active reading seeing this explicit sign while it was used as ungrammaticality in the source text, deviating from the well-known name "Tarquinius". Therefore, this tendency can be considered over-interpretation of the meaning based on Öztürk Kasar's (in Öztürk Kasar and Tuna, 2015; 2017) systematics of designificative tendencies.

Context 2:

"…light, soft-soled shoes made of curious leathery cloth brought from Ceylon setting the pace.'" (Fitzgerald, 2000: 980).

In this context, the sign "Ceylon" creates ungrammaticality because it starts with a capital initial, rendering it the quality of a proper noun for a place name as can be understood from the context. As a result of the retro-active reading, it was found that Ceylon (modern day Sri Lanka) is a place close to India (Haeckel, 1883: 5). The ungrammaticality was solved out through retro-active reading and this sign can be interpreted as a place name referring to today's Sri Lanka. This can be categorized as obligatory intertextuality because it is the text that renders this sign an intertextual quality according to Aktulum's (2011) definition of this Riffatterrian concept. Turkish translation of this context with an intertextual sign is as follows:

"Seylan'dan gelmiş tuhaf, derimsi bir kumaştan yapılma yumuşak tabanlı hafif pabuçlar hızı belirliyor." (Fitzgerald, 2013: 240).

In this context, the sign in the source text was well-preserved in the target text and translated as "Seylan" with an obligatory intertextual reference compelling the target text reader to make a retro-active reading. Therefore, no designificative tendency was found in Turkish translation of this context.

Context 3:

"…two murderous pikemen of ferocious cast of mouth acquired in Holland and the Spanish marches." (Fitzgerald, 2000: 980).

The signs "Holland and the Spanish marches" should refer to a historical fact about England. These signs of intertextual relationship can be considered as ordinary intertextuality because they aren't text-based explicit references to a historical event but rather implicit historical allusions that only careful readers can notice and solve out through retro-active reading. The results of retro-active reading showed that in the year 1585, English troops were sent to fight Spain in the Netherlands (Forgeng, 2009: 4). Before 1589, Elizabeth was using diplomacy to settle the issues in Europe, but with the arrival of armada, she understood that it was the time for a war against Spain in the Netherlands (Andrews, 1964: 14). Therefore, the sign "mouth acquired in Holland and the Spanish marches" indeed refers to the soldiers who fought for Britain in the battle against Spain and the Netherlands in the latter half of the 1580s. This context was translated into Turkish as follows:

> *"…Hollanda ve İspanya cephelerinde şekil almış korkunç ağızlarıyla katil kılıklı iki mızraklı asker." (Fitzgerald, 2013: 240).*

The sign "Holland and the Spanish marches" was translated into Turkish as "Hollanda ve İspanya cephelerinde". According to Oxford Online Dictionary, the sign "march" is defined as "an area of land on the border between two countries or territories, especially between England and Wales or (formerly) England and Scotland". In this definition, the sign "march" is not given the meaning of a "front" where a war takes place. However, in Turkish translation of the context, this sign was over-interpreted, turning an ordinary intertextuality in the source text into an obligatory intertextuality that stems from the text and compels even an ordinary target text reader to find out the intertextual reference to a historical event.

Context 4:

> *'But an era is an era, and in the reign of Elizabeth, by the grace of Luther, Queen of England, no man could help but catch the spirit of enthusiasm.' (Fitzgerald, 2000: 982)*

The signs "reign of Elizabeth, Queen of England" compel the reader to make a retro-active reading to solve out the ungrammaticality in this context. Because the text itself warns the reader about an intertextual reference, this can be categorized as obligatory intertextuality. A retro-active reading is a must to solve out this ungrammaticality. "In Elizabeth period, all social structure and institutions experienced structural change in terms of cultural, economic and political processes. In addition to this, in this period the framework of the international system regarding economy and politics was established too (Özkan and Parladır, 2014: 837). In the context, the sign "spirit of enthusiasm" can be understood as the cultural, economic and political developments in Elizabethan period. Below is the Turkish translation of this context:

> *"Ama belli bir tarihsel dönem, tarihsel dönemdir ve Luther'in inayetiyle, İngiltere kraliçesi olan Elizabeth'in saltanat döneminde hiç kimse coşku ruhunun etkisine kendini kaptırmadan edemezdi." (Fitzgerald, 2013: 243).*

All intertextual signs were preserved and obligatory intertextuality was presented to the readers of the target text in the translation of this context.

Context 5:

> *"…the English Bible had run through seven "very large" printings in as many months." (Fitzgerald, 2000: 982).*

The sign "English Bible" creates an ungrammaticality in this context. Because this intertextual reference is directly made available to the readers of the source text by the text itself, this can be considered an obligatory intertextuality that needs to be solved out by any reader to reach the meaning universe of the text. Retro-active reading showed that from 1558 to 1603, Protestants in England were able to use the printing press to disseminate Protestant ideoloy and men had been most active in printing and circulating English Bibles and Protestant theological literature (Calderwood, 1977). Turkish translation of this context is as follows:

"…İngiliz İncil'i yedi ay içinde bir o kadar sayıda "muazzam" baskı yapmıştı." (Fitzgerald, 2013: 243)

In this translation of the context with obligatory intertextuality, the numeric adjective "seven" was used to describe the number of months while it was used to describe the number of Bible printings in the source text. Moreover, the quanitifer "as many" was used to describe the number of printings in the target text whereas it was used for the number of months in the source text. Though this translated context bears some traces from the source text, the numeric adjective and the quantifier were used inappropriately. Therefore, this tendency can be regarded as alteration of the meaning.

Context 6:

"Tonight he had a book, a piece of work which, though inordinately versed, contained, he thought, some rather excellent political satire. "The Faerie Queene" by Edmund Spenser lay before him under the tremulous candle-light." (Fitzgerald, 2000: 982).

The sign "The Faerie Queene" by Edmund Spenser creates an obligatory intertextuality for the reader as this intertextual relationship is raised by the text itself with an overt intertextual sign. For the reader of the source text to reach the meaning universe of the text, the second hypogram of which was decided to be this poem, that sign needs to be solved out through retro-active reading. It was found that Spencer wrote The Faerie Queene in 1590 (Miller, 2014: 61). Below is the Turkish translation of this context:

"Bu gece elinde bir şiir kitabı vardı, ölçüsüz yazılmış bir şiir olmasına karşın, ona göre, olağanüstü bir siyasal taşlamaydı. Edmund Spenser'ın Periler Ülkesi Kraliçesi önünde duruyordu." (Fitzgerald, 2013: 243).

The name of the book and its author were preserved in the target text, carrying on the obligatory intertextuality. However, the signs "a book, a piece of work" was translated as "şiir kitabı" (poetry book) in the target text. A general sign in the source text was given a more specific meaning in the target text through over-interpretation. The reader of the target text readily found that this piece of work is a poem. Therefore, this can be considered over-interpretation of the meaning.

Context 7:

"THE LEGEND OF BRITOMARTIS or of CHASTITY

It falls me here to write of Chastity.

The fayrest vertue, far above the rest …"

(Fitzgerald, 2000: 982)

The source text explicitly presents this poem to the reader, compelling the reader to make a retro-active reading to solve out the ungrammaticality caused by the poem. Because this intertextual reference is explicitly presented to any reader, this can be considered an obligatory intertextuality. These lines belong to the poem by Edmund Spenser (Vitkus, 2012: 101). The reason for the analysis of

this intertextual reference lies in the fact that the second hypogram of the short story was found to be Edmund Spenser's poem and the importance of chastity in Elizabethan period England. Below is the Turkish translation of this intertextual reference:

"BRITOMARTIS EFSANESİ YA DA İFFETE DAİR

Burada bana düşer bir şeyler yazmak iffete dair.

Erdemlerin en güzeli, erdemlerin erdemidir."

(Fitzgerald, 2013: 243)

The obligatory intertextuality was preserved in the target text urging the reader to make a retro-active reading to solve out the ungrammaticality in this context. However, in the translation of the poem, the sign "Chastity" was given a more general meaning with the sign "iffet". The sign "Chastity" was presented with a capital initial in the source text, drawing the reader's attention. However, the sign "iffet" is too general when compared to the sign in the source text. Therefore, this can be regarded as under-interpretation of the meaning with a specific sign rendered a general meaning in the target text.

Context 8:

"…stick me away somewhere, love of Our Lady!"(Fitzgerald, 2000: 982)

The sign "Our Lady" presents an explicit ungrammaticality with capital initials, forcing the readers of the source text to make a retro-active reading to solve out the ungrammaticality and thereby finding out the intertextual relationship in the context. Since this sign is made available to the reader by the text rather than the intellectual capability of the reader, this can be considered an obligatory intertextuality that needs to be solved through retro-active reading. It was found that "Our Lady" is perceived as the female face of God, and this concept has traditionally been ascribed to Mary, the Virgin (Rodriguez, 2010: 153). The translation of this context is given as follows:

"…beni bir yere sakla, Meryem aşkına!" (Fitzgerald, 2013: 244).

The sign "Our Lady" is translated as "Meryem aşkına" in the target text. The explicit ungrammaticality in the source text is preserved in the target text, too. However, the sign "Our Lady", which needs extensive retro-active reading, is more explicitly given in the target text, not forcing the reader to make any retro-active reading because the intertextual sign is readily presented to the target text reader. Therefore, this tendency can be categorized as over-interpretation of the meaning.

Context 9:

'…several battalions armed with blunderbusses, and two or three Armadas, to keep you reasonably secure from the revenges of the world.' (Fitzgerald, 2000: 982-983).

The sign "three Armadas" presents a difficulty for intellectually knowedgable reader in the source text. Even if this reference is not an explicit one, a superreader can recognize this allusion to a historical event and feel the need to solve out this allusion. This implicit allusion in the context renders the sign the quality of ordinary intertextuality. In English war against the Spanish, Spain benefitted

from Armada – the naval power (Rowse, 2003: 266). Because the sign "Armada" was presented with a capital initial, it is easy to recongize that it refers to a specific sign rather than a general navy, and it refers to the Spanish naval power. The translation of this context with ordinary intertextuality is as follows:

> *"Seni dünyanın intikam arzusuna karşı hakkıyla koruyabilmek için … alaybozan tüfeğiyle silahlanmış birkaç tabur asker, iki ya da üç donanma gerekir." (Fitzgerald, 2013: 244)*

The sign "Armada" was translated as "donanma" (navy) in the target text. A careful superreader referring to previous readings to solve out the signification of "Armada" and coming up against the historical naval war between England and Spain in the source text does not feel the need to make retro-active reading in the target text because this specific sign was rendered a general meaning in the target text, eliminating the intertextual nature of the context. Because a specific sign was translated with a sign that is too general, this can be considered under-interpretation of the meaning.

Context 10:

> *"The Rape of Lucrece*
>
> *From the besieged Ardea all in post,*
>
> *Borne by the trustless wings of false desire,*
>
> *Lust-breathed Tarquin leaves the Roman host——" (Fitzgerald, 2000: 987)*

The poem *The Rape of Lucrece* was inserted into the short story in the closing lines. This intertextual reference was explicitly presented to the reader by the text and cannot be missed by any reader, therefore this can be classified as obligatory intertextuality. Retro-active reading to solve this ungrammaticality showed that this poem was written by Shakespeare (Roe, 1992: 143). Below is the Turkish translation of this context with obligatory intertextuality:

> *'Irzına Geçilen Lucrectia*
>
> *Kuşatma altına alınan Ardea'da herkes görevinin başındaydı,*
>
> *Yalancı arzunun güvenilmez kanatları üzerinde,*
>
> *Şehvet soluyan Tarquinius terk ediyor Romalı kalabalığını…'*
>
> *(Fitzgerald, 2013: 249)*

The obligatory intertextuality presented in the source text can also be readily noticed by any reader of the target text. Therefore, no designificative tendency was found in the translation of this context.

4. Conclusion

The short story *Tarquin of Cheapside* by F. S. Fitzgerald was analyzed in terms of intertextuality in this study. In the analysis of intertextuality in the source text, the intertextuality theory by Riffaterre (1978; 1983; 1990) was adopted. Two hypograms were found for the short story. The first hypogram was the poem *The Rape of Lucrece* by Shakespeare while the second hypogram was the poem *Faerie Queene* by Edmund Spenser, centering around the theme of chastity during Elizabethan England. Following the determination of the hypograms, 10 contexts with intertextual references were found in the source text. Of those 10 contexts, eight were determined as obligatory intertextuality, presenting an explicit intertextual reference to any reader with a strong urge to solve out through retro-active reading in order to reach the meaning universe of the text while two of them were determined as ordinary intertextuality, causing a challenge only to superreaders to find out through their own intellectual capacity.

The results of the translation evaluation of the contexts with intertextual references showed that out of 10 contexts, there were designificative tendencies in seven while there were no designificative tendencies in three contexts in the target text. Over-interpretation of the meaning was determined in four contexts; under-interpretation of the meaning was determined in two contexts; alteration of the meaning was found in one context.

As intertextuality theories have inherent connections with translation studies, they can contribute to translation studies a lot, not only helping to put an end to the traditional idea on meaning and enriching the concept of understanding in modern philosophy, but also making higher demand for the translator's subjectivity and finding new theoretical support for the macro construction of translation studies (Chao-wei, 2004: 1). Focusing on intertextuality in translation act and in the discipline of translation studies is of great significance in reshaping translation studies in the Western world (Sakellariou, 2015: 35). As can be seen, focusing on intertextuality in literary translation will contribute to the field of translation studies as much as it would to the act of translation. Intertextuality is the key to the reproduction of texts through translation; however, as the act of translation involves inevitable turns in meaning across cultures, intertextuality both enables and complicates translation in that it prevents translation from being an untroubled communication and opens the translated text to interpretive possibilities that vary with cultural constituencies in the receiving situation (Venuti, 2009: 157). The intertextual nature of a source text needs to be analyzed prior to the act of translation (Öztürk Kasar, 2009: 68). Öztürk Kasar (2009) proposed the analysis of intertextual relationships in the source text as one of the steps of semiolotics analysis of a literary text to overcome the meaning traps inherent in literary texts. Öztürk Kasar (2009) called this analysis "semiotics of translation". According to Öztürk Kasar (2009), semiotics of translation could help readers and translators in discourse level; translators and editors in inter-discourse level; translation studies scholars in meta-discourse level. Semiotics might have a modest contribution in enabling potential literary translators to determine the signs and reproduce them in the target language (Öztürk Kasar and Tuna, 2017: 180). Öztürk Kasar (2017) states that semiotics of translation could serve as a guide to literary translators in rendering a text from one culture to another. Designificative tendencies might be observed in any literary translation, and it could be possible to minimize those tendencies if not to avoid completely, and the key to this aim is to analyze the source text thoroughly to uncover signs (Öztürk Kasar and Batu, 2017: 948). If the translation act is to be carried out on a short story, semiotics of translation could be of great help as a short story can be plotted around signs that

are not many in number and so all those signs might bear significance for the meaning universe of the text, and they should not be missed (Tuna, 2016: 76).

Designificative tendencies may not be considered something to be avoided all the time, but rather they might also contribute to the translation of certain contexts of a literary text into the target language. If literary translators are well aware of those designificative tendencies, they could overcome the pitfalls the source text provides and they could be sure about what sort of turns in meaning to resort to and when to use them in a more conscious manner as well as how to overcome them when unnecessary.

References

Aktulum, K. (2011). *Metinlerarasılık / Göstergelerarasılık*. Ankara: Kanguru.

Alpers, P. J. (2015). *Poetry of the Faerie Queene.* New Jersey: Princeton University Press.

Andrews, K. R. (1964). *Elizabethan Privateering: English Privateering During the Spanish War, 1585-1603.* Cambridge: Cambridge University Press.

Bakhtin, M. (1973). *Problems of Dostoevsky's Poetics* (C. Emerson, Trans.). Manchester: Manchester University Press.

Bakhtin, M. (1981). *The Dialogic Imagination: Four Essays.* (C. Emerson and M. Holquist, Trans.). Texas: University of Texas Press.

Calderwood, W. (1977). *The Elizabethan Protestant Press: A Study of the Printing and Publishing of Protestant Religious Literature in English, Excluding Bibles and Liturgies, 1558-1603*. Unpublished Doctoral Dissertation, University of London, London.

Chao-wei, Z. H. U. (2004). Intertextuality and Translation Studies. *Journal of Pla University of Foreign Languages, 4*, 1-13.

Chernaik, W. (2011). *The Myth of Rome in Shakespeare and His Contemporaries*. Cambridge: Cambridge University Press.

English, H. M. (1960). Spenser's Accommodation of Allegory to History in the Story of Timias and Belphoebe. *The Journal of English and Germanic Philology, 59*(3), 417-429.

Fitzgerald, F. S. (2000). *Novels and Stories 1920-1922.* New York: The Library of America.

Fitzgerald, F. S. (2013). *Caz Çağı Öyküleri.* (Ü. İnce, Trans.). İstanbul: Everest Yayınları.

Forgeng, J. L. (2009). *Daily Life in Elizabethan England*. Oxford: Greenwood Press

Haeckel, E. (1883). *A Visit to Ceylon.* (Clara Bell, Trans.). London: Kegan Paul,Trench Co.

Hyland, P. (2002). *The Rape of Lucrece. In An Introduction to Shakespeare's Poems.* London: Palgrave.

Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.

Miller, D. L. (2014). *The Poem's Two Bodies: The Poetics of the 1590 "Faerie Queene"*. New Jersey: Princeton University Press.

Mishra, V. (1985). Text, Textuality and Interpretation: An Interview with Michale Riffaterre. *South Review, 18*(1), 109-119.

Oxford Online Dictionary. https://en.oxforddictionaries.com/definition/march Retrieved: 21.06.2018

Özkan, D., and Parladır, H. S. (2014). Modern Toplumun Oluşum Sürecinde Politika, Toplum ve İletişim: Modern İngiltere'nin İlk Dönemi. *Gaziantep University Journal of Social Sciences, 13*(4), 837-880.

Öztürk Kasar, S. (2009). Un Chef D'œuvre Très Connu: Le Chef D'œuvre Inconnu de Balzac. Commentaires d'une Traduction à l'Autre Laissant des Traces. M. Nowotna and A. Moghani (Ed.) *Les Traces du Traducteur.* (pp. 187-211). Paris: Publications de l'INALCO.

Öztürk Kasar, S. (2017). Jean-Claude Coquet ve Söyleyenler Kuramı. *Prof. Dr. Ayşe Eziler Kıran'a Armağan.* Ankara: Hacettepe Üniversitesi Yayınları, 183- 199.

Öztürk Kasar, S. and Batu, E. (2017). The Semiological Analysis of the Story the Selfish Giant by Oscar Wilde and Evaluation of Its Turkish Translations through the Semiotics of Translation. *International Journal of Languages' Education and Teaching, 5*(4), 920-950.

Öztürk Kasar, S. and Tuna, D. (2015). Yaşam, Yazın ve Yazın Çevirisi İçin Gösterge Okuma. *Frankofoni Ortak Kitap, 27*, 457-482.

Öztürk Kasar, S. and Tuna, D. (2017). Shakespeare in Three Languages: Reading and Analyzing Sonnet 130 and its Translations in Light of Semiotics. *International Journal of Languages' Education and Teaching, 5*(1), 170-181.

Prud'homme, J. and Guilbert, N. (2006). Text Derivation. http://www.signosemio.com/riffaterre/text-derivation.asp. Retrieved: 28.06.2018.

Riffaterre, M. (1978). *Semiotics of Poetry.* Bloomington: Indiana University Press.

Riffaterre, M. (1983). *Text Production.* New York: Columbia University Press.

Riffaterre, M. (1990). *Fictional Truth.* Baltimore: The Johns Hopkins University Press.

Rodriguez, J. (2010). *Our Lady of Guadalupe: Faith and Empowerment Among Mexican-American Women.* Austin: University of Texas Press.

Roe, J. (1992). *The Poems: Venus and Adonis, The Rape of Lucrece, The Phoenix and the Turtle, The Passionate Pilgrim, A Lover's Complaint.* Cambridge: Cambridge University Press.

Rowse, A. L. (2003). *The Expansion of Elizabethan England*. Wisconsin: Univ of Wisconsin Press.

Sakellariou, P. (2015). The Appropriation of the Concept of Intertextuality for Translation-theoretic Purposes. *Translation Studies, 8*(1), 35-47.

Saussure, F. (2001). *Genel Dilbilim Dersleri*. (B. Vardar, Trans.). İstanbul: Multilingual Yabancı Dil Yayınları.

Schofield, J., Allen, P., and Taylor, C. (1990). Medieval Buildings and Property Development in the Area of Cheapside. *Transactions of the London and Middlesex Archaeological Society, 41*, 39-238.

Tuna, D. (2016). Çevirmek İçin Çözümlemek: Bel Kaufman'ın Sunday in the Park Başlıklı Öyküsünde Anlam Arayışı. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi, 5*, 76-97.

Tuna, D. and Kuleli, M. (2017). *Çeviri Göstergebilimi Çerçevesinde Yazınsal Çeviri İçin Bir Metin Çözümleme ve Karşılaştırma Modeli*. Konya: Eğitim Yayınevi.

Venuti, L. (2009). Translation, Intertextuality, Interpretation. *Romance Studies, 27*(3), 157-173.

Vitkus, D. (2012). The Unfulfilled Form of" The Faerie Queene": Spenser's Frustrated Fore-Conceit. *Renaissance and Reformation/Renaissance et Réforme, 35*(2), 83-112.

Wilson-okamura, D. S. (2009). Belphoebe and Gloriana. *English Literary Renaissance, 39*(1), 47-73.