Translating Political Allusions: A Survey of *A Portrait of the Artist as a Young Man* by James Joyce

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Abstract—One of the elements present in almost all literary texts causing intercultural gaps is allusion. This study addresses allusion, as a form of intertextuality, in translation. An attempt has been made to look into the strategies the translators have used in translating into Persian four types of allusive PNs(proper names) and KPs (key-phrases) (religious, political, historical and mythological) in *A Portrait of the Artist as a Young Man*. This comparative study is done on the basis of the strategies of translating allusions suggested by Leppihalme (1997) to find whether the Persian translations follow these strategies or not and to find the frequency and efficiency of each strategy. The three Persian translations are by Manouchehr Badi'ei (1380), Parviz Dariush (1370) and Asghar Jooya (1382). The strategy of 'retention of the given name' was of the highest and 'omission' of the lowest frequency in the translations studied. Badi'ei's translation proved to be the most attentive to allusions and the most successful in rendering them.

Index Terms—*A Portrait of the Artist as a Young Man*, allusion, intertextuality, text, translation strategies

I. INTRODUCTION

Cultural terms are not problematic only when they are related to cultures too far from each other; unlike what might be conceived even if two cultures involved are not very different, translators might experience many problems. The number of problems arising due to cultural differences is greater than that of semantic or syntactic ones. Discussing different problems which translators face, Leppihalme (1997) puts them in two categories of extra-linguistic and intra-linguistic problems. Extra linguistic problems are often expressed as lexical problems and culture–bound translation problems are mainly intra linguistic and pragmatic (involving idiom, pun, wordplay, etc.). Allusions also belong to the second category. She adds that "the words of allusion function as a clue to the meaning, but the meaning can usually be understood only if the receiver can connect the clue with an earlier use of the same or similar words in another source or the use of a name evokes the referent and some characteristic features linked to the name" (p.4). Wheeler (1979) postulates that allusions have a role in explaining the meaning of different texts; moreover, the use of allusions is also an indicator of style. It should be taken into consideration that in literature readers often find that writers quote the works of others. "In most readers' mind, however, quotations and references, the two basic types of allusion, are usually lumped together with such things as book illustrations, chapter titles, and arguments which head chapters or cantos, all of which are ignored too easily or dismissed as virtually redundant elements of a literary text" (ibid, p.10).

Montgomery (2007) mentions the most common way of one text's alluding to other texts as follows:

1. Through a verbal reference to another text

"O, come all you Roman Catholics

That never went to mass" (A Portrait, p.30).

"Come All You Roman Catholics"

This song is probably one of the class of comic songs in Ireland known as "Come all ye's" which start with the phrase, "Come all ye (you)."

2. Through 'epigraphs' (at the beginning of the text some words are inscribed).

3. Through names of characters. There are allusions behind the following names used in different literary works:

Scrooge, a name for a miser; Samson or Herculus, a strong man, Venus, etc. (Delahunty, et al., 2001).

4. Through choice of titles. (As Riquelme (2006) mentions readers of *A Portrait* aware of the recent history of Irish writing would probably have an echo of Oscar Wild (1856-1900) in Joyce's title).

When talking about allusion, theorists mention other relevant terms which are necessary to be introduced to get the meaning of allusion, its forms, functions, and its role, etc. in the world of literature. One of these terms is intertextuality. Intertextuality is often used as an umberella term which is used to cover different ways in which other terms get their

meaning such as allusion, imitation, influence, parody, pastiche, etc. Gjurgjan (2008) points out that there are similarities and differences between allusion and intertextuality. The difference between them is fundamental, although as will be discussed, allusion is also considered as a sub-category of intertextuality. Gjurgian continues:

"Allusion refers to authorial reference to some other text(s) where as intertextuality addresses the ways in which a text is interwoven within cultural signifying practices." (p.67). Barthes (1975a) argues that intertextuality is not constraining and intertextual relations tend to pervade or spread throughout one culture, so each culture is a complex web of intertextuality in which all texts refer finally to each other (in Fiske 1987).

A. Statement of the Problem

Theorists have always debated on the best strategies for translation. The problem is that the issue is all too often discussed, without reference to the context in which translating occurs; the social circumstances of translation are lost from sight. In fact, in order to solve this problem these questions will be relied on: who is translating what, for whom, when, where, why and in what circumstances? (Hatim & Mason, 1990).

Intertextuality is a term used in literary criticism in order to show that there are various ways in which different texts interact with each other, in other words, no text is unique or isolated; all texts are made out of other known or unknown texts. Traditional literary criticism is often concerned with the texts that influenced a particular writer: influence is most usually established through tracing allusions.

According to Leppihalme (1997), in order to translate allusions a bilingual translator cannot work very well but s/he should be bicultural, in this case s/he fully understands the source text and will be able to translate the source text and transmit it to readers of the target text. In order to translate allusions two cultures are involved in the translation and their literary as well as pragmatic aspects on the textual level are also taken into account. Allusions are meaningful only in the culture or subculture in which they originate and may convey nothing in other cultures. Discussing poetics in modernist literature Gordon (1989) focuses on three dimensions: intertextuality, spatial form and language play. She writes, "Intertextuality is a form of memory by which a work of art acknowledges its sources in and relationships to other Works" (p.11). According to the Modernist's theory of relativity the identity of a text is placed as a relationship to its context. "Ironically, Stephen Dedalus, the protagonist of Joyce's *A Portrait,* breaks from the past, symbolized by his mother's ghost. He defines history as a nightmare from which he must awaken. Yet his speech betrays a parallactic intertextual connection of great complexity" (ibid, p. 15). In modernist view an individual is the narrative and stories collected may be connected by memory or the elements of time and space may disconnect them. Historically, elements like combining, through plot and narrative, physical appearances and habits along with memories and perceptions make characters of fictions. In Modern writings, like works by Joyce and Modern writings, other elements are also present including the sensuality of the involuntary memory, intertextuality and stream of consciousness to traditional methods of narration and characterization. In Modernist art there is no one reading of any text because there is no textual identity. Intertextuality is a narrative memory through which the relationship of one text to its literary context is revealed and through the given text readers remember other texts just as characters remember other texts (e.g. persons, events, books) by means of allusions, stylistic mimesis or through structural parallels. These elements are present in *Ulysses* by Joyce (ibid).

B. Research Question

1-To what extent have the translators of the Persian translations paid attention to the political allusions in James Joyce's *A portrait of the Artist as a Young Man*?

2-What translation strategies are used? And how effectively?

II. REVIEW LITERATURE

A. Intertextuality

Literary theorists from classical antiquity until now have been concerned about the relationship of texts to other texts; "Aristotle speculated on the potential shape of tragedies based on the *Iliad* and the *Odyssey* as against other relations of the fall of Troy and its consequence." (Bauman, 2004, p.1)

It was Julia Kristeva who for the first time used the term 'intertextuality' in the 1960s. Within literary and cultural studies, intertextuality has taken the most important role. This term is employed in structuralist, post-structuralist, semiotic, deconstructive, post-colonial, Marxist, feminist and psychoanalytic theories (Allen, 2000).

It is understood from the theory of intertextuality that "any one text is necessarily read in relationship to others" and readers touch upon a range of textual knowledge. These relationships are not in the form of specific allusions from one text to another and readers have no need to be familiar with specific or the same texts to get intertextually (Fiske, 1987, p.108). As Montgomery (2007) states it is through intertextuality that the relationship between texts are apparent, indeed no text is unique. Allusion is a form of intertextuality. In his article on textual allusion as rhetorical argumentation, Tindale (2004) discusses characteristics of rhetorical argumentation. He states:

"A central characteristic of rhetorical argumentation is the way in which it anticipates the responses of the audience in the structure of the argument, inviting a co-development through expressed and implicit commonalities. Strategies of

invitation include ways to capture the audience's prior beliefs and understandings, to expand the cognitive environment of the argumentation in relevant ways." (p. 1)

He continues that one such strategy is allusion, in such cases an arguer tries to elicit ideas in the minds of readers and draw them towards a conclusion using intertextual references and imitations. Through allusions indirect references are transmitted while no explicit explanation is mentioned. So, if the arguer wants to use this strategy she/he has to make sure that the reference alluded to is not absent in the cognitive environment (that is the beliefs, knowledge and background information) of the readers in order to get the association and draw the conclusion (ibid).

As stated by Fairclough (1980 in Hatim and Munday, 2004) with the notion of interaction of 'text with text' in mind, there are two central types of intertextual reference. First, horizontal intertextuality, involving concrete reference to or direct quotation from, other texts (e.g. Shakespeare). The second effective vertical intertextuality is that which besides quoting one can find intertextual reference to the following facts:

- Lucidity of expression and receptiveness of the intention (a text matter)
- The consent which takes control of this mode of political speaking (genre)
- The sense of responsibility to a cause transferred (discourse).

Fiske (1987) introducing horizontal and vertical intertextuality adds the following explanations. For him intertextual relations are on two dimensions; the horizontal and the vertical. In horizontal intertextuality relations are observed between primary texts that are more or less explicitly linked; it is along the axes of genre, character or content that they are linked. While in vertical intertextuality, relations are between a primary text and other texts of a different type that refer explicitly to it. Hatim and Munday (2004) give the name of allusion to the second category that is vertical intertextuality, if a continuum is conceived the above-mentioned factors move the reference along it. On one end of this continuum is placed 'quoting' (static quotative or horizontal form of intertextuality), on the other end allusions (vertical intertextuality) are put.

B. Allusion

According to Bloom the meaning of allusion (as the most common type of intertextuality) as an English word was equal to the initial meaning of 'illusion' and in the early Renaissance it was used in the sense of a pun, or word-play in general. "But by the time of Bacon it meant any symbolic likening, whether in allegory, parable or metaphor. Another meaning, which is still the correct modern one, follows rapidly by the early seventeenth century and involves any implied, indirect or hidden reference. Since the root meaning is 'to play with', 'mock', 'jest at', allusion is uneasily allied to words like 'ludicrous' and 'elusion'" (in Wheeler, 1979, p.3).

Generally allusion is considered as a literary device, like alliteration or simile, the poet or author uses it in order to invite a specific kind of aesthetic experience and finally a kind of textual object/moment is created (Connor, 2006). Cudden (1973, p.31) writes that when talking about allusion the following indirect suggestions are distinguished: a) there is a reference to some events or persons, b) author makes reference to him/herself (Shakespeare's pun on Will), c) a metaphorical allusion is found (in T.S Eliot's Wasteland), d) There is an imitative allusion.

1. Forms of Allusions

The forms allusions take is not as crucial as their functions for the translator, but they should not be ignored. Indeed similar forms in two different languages may not function in the same way. In a simple classification, allusions are divided in two categories based on the presence or absence of a proper name (PN versus KP allusions) and the degree of fidelity to the preformed wording (regular versus modified allusions) (Leppihalme, 1997). Leppihalme on the whole proposes the following categories:

(I) Allusions proper:

(A) Proper-name (PN) allusions = allusions which have a proper name, including names of real-life or fictional characters and features associated with such names

(B) Key-phrase (KP) allusions = allusions which have no proper name

Both of these classes are further divided into:

(a) Regular allusions = an unmarked category of 'prototypical' allusions:

(b) Modified allusions = allusions with a 'twist', that is, the preformed material is altered or modified

(II) Stereotyped allusions = the allusions used frequently and they have no freshness and do not necessarily evoke their sources; also clichés and proverbs

(III) (A) Semi-allusive comparisons (SACs) = superficial comparisons or looser associations

(B) Eponymous adjectives (adjectives derived from names)= in such types no fixed collocations are formed with their current headwords.

Of course those eponyms that are used in fixed collocations or have been lexicalized and institutionalized allusions are not included in this category. Or it is possible to do the classification based on syntactic function, with such categories as premodifying allusions ("her Cheshire grin"); subject complement allusions ("you were a very parfit gentil knight"), etc. In another possibility allusions are divided into phrases versus clauses ("our sceptred isle"; "there are stranger things in this world than in all your philosophies", Horatio). Besides the above-mentioned classifications, Leppihalme (1997) illustrates the striking variety in form, which according to her "may be of some relevance as far as the recognizability of allusions is concerned, by taking up two particular aspects only. These are the range of syntactic

variety in allusive expressions of comparison (chiefly involving proper names), and different ways of modifying allusions (mostly key-phrases)" (p.56).

2. Functions of Allusion

It is not easy to establish a list showing exclusive functions of allusions. Each type may have more than one function. Different functions are more usefully seen as a continuum. However, there might be a useful distinction between allusions operating mainly on the micro-level of the text and those operating on the macro-level. Simply, the internal structure of the entire text and its interpretation are involved in the macro-level: its narrative and poetic structure, dramatic intrigue and authorial note are considered in the text's interpretation (Lambert & van Gorp, 1985, in Leppihalme, 1997). On the other hand, the lexico-semantic and stylistic levels constitute the micro-level. In their quest for a comprehensive scheme, Lambert & van Gorp also distinguish "the broader systemic context" of intertextual and intersystemic relations as a separate level (ibid).

Wheeler (1979) says that the allusions with which he is concerned function mainly within three areas of references: cultural, generic, and textual. National, regional, or class cultures are identified or defined through cultural allusions. The relationship between an adoptive text and a literary convention or tradition is shown by generic allusions. Through textual allusions, the most common kind in Victorian fiction, links between specific adopted and adoptive texts are established. According to Leppihalme (1997) some functions are considered for allusions; one of the main function of allusion is to challenge the reader to solve the puzzle, she adds that every allusion is indeed a puzzle since it is cross-cultural. Other functions are: a suggestion of thematic importance (on the macro-level); parody and irony and humor (mainly on the micro-level); the use of allusions for characterization; and allusions as indicators of interpersonal relationships in fiction.

3. Types of Allusions

So far different types of allusions have been introduced by different theorists, some of which are stated here. On the whole they do these categorizations according to similar themes although on the surface these categories are mentioned by non-similar names. Enumerating numerous devices which are used to appeal to a wide range of readers/ viewers/ listeners, **Kirillove** (2003) focuses on lexical expressive means and particularly on allusions. He writes that allusion is "a special metaphor" and "a type of textual implication". For him allusion is always indirect, in this way the reader and writer should share some knowledge so that the supposed effect will be achieved; of course the degree of effectiveness of an allusion relies on the amount of knowledge shared by them. Kirillove singles out five categories of allusions listed as follows:

- Historical allusion(such as people, places, events);
- Literary allusion (such as characters, settings, plot);
- Biblical allusion (including texts from Old Testament, New Testament);
- Popular culture (related to contemporary people, places, events, literary works, works of art);
- The arts (related to music, works of art, theatre/film).

Allusions may be used in two ways: 'single allusion' and 'spread allusion' or 'allusion field'. In the first way only single instances of allusions are found in a text, but in the second one there are several connected references to a certain event or; in other words, we find a group of allusions referring to a number of events. In the latter the images evoked are focused on and the reader gets the hint suggested. So, an allusion is understood as either a verbal reference to some fact (an allusion proper), or a broad context, extensive piece of information supporting the present idea (a broad allusion). In this case, an allusion field is an intermediate concept, i.e. a certain piece of text with numerous allusions (ibid).

Baldick (1990) enumerates some types: personal allusion which is a reference to the life of the author, imitative, structural (the structure of a new text is the same as another previous one (Joyce's *Ulysses* reminds the reader of Homer's *Odyssey*)), and topical allusion which takes a major role in satire.

Allusions are commonly made to the Holy Scriptures, rhythmic passages, myths, famous fictional or historical characters or events, political issues and literary works. They can be used in prose and poetry. So, they can be sorted into some thematic groups: religious allusion, musical allusions, mythological allusion, historical allusion and/or political allusion as well as literary allusion. Some of them may overlap like historical and political allusions since all political references are related to a historical period.

C. Potential Strategies for Allusions

As it was mentioned above, Leppihalme (1997) makes a distinction between proper-name allusions and key-phrase allusions. This is motivated by the awareness that the two groups require slightly different lists of potential strategies. Of course other strategies have been mentioned for translation of these two forms particularly PNs. For example, Newmark (1988) explains some strategies for the translation of proper names. He believes that on the whole objects or persons' name should not be translated unless their translation is acceptable except for the places where names are used metaphorically. In case that the names are used commonly, their spelling or pronunciation may be modified. Regarding the names of historical figures he says that if such names are well-known they are translated in the main European countries. Christian names referring to Biblical figures (e.g. saints) are translated but their surnames are often preserved. Newmark goes on to discuss different strategies for translation of all kinds of proper names and states that for

translation of literary proper names whose connotations are important in ST the possible strategy is to translate such names into TT and then naturalize them into a new ST proper name.

Strategies proposed for other groups of proper names are not related to the scope of this research so they are ignored. Strategies used in this research are derived from lists of potential strategies that were proposed by Leppihalme (1997). She suggests that translators tend to choose strategies of 'minimum change', that is, translation is done literally as much as possible and minimum change is applied if necessary (p.90).

1. The translation strategies for PNs

Leppihalme (1997, pp.78-79) proposed the following strategies for translation of PN allusions:

Names are kept without any alterations

Names are changed into other different names,

Omission is used.

These basic strategies for the translation of allusive PNs have the following variations:

(1) Retention of names (either unchanged or in their conventional TL form,); with three subcategories:

(1a) Names are retained unchanged, or in conventional TL form

(1b) Names are retained unchanged and some guidance is added

(1c) Names are retained unchanged and some detailed explanations are added

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

(2a) Names are replaced by another SL name;

(2b) Names are replaced by a TL name.

(3) Omission of names; with two subcategories:

(3a) Names are reduced to sense/meaning

(3b) Names and allusions are omitted completely

Leppihalme draws attention to the point that usually the first strategy is used but in intercultural communications where this would not keep going and transfer is not an optimal strategy other items are applied (ibid).

2. Strategies used for Key-Phrase Allusions

A longer list of almost potential strategies is given by Leppihalme (1997) for translating key-phrase allusions which are as follows:

A) Use of a standard translation, if available;

B) Literal translation (minimum change), without regard to connotative or contextual meaning there is thus no change that would aim specifically at the transfer of connotations;

C) Adding extra-allusive guidance to the text, including the use of typographical means to signal preformed material;

D) Providing additional information via footnotes, endnotes, or other explicit explanations that are not included in the text;

E) Introducing textual features that indicate the presence of borrowed words (marked wording or syntax);

F) Replacement by a preformed TL item;

G) Rephrasing the allusion with an overt expression of its meaning, in other words, making its meaning overt and dispensing with the allusive KP itself;

H) Re-creating the allusion by creatively constructing a passage that reproduces its effects or other special effects created by it;

I) Omitting the allusion.

III. METHODOLOGY

The book analyzed in this research from the viewpoint of strategies applied for translations of allusions is James Joyce's *A portrait of the Artist as a Young Man* (1916). Three translations of this novel have been examined: by Manoochehr Badi'ei (1380, the first edition), by Parviz Dariush (1370), and by Asghar Jooya (1382).

The three translations have been studied meticulously with respect to the political allusions. All examples of this type were extracted and categorized on the basis of two forms (PN allusions and KP allusions), then their Persian equivalents were represented. The collected data (all PNs and KPs) was analyzed and put in the separate tables and figures and the comparative study was done on the basis of strategies for translating allusions suggested by Leppihalme (1997) to find whether these translated versions follow these strategies or not and to find the frequency and efficiency of each one.

IV. DATA ANALYSIS

Generally, PNs used in this book belong to any of the four categories of religion, history, myth and politics which are either names of especial persons (political figures who had an important role in Irish politics, saints, priests and mythological characters) or places. Of course among these the highest frequency is related to the names of religious figures and names with political as well as mythological allusions taking the subsequent orders.

KPs allusions observed in this novel are words extracted from the Bible or other Holy scriptures and many of them are words of Christ or Christ-like followers addressed to an especial group of people or generally to all of Christians. Christian ceremonies are also observable throughout the novel. After religious KPs that allocate a large part of allusions

in this novel to themselves, political, historical, and mythological ones respectively have the highest frequency. Political KPs like PNs are mainly political events or movements in Ireland from 1798-1916.

In this research only political PN and KP allusions are considered which have been represented in the tables and figures.

In order to answer the second research question the researcher has traced all political allusions and represented the strategies applied for them in separate tables. Each PN and KP has been counted as a separate allusion, but when repeated more than once they were counted only once. More than 50 examples of political allusions (PNs and KPs) were found among which only some are mentioned here.

TABLE 4-1.
POLITICAL PN ALLUSIONS TRANSLATOR 1

PN(ST)	AT	Ch.	T1	Page N.	Strategy
Michael Davitt	P	1/5	مایکل داویت	16	(1c)
Parnell	P	1/5	پارنل	16	(1c)
Wolsey	P	1/8	"وولزي"	19	(1c)
Hamilton Rowan	P	1/8	همیلتون روان	19	(1c)
York	P	1/10	یورک	21	(1c)
Lancaster	P	1/10	لانکاستر	21	(1c)
Billy with the lip	P	1/28	بیلي لب کلفته	49	(1c)
Lord Leitrim	P	1/28	لرد لایتریم	49	(1c)
Mr. Fox	P	1/31	آقاي فاکس	53	(1c)
Kitty O'Shea	P	1/31	کیتي اوشي	53	(1c)
Marquess Cornwallis	P	1/33	مارکي کورنوالیس	56	(1c)
Terence Bellew MacManus	P	1/33	ترنس بلیوماک مانوس	56	(1c)
Paul Cullen	P	1/33	پل کالن	56	(1c)
Napoleon	P	1/44	ناپلئون	67	(1a)
Lorenzo Ricci	P	1/49	لونزوریچي	77	(1c)

TABLE 4-2.
POLITICAL PN ALLUSIONS TRANSLATOR 2

PN(ST)	AT	Ch.	T2	Page N.	Strategy
Michael Davitt	P	1	مایکل دیویت	8	(1a)
Parnell	P	1	پارنل	8	(1a)
Wolsey	P	1	وولسي	11	(1a)
Hamilton Rowan	P	1	همیلتون روان	11	(1a)
York	P	1	یورک	13	(1a)
Lancaster	P	1	لانکاستر	13	(1a)
Billy with the lip	P	1	بیلي لب دریده	40	(1a)
Lord Leitrim	P	1	لرد لایتریم	40	(1a)
Mr. Fox	P	1	آقا روباهه	44	(1a)
Kitty O'Shea	P	1	کیتي اوشي	44	(1a)
Marquess Cornwallis	P	1	مارکس کورنوالیس	47	(1a)
Terence Bellew MacManus	P	1	ترنس بلومک مانوس	47	(1a)
Paul Cullen	P	1	حذف	47	(3b)
Napoleon	P	1	ناپلئون	58	(1a)
Lorenzo Ricci	P	1	لورنزوریچي	68	(1a)

TABLE 4-3.
POLITICAL PN ALLUSION TRANSLATOR 3

PN(ST)	AT	Ch.	Tr. 3	Page N.	Strategy
Michael Davitt	P	1	مایکل داویت	4	(1a)
Parnell	P	1	پارنل	4	(1a)
Wolsey	P	1	ولسي	7	(1a)
Hamilton Rowan	P	1	هامیلتن روان	7	(1a)
York	P	1	یورک	8	(1a)
Lancaster	P	1	لانکستر	9	(1a)
Billy with the lip	P	1	بیلي دهن گشاد و وراج	31	(1c)
Lord Leitrim	P	1	لرد لیتریم	31	(1c)
Mr. Fox	P	1	آقاي فوکس	34	(1c)
Kitty O'Shea	p	1	کیتي اشي	34	(1c)
Marquess Cornwallis	P	1	مارکیس کورنوالیس	36	(1c)
Terence Bellew MacManus	P	1	ترنس بلومک مینوس	37	(1a)
Paul Cullen	P	1	پل کولن	37	(1c)
Napoleon	P	1	ناپلئون	46	(1a)
Lorenzo Ricci	P	1	لورنزوریچي	54	(1a)

TABLE 4-4.
POLITICAL KP ALLUSIONS TRANSLATOR 1

KP (ST)	AT	Ch./ps	Translator1	Page N.	Strategy
The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell	P	1/5	آن بروسي كه پشتش مخمل بلوطي بود براي مايكل داويت بود و آن بروسي كه پشتش مخمل سبز بود براي پارنل	16	D
He wondered from which window Hamilton Rowan had thrown his hat on the haha	P	1/8	از خود مي پرسيد كه هميلتون روان كلاهش راز كدام پنجره روي پرچين انداخت	19	D
White roses and red roses	P	1/10	گلهاي سفيد و گلهاي سرخ	22	B
Green rose	P	1/10	گل سبز	22	B
Dante was on one side and his father and Mr. Casey were on the other side but his mother and Uncle Charles were on no side. Every day there was something in the paper about it	P	1/10	دانته در يك طرف بود و پدرش و آقاي كيسي در طرف ديگر بودند اما مادرش و دايي چارلز در هيچ طرفي نبودند. هر روز در روزنامه چيزي در باره **آن** مي نوشتند	28	D
he white cloak of a marshal	P	1/16	شنل سفيد مارشالها	31	D
liberator	P	1/22	" آزادي بخش"	40	D
Mr. Casey had told that he had got those three cramped fingers making a birthday present for Quee Victoria	P	1/24	آقاي كيسي به او گفته بود كه آن سه انگشتش براي آن راست نمي شود كه مي خواسته است هديه تولدي براي ملكه ويكتوريا درست كند	42	D
I'll pay you your dues, father, when you cease turning the house of God into a polling booth	P	1/26	**پدر، من وقتي وجوه شرعي را به شما خواهم داد كه از تبديل خانه خدا به اتاقك رأي گيري دست برداشته باشيد**	46	D
Were we to desert him at the bidding of the English people?	P	1/27	آيا بايستي به دستور انگليسي ها به او پشت مي كرديم ؟	47	D

TABLE 4-5.
POLITICAL KP ALLUSIONS TRANSLATOR 2

KP (ST)	AT	Ch./ps	Translator2	Page N.	Strategy
The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell	P	1/5	آن شانه كه پشت آن مخمل خرمايي بود به خاطر مايكل ديويت بود و آن شانه مخمل سبز بود به خاطر كه پشت آن پارنل	8	B
He wondered from which window Hamilton Rowan had thrown his hat on the haha	P	1/8	در حيرت بود كه هميلتون روان كلاهش را از كدام دريچه به روي بود... پرچين پرتاب كرده	11	B
White roses and red roses	P	1/10	گلهاي سفيد و گلهاي سرخ	14	B
Green rose	P	1/10	گل سرخ سبز	14	B
Dante was on one side and his father and Mr. Casey were on the other side but his mother and Uncle Charles were on no side. Every day there was something in the paper about it	P	1/10	دانت در يك طرف بود و پدرش و آقاي كيسي در طرف ديگر، اما مادرش و عمو چارلز در هيچ طرف نبودند ، هر روز در روزنامه چيزي در اين باره بود	19-20	B
The white cloak of a marshal	P	1/16	شنل سفيد سرداران	23	G
liberator	P	1/22	منجي	31	B
Mr. Casey had told that he had got those three cramped fingers making a birthday present for Quee Victoria	P	1/24	آقاي كيسي بدو گفته بود كه آن سه انگشت خميده از ساختن هديه ميلاد ملكه ويكتوريا نصيبش شده بود	33	B
I'll pay you your dues, father, when you cease turning the house of God into a polling booth	P	1/26	**پدر مقدس، من وقتي حق و حقوق شما را مي دهم كه شما ديگر خانه خدا را گيشه رأي گيري نكنيد**	37	C
Were we to desert him at the bidding of the English people?	P	1/27	قرار بود همين كه مردم انگليس ندا دادند تركش كنيم؟	39	B

TABLE 4-6.
POLITICAL KP ALLUSIONS TRANSLATOR 3

KP (ST)	AT	Ch./ ps	Translator3	Page N.	Strategy
The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell	P	1/5	برسی که پشتش مخمل زرشکی بود مال مایکل داویت بود و برسی که مخمل سبز داشت از پارنل بود	4	B
He wondered from which window Hamilton Rowan had thrown his hat on the haha	P	1/8	که از کدام پنجره فکر می کرد هامیلتن روان کلاهش را در خندق انداخته بود	**7**	B
White roses and red roses	P	1/10	رز قرمز و رز سپید	9	B
Green rose	P	1/10	رز وحشی سبز	9	B
Dante was on one side and his father and Mr. Casey were on the other side but his mother and Uncle Charles were on no side. Every day there was something in the paper about it	P	1/10	دانته در یک طرف قضیه و پدرش و آقای کیسی در سوی دیگر . اما مادرش و عمو چارلز هیچ طرفی نبودند. هر روز در روزنامه چیزی در این باره می آمد	13	B
The white cloak of a marshal	P	1/16	بلند و سفید مارشالی ردای	16	B
liberator	P	1/22	رهبر آزاد کننده	23	B
Mr. Casey had told that he had got those three cramped fingers making a birthday present for Quee Victoria	P	1/24	آقای کیسی به او گفته بود که انگشتانش به این خاطر کج و معوج شده که کوشیده بود هدیه تولدی برای ملکه ویکتوریا درست کند	25	B
I'll pay you your dues, father, when you cease turning the house of God into a polling booth	P	1/26	پدر من دیون شرعی را می پردازم ، در صورتی که از تبدیل خانه خدا به محل رأی گیری خودداری کنید	28	C
Were we to desert him at the bidding of the English people?	P	1/27	آیا می بایست ما او را برای فروش به مزایده در اختیار انگلیسی ها می گذاشتیم ؟	29	B

V. DISCUSSION AND CONCLUSION

Regardins strategies adapted to the translation of PN allusions by these three translators, as shown in the statistics, the highest frequency is associated with the first strategy suggested by Leppihalme, that is, the retention of the given name (1a).

Of course, retention of PNs (1a) is the strategy used by the second (Dariush) and the third translator (Jooya) and this strategy is found rarely in the translation of proper names by Badi'ei, as it is observed in the tables and figures, who has mainly used the third strategy for translation of proper names, that is, translation with some additional notes and explanations (1c). Using this strategy might be justified in considering that the translator has found a great gap between ST and TT cultures. This urges the translator to act upon the strategy which fills this gap.

No name is transcultural but they are related to the source culture and not known to TT readers and the translator retains them since no equivalent is found; in other words, he transliterates them. Examples of such unknown names are Hamilton (همیلتون), Parnell(پارنل) , Stead(استد) , etc.

In translation of KP allusions the most prevalent strategy is the use of (B) of which a high rank is related to the translations of Dariush and Jooya. Badi'ei has translated KPs like PNs with footnotes and extra explanations (strategy (D)). In comparison with the two other translators that of Badi'ei is more clear and comprehensible. Indeed the necessity of adding explanations is more perceptible in the translation of KPs than using footnotes for PNs because in most parts of the novel more than one sentence or one paragraph refers to other texts or the events and certainly a literal translation cannot keep suspension for readers to follow and comprehend the whole story. After (B) the highest rank belongs to the strategy (D) the highest number of which is found in the translation of Badi'ei.

Regarding the second question, Omission was found only in afew cases that may show the translators' attention to the importance of allusion in the novel but this does not gurantee total success in rendering them. Except for the first translation almost most of the allusions are not conveyed for TT readers when reading translations of Dariush and Jooya for they have been transferred literally. Of course this problem is less obvious in the third translation. The results are shown in figures and tables below.

TABLE 5.1.
FREQUENCY OF THE STRATEGIES APPLIED FOR POLITICAL PN ALLUSIONS

Tr Str	Tr 1	Tr 2	Tr 3
(1a)	2	26	13
(1b)	0	0	0
(1c)	26	0	14
(2a)	0	0	0
(2b)	0	0	0
(3a)	0	0	0
(3b)	0	2	1
Total	28	28	28

TABLE 5.2.
FREQUENCY OF THE STRATEGIES APPLIED FOR POLITICAL KP ALLUSIONS

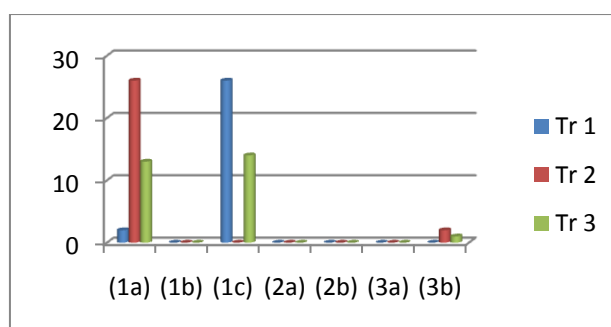| Tr / Str	Tr 1	Tr 2	Tr 3
A	0	0	0
B	2	22	19
C	0	1	1
D	25	2	7
E	0	0	0
F	0	0	0
G	0	1	0
H	0	0	0
I	0	1	0
Total	27	27	27

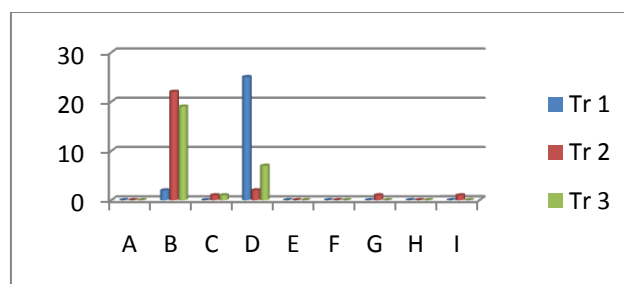Figure 5.3.Frequency of the Strategies Applied for political PN Allusions

Figure 5.4. Frequency of the Strategies Applied for political KP Allusions

Abbreviations:

A Prtrait: A Portrait of the Artist as a Young Man

AT: allusion type   KP: key phrase

PA: political allusion   PN: proper noun

PS: page of source text   ST: source text

Str: strategy   Tr: translator

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