

A Study on the Self-Translation of Allusions in *Bit Palas* by Elif Shafak

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ABSTRACT

This paper explores intertextual allusions and their translation by the Turkish novelist Elif Shafak in her self-translation of *Bit Palas*. Self-translation refers to the act of authors translating their own work. It was a neglected phenomenon within Translation Studies until the 1990s, for self-translated texts were not regarded as translations. Instead, they were accepted as different versions of the source texts. This article aims to investigate how Shafak as a collaborative self-translator treats intertextual allusions and what kind of translation strategies are used for their rendering. To this end, *Bit Palas* and its English self-translation *The Flea Palace* have been comparatively analyzed. A range of historical, religious, political, mythological and literary references have been considered as part of the analysis, and the translational choices made for rendering the allusions have been evaluated in light of Simona Anselmi's (2012) ideas on the methods and strategies used for ideological self-translations. Based on the frequency of the applied strategies, it was determined that Shafak predominantly chose foreignizing the target text.

KEYWORDS: allusions; *Bit Palas*; Elif Shafak; intertextuality; self-translation; *The Flea Palace*

ÖZ

Bu çalışmada Türk roman yazarı Elif Şafak'ın *Bit Palas* adlı eserinin öz-çevirisinde metinlerarası anıştırmalar ve çevirileri incelenir. Yazarların kendi eserlerini tercüme etme faaliyetine öz-çeviri denir. Öz-çeviri, çeviribilim çalışmalarında ilk kez 1990'larda gündeme gelmeye başlar; o zamana dek yazarın kendisi tarafından tercüme edilen metinler çeviri olarak görülmez. Bilakis, bu tür metinler kaynak metinlerin farklı birer versiyonları olarak kabul edilir. Bu makalenin amacı, Şafak'ın işbirlikçi bir öz-çevirmen olarak metinlerarası anıştırmalara nasıl yaklaştığını ve onların çevirisinde ne tür stratejilerden yararlandığını incelemektir. Buna istinaden, *Bit Palas* aslı eser ile İngilizce çevirisi *The Flea Palace* karşılaştırmalı bir biçimde analiz edilmiştir. Analiz edilen öğeler arasında çeşitli tarihsel, dinsel, politik, mitolojik ve edebi göndermeler yer almaktadır. Anıştırmaların çevirisinde tercih edilen stratejiler, Simona Anselmi'nin (2012) ideolojik öz-çevirilerde yararlanılan yöntem ve stratejiler ile ilgili görüşleri ışığında değerlendirilmiştir. Kullanılan stratejilerin sıklığı göz önünde bulundurularak, Şafak'ın hedef metni önemli ölçüde yabancılaştırdığı sonucuna varılmıştır.

ANAHTAR KELİMELER: anıştırma; *Bit Palas*; Elif Şafak; metinlerarasılık; öz-çeviri;
The Flea Palace

Introduction

The overarching aim of this article is to explore how intertextual allusions are handled in the self-translation of *Bit Palas*, a novel by Elif Shafak, which is translated from Turkish into English. The paper seeks to display how Shafak, as a collaborative self-translator, treats intertextual allusions dispersed throughout the novel.¹ The novel under discussion was originally translated by Müge Göçek. However, after the translation process, the author's intervention in the finished product, through collaborative work that lasted nearly four months, brought about major alterations such as cutting off long sentences (Akbatır 2010). Thus, it seems legitimate to assume that the translated book can be described as a "collaborative self-translation" (Manterola 2017). When considered independently of ideological constraints, the self-translator, who is equally familiar with the source and target texts, is expected to create the same fictional world for the target reader. However, the motivations behind their choices should not be discarded as they have an impact on the methods and strategies through which they form the target text.

Regarded as one of the most challenging translation problems (Leppihalme 1997, Klimovich 2014), intertextual allusions have been elected to lead the analysis provided here of Shafak's translation strategies. They have multiple functions in literary texts such as conveying a political message to the reader or criticizing social values. The ample allusions in *Bit Palas* become a means of constructing the socio-cultural and historical contexts that chart the development of Turkey and the Turkish culture. By examining their translation in detail, this study aims to elucidate what kind of strategies self-translators apply and what their motivations could be in this regard. With this in mind, *Bit Palas* has been chosen as the object of this case study. The novel gained recognition in the international arena as the first translated novel of Shafak, who has played a crucial role in introducing Turkish literature to the world, writing both in Turkish and English. In addition to being a postmodern novel incorporating several intertextual allusions, the narrative details a rich and intense historical background. The author goes back to the 1950s, and touches on the socio-cultural development and modernization of

¹ Shafak is the anglicized surname of the author. It is originally written "Şafak" in Turkish.

Istanbul. The novel, which informs the reader about historical events of a specific period of time for Turkey, had great importance in making Istanbul and Turkish culture known to a wider audience.

The Flea Palace, the title of the English translation of the novel, is considered a self-translation due to the extensive authorial intervention of Shafak in the translation process carried out by Müge Göçek. To be more precise, the text is categorized as a type of collaborative self-translation, which still preserves its value as a self-translation (Akbatır 2010:162). Moreover, this translatorial act can be identified as an “ideological self-translation” (Anselmi 2012). Here, “ideological” carries a specific meaning, implying the act of self-translation “carried out between languages and cultures in asymmetrical power configurations by authors who aim to ‘internationalise’ their literary production and the literary tradition of their native culture” (Anselmi 2012:76). According to Anselmi (2012:76-77), self-translators who translate from minority literatures are accepted as ideological self-translators in the sense that they cherish the internationalization of their works. A minority literature, as Akbatır (2010:51) explains, “is produced in a minor language, which exports far less translations than it exports”. Internationalization becomes the key point here, indicating the primary objective of the act of ideological self-translation. In this respect, the scope of the term “ideological” has here been narrowed down to include self-translations from minority literatures. *The Flea Palace* can be regarded as an ideological self-translation due to the fact that Turkish literature is viewed as having minor relevance when compared to the dominant English language. This is also supported by Akbatır (2010:52) who bases her argument on that the translation of *Bit Palas* [*The Flea Palace*] occupies a minority status as Turkish is “a minor language and literature compared to English”.

Anselmi’s (2012) overarching study on self-translation with a special focus on the methods and strategies used by self-translators deserves credit for starting a new discourse in the field. She states that the cultural turn in Translation Studies has necessarily had an impact on self-translation studies (31-32). Therefore, she maintains that it is unfathomable to handle such studies without probing the cultural and historical context in which the self-translator works. Besides, the self-translator confronts the limitations imposed by the expectations of the target culture, which is largely moulded by “ideological factors and literary norms”. She summarizes the main argument of her book as follows:

What becomes of the utmost importance in the study of self-translated texts is their position or function within the receiving literary system.[...] the relevant point about self-translations is no longer to establish whether they are more or less loyal to their source texts than ordinary translations, but rather to show that self-translations, like ordinary translations, can display various degrees of loyalty to their source texts depending on a range of factors related to their context of production and reception (ibid. 32).

From her standpoint, authors translating their own work often benefit from foreignizing translation methods and, particularly with their first pieces of translation, exhibit political behaviour to introduce their literary productions to the dominant culture. She probes this foreignizing attitude adopted by self-translators by examining self-translated texts by some representative authors such as Rabindranath Tagore and Andre Brink. She thoroughly determines the translation strategies by illustrating each author's case, hinting at the authors' propensity to foreignize. Based on the fact that *The Flea Palace* is the first novel by Shafak to be translated into English, it is plausible to speculate that the self-translator would adopt a predominantly foreignizing approach to the source text.

Apart from these arguments, there are several situations in which the self-translators pay attention to the target culture norms and expectations. For example, Akbatur (2010:313), in her thesis that touches upon Shafak's self-translated texts, concludes that she "accorded with the target culture (mainly Anglo-American) norms inscribed with[in] certain linguistic and cultural values, [including] political views as well as stereotypical perceptions of the 'foreign' culture [...]." In her study, she aims to assess how Shafak's self-translations are represented in the Anglophone world. Consequently, she discovers that Shafak undertakes an "interventionist" and "trans/formative" task with the strategies she resorts to.

Current Debates on Self-Translation

Self-translation is not a novel concept; however, only recently did it emerge as a research area in studies of literature and translation. Popovič's (1976) definition is perhaps the first, describing the concept as "the translation of an original work into another language by the author" (quoted in Grutman and van Bolderen 2014:323). Grutman (1998:257) provides a similar definition for self-translation, which he identifies as "the act of translating one's own writings or the result of such an undertaking." Other definitions highlight that self-translation is rewriting. On this basis, Federman regards the act as "no longer an approximation of the original, nor a duplication, nor a substitute, but truly a continuation of the work" (quoted in

Anselmi 2012:21). In 2012, “self-translation studies”, an expression coined by Anselmi (2012) in her seminal work on the theory and practice of self-translation, appeared as a sub-discipline of Translation Studies. Questions of identity, authorship and originality (i.e., translator-centered issues) have taken their place among the most controversial aspects of self-translation. Moreover, they raise further questions about the contradictory views on the original/translation and self-translator/‘ordinary’ translator dichotomies. Therefore, I will briefly tackle the ongoing discussions starting with different portrayals of self-translators. Here, the investigation of self-translators’ inclinations and self-translated texts will undoubtedly contribute to the practical and theoretical development of the field of Translation Studies.

According to Grutman (2013:193), “self-translators are bilingual people who can function in two speech communities and grasp references from more than one cultural universe”. Another definition highlighting the self-translator’s role as a cultural mediator is expressed by Cordingley (2013:1), who sees the self-translator as a “cross-cultural interlocutor” and “an intermediary facilitating communication between two different linguistic or cultural parties”. Regarding their function in the translation process, Tanqueiro (2000:62-63) states that self-translators undertake the role of “co-authorship” playing “more the role of translator and rather less that of author [...]. Self-translation then, can be seen as an extreme case of the author/work — translator/work dialectic, in that a single person carries out two separate tasks normally carried out by two separate people”. Self-translators try to overcome the complicated task of (re)writing or (re)constructing the original text created by themselves. They have the responsibility of presenting their work in a new linguistic and cultural setting, with which they are intimately acquainted. Yet, this responsibility is quite different from that of ordinary translators in that author-translators are the creators of both the source and the target texts. Therefore, their handling of the cultural transfer may be expected to be more effortless.

One of the most contentious topics regarding self-translation is originality. Is the self-translated text an independent one that diverges from the source text, or is it a dependent text that owes its existence to the original? On the one hand, scholars such as Ehrlich (2009), Anselmi (2012), Boyden and Bleeker (2013) and Râbacov (2013) argue that a self-translated text is no different from a translation carried out by any other translator. They also draw parallels between both types of translators in terms of their implementation of translation strategies. Moreover, Anselmi (2012:29) emphasizes that “self-translations [...] are subject to the same translatorial constraints as normal translations”. Nevertheless, she accepts that self-translators are more

privileged due to the opportunity to revise the original text created by them. On the other hand, scholars such as Nikolaev (1999), Jung (2002) and Vansina (2004) are more inclined to make a distinction between the concepts of self-translation and ordinary translation. Nikolaev highlights the difference of self-translation from traditional translation by pointing to its inclusion of “new stylistic devices which are not present in the source text” (quoted in Maklakova et al. 2017:1262). Alternatively, Bassnett (2013:289) deems it unnecessary to make such distinctions between the two forms of translation as “all translation is rewriting”. According to this view, the boundary between self-translation and ordinary translation seems to be blurred. Hokenson and Munson (2007:60), in a similar vein, sum up the reversibility induced by the act of self-translation by indicating that “here the translator *is* the author, the translation is an original, the foreign is the domestic, and vice versa.” In their detailed study on bilingual writing, they stress the complementary function of self-translation and original in fostering each other.

Milan Kundera, Samuel Beckett, James Joyce, Vladimir Nabokov, Jorge Luis Borges and Haruki Murakami are among the most widely known self-translators who have either translated their own work or taken part in the translation process with professional translators. In Turkey, the authors translating their own work are very few in number, and among them Halide Edib Adıvar and Elif Shafak come to the fore. Hence, it is hardly surprising that there are only a few articles focusing on self-translation in the Turkish context. Two articles in the recently published collection *Self-Translation and Power: Negotiating Identities in Multilingual European Contexts* address self-translated works by the above-named Turkish authors, focusing on power relations. Akbatur (2017) analyzes Shafak’s *The Bastard of Istanbul* in terms of its relationship between national identity and self-translation (Castro et al. 2017:17). Her study is valuable in that it uncovers the translation strategies used by Shafak and her unique way of creating a novel text, which is seen as “interventionist” and “trans/formative” (ibid.). Özdemir (2017), on the other hand, dwells on Adıvar’s English translation of her *The Turkish Ordeal*. Özdemir reaches the conclusion that Adıvar exercises “self-censorship” in her act of self-translating, while re-enacting Turkish history for a different audience.

Self-Translation and Intertextuality

Intertextuality, in general, refers to the interconnectedness of texts. According to Klimovich (2014:256), “*intertextuality is the quality of the literary text* and represents the ability of a text

to accumulate information not only directly from the personal experience, but also indirectly from other texts.” Within the field of Translation Studies, debates on the topic mainly focus on the translatability of intertextual elements (Kuzmina 1999, Denisova 2001, Venuti 2009, Farahzad 2014). Concerning the issue of translatability, whether the translator, as a reader, realizes a text’s relation to other texts and recognizes the intertextual elements poses a complex challenge. Intertextuality mostly remains undiscovered by the reader because the author does not always specify it overtly. Even if intertextual relations are detected, translators may still have difficulty in conveying them to the target audience. Therefore, translators often encounter the challenging task of how to deal with intertextual devices such as allusions, quotations, parody and pastiche. While ordinary translators have difficulty in realizing the intertextual elements in the original, self-translators are already aware of what they allude to. However, this does not necessarily indicate that they are comfortable with the translation of allusions. Instead, the intertextual nature of literary works could still pose a challenge for them.

Allusions form the basis of our analysis in this study. Delahunty et al. (2001:vii) describe allusion as “the mention of the name of a real person, historical event, or literary character which is not simply a straightforward reference [...] but which conjures up some extra meaning, embodying some quality or characteristic for which the word has come to stand”. In this study, all the direct or indirect references to history, literature, mythology and religion have been extracted from the source text as allusions. In terms of the translation of intertextual allusions, Hatim and Mason (1990), Hervey and Higgins (1992), Venuti (2009) and Schäffner (2012) are leading scholars in the field. Venuti (2009:158) describes the difficulties of the act and enounces that the translator “decontextualizes” the foreign intertext due to structural differences. He maintains that “because of the decontextualizing process, intertextual relations in particular cannot be reproduced merely by a close rendering of the words and phrases that establish those relations in the foreign text” (ibid.159). The relationship between intertextuality and self-translation is still insufficiently researched. Vansina (2004:484) discusses how self-translation and original are never entirely identical, no matter how close they are to each other. One of the reasons for his claim is the issue of translating allusions. In his view, as allusions are often consciously kept hidden by the author, and they only appeal to a specific audience, their translation could equally remain implicit. He states that “a straightforward translation gives no more clues about [allusions] than the original” (ibid.488). That is to say, allusions are accessible to the target reader no more than they are to the source reader.

Working on Beckett's self-translated texts, Federman (1987), with the intent of ascertaining the aesthetics, or, more importantly, poetics of bilingualism and self-translation, questions how Beckett deals with syntax, tone, playfulness and intertextual devices. He discusses Beckett's treatment of cultural, philosophical and literary allusions. Pesaro (2018), in a different context, addresses the issue of intertextuality and self-intertextuality within the politics of self-translation, through discussing Zhang Ailing's references to her previous works in one of her novels. Although not directly related to the process of self-translation, her paper stands out in the manner in which it deals with intertextual elements such as allusions, quotations and parody, as well as the procedures that could be implemented by translators. There are numerous references in the examined text, including to literary and biblical sources as well as to different branches of the fine arts and popular culture. Pesaro concludes that it is not easy for the translator to eliminate the issues triggered by the "uneven and hybrid language" of the novel.

In this research, the original text has been read to extract allusive words and sentences. Compared to other forms of intertextuality, an allusion barely manifests itself as there is no available system proclaiming that it is there. Lass et al. (quoted in Leppihalme 1997:57) put forward that "allusion is a figure of speech that compares aspects or qualities of counterparts in history, mythology, scripture, literature, popular or contemporary culture." Analysis of *Bit Palas* demonstrates that Shafak grounds her novel in a variety of sources consisting of history, mythology, religion and literature. First of all, in terms of the theme, Paker (2004) draws a parallel between *Bit Palas* and Latife Tekin's *Berji Kristin: Tales from the Garbage Hills*, which narrates "shanty-town people and their stories" (Akbatır 2011: 169). Būke, at the end of the Turkish version (Şafak 2002:388), states that Shafak makes use of both intratextual and intertextual allusions in her text. A variety of allusions at the word or sentence level have been discovered throughout the novel.

Firstly, Shafak draws on religious themes, especially Islamic mysticism, allusions to which can also be found in her novel *Aşk* [*Love*]. She indicates in her interview with Taşdemir (2004) that religion has a significant impact on her way of thinking, and that she is intrigued by not only the doctrines of Islam, but also by those of Christianity and Judaism. This explanation sheds light on the heterogeneous quality of the religious elements in the book. Some examples of religious figures named are Aziz Serafim [Saint Seraphim], İsrafil [Raphael] and Süleyman Peygamber [the prophet Suleiman or Solomon], alongside cited verses such as "üstüne varsan dilini sarkıtarak solur, kendi haline bıraksan dilini sarkıtarak solur" [if you go at it, it breathes

dangling its tongue, if you let it loose, it breathes dangling its tongue] (Araf sura in the Qur'an). Additionally, Shafak touches on history and politics, referring to some events from Turkish history such as the 'Tulip Period' of the Ottoman Empire. When all the allusions in *Bit Palas* are looked at in detail, it is clear that Shafak makes use of both *domestic* and *foreign* sources simultaneously. *Domestic* sources primarily comprise elements from Islamic tradition and mysticism; rulers, periods, and events of the Ottoman Empire; writers, artists, and literary works of Turkish origin; and figures and events that have a significant place in Turkish history. There are also many allusions addressing *foreign* sources dispersed throughout the original text. These are references to the teachings and holy books of Christianity and Judaism; historical events and developments during the time of the Soviet Union; literary figures and works of Western origin; and leading philosophers and schools of thought of the Western world. In this study, the allusions to be analyzed are limited to those with domestic origins. There are a few of these with which both the source and target cultures are familiar, albeit often recognized with different names in both cultures, such as the prophet *Nuh* having the English equivalent *Noah*. Further examples will be provided in the analysis section.

Elif Shafak's Self-Translation of *Bit Palas*

Shafak is a multicultural writer and academic who has lived in several different countries. Paker (2004:7) portrays Shafak as "a maverick narrator with an eye for the minutest detail[;] her Turkish prose seems to echo the symmetries, digressions, and cadences of traditional storytelling [...]". Shafak, whose works have been translated into more than 48 languages, writes both in English and Turkish. Her first work, 'Kem Gözlerle Anadolu', was a short story published in 1994. She began to write in English after the publication of her first four novels in Turkish. Her fourth novel *Bit Palas* (2002), which brought her international recognition, was shortlisted for the Independent Foreign Fiction Prize (Akbatır 2011:167), together with its English translation *The Flea Palace* (2004). The novel, narrating the modern lives of the residents of a crowded apartment building, describes a vast number of characters and their relationships. The stories of the characters are intertwined with the history of the country. This enriches the novel in terms of cultural, political and historical context.

The English version was translated by Müge Göçek in close cooperation with the author, which makes the work a self-translation "in a conceptual sense" (Paker 2004:7). In a telephone

interview about the translation process, Göçek (quoted in Akbatur 2010:162) makes a statement about the issue of ‘authority’ by clarifying that:

I was never in touch with [Elif] during the translation process. She never interfered. Afterwards it had been a very interesting process for us [...] We sat down together and worked over [the translation] sentence by sentence. We worked continually for almost four or five months [...] She didn’t like the long sentences in English. She said in Turkish they sounded fine, but the meaning was [lost] in English. Well, I had captured the meaning, but then she didn’t like it. She cut off the sentences, deleted some parts. I said, “I swear Elif, I’ll write down a note.” I would say, “Dear reader, I had translated [the book] as it was but the author attempted to change it all at the last moment.”

Due to the active participation of the author in the translation process, perhaps it is best to categorize *The Flea Palace* as an “indirect self-translation”, as proposed by Ramis (2017:113), or a “collaborative self-translation” in Manterola’s (2017) term, inspired by Vanderschelden’s (1998) “translation collaboration”. This collaborative translation attempt can be seen in Shafak’s subsequent novels, which were translated from English to Turkish (Akbatur 2017:121) with her contribution. However, these translated versions of her other works were published before the originals, thus allowing Shafak to revisit the English versions to “rewrite them with [her] rhythm, [her] energy, [her] vocabulary” (Shafak 2004:448). Having often stated to be in love with languages, Shafak explains her motive behind writing in English, which she regards as “an animal instinct”, with these sentences:

Perhaps I escaped into this new continent. I sent myself into perpetual exile, carving an additional zone of existence, building a new home, brick by brick, in this other land [...]. Writing in English creates a cognitive distance between me and the culture I come from; paradoxically, this enables me to take a closer look at Turkey and Turkishness (ibid.).

On the other hand, she also frequently emphasizes her strong inclination to the Turkish language, especially old Turkish. In her novels, she often uses old and new words, idioms, colloquialisms and slang. In particular, there is widespread use of Ottoman words. Nonetheless, when it comes to her employing these elements properly in two languages, Shafak highlights her propensity to adapt them as required by the languages in question. In her view, meaning should be re-shaped in each language according to the melody and chemistry of that language. She maintains that “[b]ir dilin kapısından geçen bir kelime başka bir dilin kapısından geçmiyor.

Geçtiğinde aynı şey olmuyor [a word passing through the door of a language hardly passes through the door of another one. Even if it does, nothing stays the same]” (Taşdemir 2004).

Bit Palas, “intended as a particular microcosmic view of Turkish urban society” (Paker 2004:7), narrates the stories of the residents of Bonbon Palace, a multi-story apartment in Istanbul. The lives of the residents are intersected largely due to the bad smell coming from the garbage piled up in front of the building every single day. The book brings together different characters and voices under the same roof. Rooted in different ethnic and cultural origins, people living at Bonbon Palace represent the juxtaposition of diversities (Sazyek 2013:1228). While, on the one hand, their individual stories are narrated under each heading allocated to them, on the other hand, this fictional world filled with numerous archetypal characters is presented as a unity by virtue of the garbage and its stench. It is a multi-layered novel dealing with social, cultural, religious, historical and political issues in Turkish society. One can also find typical features of the postmodern novel, such as metafiction (Gariper and Küçükcoşkun 2010:149), pluralism, polycentrism and intertextuality (Turunç and Durukan 2016). Rather than dwelling on the postmodern quality of *Bit Palas*, as discussed by Turunç and Durukan (2016), this article emphasizes the intertextual nature of the novel. This, depending on the author’s style, could either be embedded in the text in the form of allusions, insertions and quotations, which Cheng and Sin (2008:278) call “manifest intertextuality”, or it can be revealed as a result of the “combination of different genres”. Intertextual references, if not explicitly stated, are not easily recognizable for every reader or translator. In the text, one might encounter clues signaling their existence, such as *italics*, quotation marks, parentheses or footnotes as well as foreign words and phrases. Otherwise, a vast cultural and literary repertoire is required for a thorough reading.

Analysis of the Allusions

The allusions in question were retrieved from the source text through a detailed reading based on their thematic connections with history, politics, mythology, religion and literature. As the next step, the English counterparts of the detected allusions were extracted from the target text. After that, they were examined in light of the translation strategies discussed in Anselmi’s analysis of “ideological self-translations” (2012). Although Anselmi does not confine her analysis to any specific category such as ‘allusions’, the general strategies she lists, especially those suggested for the translation of proper names and place names, are useful for the

translation of allusions. After all, nearly two thirds of the allusions extracted from the source text are composed of proper names and place names. Moreover, the foreignizing strategies or procedures described by theorists focusing on intertextual allusions do not differ greatly from those designated by Anselmi. For example, Leppihalme's (1997) classification, including translation strategies for allusions with or without a proper name, incorporates procedures such as retaining, replacing, omitting, adding, rephrasing, and standard or literal translation, almost all of which find a correspondence in Anselmi's categorization. Thus, it seems fair to make use of the strategies exemplified in Anselmi's work. On this basis, the purpose of this article is to make a judgment about Shafak's general tendency with regard to Schleiermacher's concepts of foreignization and domestication (Schleiermacher 1813/2004). Thus, a conclusion can be drawn as to whether self-translators who translate from minor literatures display a foreignizing tendency in the way that Anselmi (2012:67) asserts. The behaviours or strategies that she considers foreignizing and that will particularly be useful in this analysis are as follows:

- continuous permeation of a language by the other or permeation within a single text, which continuously refers to the other language/text/culture;
 - transference of proper names (place names and personal names) unchanged even when they carry some kind of meaning;
 - transference of proper names with only a slight spelling modification;
 - replacement of proper names by an available substitution;
 - translating only some parts to retain the foreign flavour;
 - recreation of dialect forms and creation of a hybrid form of the target language by omitting letters or misspelling words;
 - retention of source language words or expressions;
 - incorporation of the source linguistic and cultural items into the target text;
 - incorporation of indigenous words, expressions and dialects in the dominant language;
 - addition of information about source culture that the target reader may not be familiar with.
- (Anselmi 2012:79-84)

Foreignization or Domestication?

Venuti (1995:20) puts forward that foreignization aims to 'send the reader abroad' while domestication signifies an adherence to target culture norms. Although they seem to be binary opposites, as Anselmi (2012:59) states, "they do not constitute intrinsically pure or mutually exclusive approaches", which makes such discrimination between the two blurred at times. Therefore, some items may appear to be foreignized while they also signal a certain degree of domestication, such as using footnotes or additions. For example, rendering the Turkish author Nazım as Nazım Hikmet with the addition of his surname undoubtedly makes it easier for the

target reader to acquaint themselves with this literary figure. In a way, retaining the foreignness of the name moves the reader towards the author. Furthermore, in some cases such as rendering the name ‘Mevlana’ as ‘Rumi’ in the target text, the degree of domestication and foreignization is debateable. Even though the poet is better known as Rumi in the West, transcending the localness of the name Mevlana, it is still uncertain whether the target reader would recognize the figure.

Nearly half of the allusions translated through foreignization are composed of proper nouns, mainly personal names. All of them were transferred to the target language unchanged, some with only slight spelling modifications. Transference refers to the act of keeping or preserving the SL item as it is by the translator. Opting to preserve the allusion may be due to its untranslatability or the lack of an equivalent in the target text. Proper nouns such as Bihruzlar, the plural form of Bihruz, who is a character in a popular Turkish literary work; Hızır, a religious figure; İsrail, one of the four major angels in Islam; Karagöz and Hacivat, the lead characters of the Turkish shadow theatre; Turkish poet and author Nazım (Hikmet); Turkish philosopher Neyzen Tevfik; and historical and religious figures Karyağdı Hatun, Hümâ Hatun, Mümine Hatun, and Canayakın have all been transferred to the target language. Only minor alterations can be observed in these transferred items, such as the transliteration of Hızır as Hizir, Hümâ as Huma, or use of italics for the transference of *Hidrellez*, a religious festival.

The religious figures Kadıncık Ana, Karyağdı Hatun, Hümâ Hatun and Mümine Hatun illustrate the transference of proper nouns even when they carry meaning. “Ana” corresponds to the English word “mother”, while Hatun means “lady”. Here, the author preserves these titles along with the proper nouns although they already have their target language equivalents. Likewise, Canayakın, given as the name of a concubine from an Ottoman harem, is transferred to the target text, although it designates an outgoing person in Turkish.

Moreover, the author applies the strategy of addition to inform the target reader about Turkish culture and values. To this end, Shafak either uses footnotes or inserts the new information directly into the text. As can be seen in Table 1, she explains the religious expressions “Allah bas baqiya hawas”, “the Trumpet of İsrail” and “[...] this God of hers who created the universe by pronouncing ‘BE! could likewise destroy with the pronouncement of ‘DIE!’” in footnotes. Similarly, she provides some explanations for Nazım and Neyzen Tevfik, with whom the target reader may not be familiar. Nazım is shown with his surname Hikmet while Neyzen Tevfik is

presented with the description, “a Turkish philosopher”. Also, “Lale Devri” (1718-1730), the golden age of pleasure and wealth in the Ottoman Empire, is translated as “the Tulip Period of the Ottoman Empire” with the last part added, just as the “Araf sura” is presented with its source reference, “Qur’an”. Such kind of additions or footnotes can largely be described as foreignization on the grounds that they “help the international reader understand and experience the native culture”, as Anselmi (2012:84) asserts.

As examples of this strategy, the following allusion to Murad IV, sultan of the Ottoman Empire, is elaborated with details that draw the reader’s attention to his cruelty towards people who drank alcohol.

Source Text: [...] meyhaneleri basıp içki içenleri ağaçlarda sallandırdığı halde sirozdan giden bir Osmanlı padişahı (205)

Target Text: [...] an Ottoman sultan who raided taverns hunting and hanging all those who drank even a drop of wine only to meet his own end through cirrhosis (235)

Additionally, the following allusion to the Islamic principle that a man can marry up to four women, as stated in Nisa surah of the Qur’an, is translated with the elucidative addition of “women”. Although the source expression literally means, “it is allowed up to four”, without indicating the subject and the deed, the target expression uttered by the oil merchant to his mistress clarifies that he repeats the verse to cover up his sin.

Source Text: “Dinimiz de müsaade ediyor. Adil olmak şartıyla dörde kadar yolu var” (159)

Target Text: ‘Our religion permits it as well. As long as you are fair enough, you can have up to four women’ (180)

On the other hand, there are a number of proper names which are replaced with an available substitution. The replacement of “Mevlevihane” by “Mawlawi order”, “yedi uyurlar” [a community of seven people whose story is rooted in both Islamic and Christian tradition] by “Seven Sleepers” and Halife Harun Reşit by Caliph Harun al-Rashid arguably continue to retain a ‘foreign’ taste. Lastly, as other instances of foreignization, there are “Kadınlar Saltanatı”, “Al Karısı”, “Kara Koncolos” and “Yedi Kızlar”, which are literally translated as “The Rule of Women”, “Crimson Broad”, “Black Congolos” and “Seven *Filles*”. These can set good examples for the incorporation of source linguistic and cultural items into the target

text. “The Rule of Women” as the English counterpart of “Kadınlar Saltanatı” is placed in single quotes (see Table 1) to indicate that special period in the Ottoman Empire. The mythological allusions “Crimson Broad”, “Black Congolos” and “Seven *Filles*” rooted in Turkish culture are similarly placed in quotes, proving the author’s desire to keep allusions alive. It seems that, in all likelihood, they will sound foreign to the target reader.

Table 1: Allusions translated through foreignization

Turkish original allusion in Şafak (2002)	Translation as given in Şafak (2004)
celî sülüs “Allah bes bâkıy heves”	‘ <i>Allah bas baqiya hawas</i> ’ in Ottoman cel sulus Footnote: ‘ <i>Allah bas baqiya hawas</i> ’ means ‘God is strength, the rest is folly’ and Ottoman <i>cel sulus</i> script is a historical Turkish script of the Ottoman Empire.
<i>zamane Bihruzları</i>	‘contemporary <i>Bihruzes</i> ’
İsrafil’in suru	the Trumpet of Israfil Footnote: It is believed that the Trumpet of Israfil will be heard on the Day of Judgement.
Lale Devri	the Tulip Period of the Ottoman Empire
Hızır aleyhisselam	Saint Hızır
cennetin hurileri	the <i>houris</i> of heaven
Dinimiz de müsaade ediyor. “Adil olmak şartıyla dörde kadar yolu var”	“Our religion permits it as well. As long as you are fair enough, you can have up to four women’
İstanbul’un en meşhur Mevlevihane’si	The principal Mawlawi order
Karagöz	the shadow theatre Karagoz
Hacivat	The puppet named ‘Hacivat’
Nazım	Nazim Hikmet
Neyzen Tevfik	Turkish philosopher Neyzen Tevfik
meyhaneleri basıp içki içenleri ağaçlarda sallandırdığı halde sirozdan giden bir Osmanlı padişahı	an Ottoman sultan who raided taverns hunting and hanging all those who drank even a drop of wine only to meet his own end through cirrhosis
Kadınlar Saltanatı denen bir devirmiş	It was the period of ‘The Rule of Women’
Al Karısı	“Crimson Broad”
Kara Koncolos	“Black Congolos”
Kadıncık Ana	Mother Kadıncık
Karyağdı Hatun	Karyagdı Hatun
Hümâ Hatun	Huma Hatun
Mümine Hatun	Mümine Hatun
Yedi Kızlar	“Seven <i>Filles</i> ”

Halife Harun Reşit	Caliph Harun al-Rashid
cariye Canayakın	concubine Canayakın
Araf sûresi. <i>Üstüne varsan dilini sarkıtarak solur, kendi haline bıraksan dilini sarkıtarak solur.</i>	Araf sura in the Qur'an: "if you go at it, it breathes dangling its tongue, if you let it loose, it breathes dangling its tongue."
yedi uyurlar	"Seven Sleepers"
Hidrellez	<i>Hidrellez</i>
"öl!" demekle kâinatı olduran tanrısının "öl!" demekle düşmanlarını öldürdüğünü zanneden bu naif kulunu.[...]	[...] this God of hers who created the universe by pronouncing 'BE!' could likewise destroy with the pronouncement of 'DIE!' Footnote: According to the Muslim faith, in order to create the universe Allah uttered 'BE!'

In some instances, the translation method does not fall into the category of foreignization. For some allusions, the translator benefits from globalization, naturalization and omission as domesticating strategies. Jaleniauskiene and Čičelytė (2009) assert that using a superordinate or neutral word, which they associate with Davies's (2003) strategy of globalization, is a form of domestication. For example, by replacing Deli Petro [Crazy Petro] by Peter the Great, Aziz Serafim by Saint Seraphim, Mevlana by Rumi, Nuh [the prophet] by Noah, "rûz-ı mahşer" by "the Day of Judgment" and "Ulah Sarayı" by "Wallachian Palace", a literal translation, the translator names more familiar target items with which the reader of English may have already become acquainted. Hence, with the introduction of a more 'globalized' substitute, the international audience could understand what is implied by the allusive item. On the other hand, some items replaced with more neutral or general expressions in the target text, thus sounding less 'foreign' and usually become more comprehensible to the target reader, face the risk of losing their allusive quality. Examples include neutralized items such as "erkân-ı umumiye" [upper echelons of state], referring to Ottoman history, "dabbet-ül arz" ['demon'] and "iki kâtip melek" [two angel clerks], concerning Islamic religion, "gulyabani" ['ogre'], from Turkish mythology, and "Dünyanın yetmiş iki ülkesi" [a wide range of countries], as an expression originally used by Turkish poet and mystic Yunus Emre.

Only two instances where Shafak omits the allusion from the target text are observed. The first one is *Yusuf ile Züleyha*, a tale of two lovers narrated in the verses of the Qur'an. In the original text, Şafak (2002:328) portrays Hacı Hacı reading the book *Yusuf ile Züleyha*. In the target text, however, the name of the book is omitted and Hadji Hadji is portrayed sitting on the *divan*

[sofa] with “one of his four books” (Shafak 2004:380). The second instance is a quotation from Demirsoy’s book *Yaşamın Temel Kuralları*, which was incorporated into the Turkish original (Şafak 2002:375). This, however, is omitted in the target text.

The cases described below in Table 2 exemplify a domesticating tendency by omitting, globalizing or neutralizing.

Table 2: Allusions translated through domestication

Turkish original allusion in Şafak (2002)	Translation as given in Shafak (2004)
Deli Petro!	Peter the Great!
erkân-ı umumiye	upper echelons of state
Aziz Serafim	Saint Seraphim
dabbet-ül arz	‘demon’
gulyabani	‘ogre’
Mevlana	Rumi
Dünyanın yetmiş iki ülkesi	a wide range of countries
Nuh’un gemisi	Noah’s ship
iki kâtip meleğin[...]	two angel clerks
Rûz-ı mahşer	the Day of Judgment
<i>Yusuf ile Züleyha</i>	<i>Omitted</i>
Ulah Sarayı	Wallachian Palace
“Her jeolojik devir bir hayvan grubuyla simgelenmiştir. Yaşadığımız devir de böcek devridir ve diğer hayvan gruplarına belirli olarak üstünlük kurmuşlardır.” Prof. Dr. Ali Demirsoy <i>Yaşamın Temel Kuralları-Entomoloji, Cilt II</i>	<i>Omitted</i>

Findings and Conclusion

In the analysis section, the main concern was to ascertain which translation strategies were given most weight during the reformulation of the self-translated text. For this purpose, the allusions extracted from the source text have been compared to their English counterparts in light of the foreignizing strategies proposed by Anselmi (2012) in her analysis of ideological self-translations. However, some instances did not fall into the category of foreignization, usually instead being the domestication of source language items. When all the examined allusions and translation strategies used for the rendering of each case are considered, it can be

seen that Shafak uses a foreignizing strategy for 67.5% of the selected instances. The present situation demonstrates a foreignizing pattern in the author-translator's work, as Anselmi (2012) suggests. Shafak, for the most part, opts to preserve or transfer the allusions without changing or by implementing only minor alterations, thus keeping the foreign aspect and the originality of the source text. The evidence from the analysis suggests that Shafak keeps the spirit of the allusions alive to a great extent. Such a tendency does not necessarily indicate that the target readers will miss the allusions' intent completely, becoming lost in an 'alien' text. Adding footnotes or replacing some of the allusions with available substitutes shows that Shafak also aims to intermingle source and target cultures. She does not totally leave the target readers to their fate – Shafak takes target cultural norms into account.

This study was an attempt to delve into Shafak's translation process, as a collaborating self-translator, of intertextual allusions. Self-translation, which only became popular as a research topic in the 1990s, calls for more scholarly attention, especially within the field of Translation Studies. So far, studies on the concept have focused on postcolonial issues, such as power relations and translators' political and ideological motives behind the act. However, the literary aspects of self-translation, particularly textual and stylistic aspects, need further research.

In this study, as a result of the comparative analysis of the Turkish *Bit Palas* and its English translation, *The Flea Palace*, the following conclusions have been drawn. Firstly, Shafak adopts a foreignizing approach when the applied translation strategies are taken into account. The author and self-translator's choice in the direction of foreignization could be ascribed to the socio-cultural aspects of the source text, its position within the source culture, and the ideological stance of Shafak. To be more precise, the novel is filled with various elements from Turkish history and culture in addition to the fact that it draws heavily on subtleties from the Turkish language and the idiosyncrasies of 'Turkishness'. Shafak, in her interviews, often underlines that the Turkish language is important to her, and she places special emphasis on employing 'pure Turkish' or Ottoman Turkish in her works (İlhan 2003, Taşdemir 2004). Her use of such language variants accounts for the diversity of her linguistic choices. She believes that words build up the memory of a society and complement the culture (İlhan 2003). Therefore, the linguistic and cultural variations used by the author enrich the text. The intertextual allusions selected to analyze the self-translator's stance detail historical and religious aspects of Turkish culture.

Secondly, when taken into account that *The Flea Palace*, identified as an ideological self-translation, is Shafak's first novel in English translation, her tendency to foreignize source language items can be justified. In line with Anselmi's (2012) contention that a self-translator translating minor literature usually tends to use foreignization as a strategy to "internationalize" their text, the frequency of the foreignizing strategies used in *The Flea Palace* could well be an indication of Shafak's attempt to introduce herself as a writer and to acquaint the reader with Turkish culture and, by extension, its socio-political environment. All in all, it is legitimate to assert that, with this early translation, Shafak formulates a target text which conscientiously represents the socio-linguistic values of the source text. In this way, it can be suggested that the English reader has been brought to the Turkish world. Lastly, and based on the findings of this survey, further studies can be undertaken to verify if the same position is maintained throughout Shafak's subsequent self-translations.

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