

**Translating allusions: The case of *Dubliners* by James Joyce<sup>1</sup>****Selen TEKALP<sup>2</sup>**

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**Abstract**

Intertextuality refers to the relation of a text to other texts. Although the notion has connections with many fields of art such as painting, sculpture, architecture, cinema and theatre, in this study it is examined as a literary concept within the framework of translation studies. Intertextual devices such as quotations, citations and allusions pose great challenge for translators as they require an extensive cultural knowledge and an awareness of the extratextual relations of the text. These relations can be built by author's use of allusions, quotations, translation, pastiche, parody and other intertextual elements. However, the analysis of all these elements seems to be compelling for a translator. Therefore, to investigate how intertextuality is treated in the Turkish translations of *Dubliners*, the scope has been restricted to the allusions. Allusion is described as an indirect reference to a literary work, a person, place or thing that is already known. In *Dubliners*, Joyce uses multiple allusions dedicated to literary texts, historical and political figures and events. The case study has been carried out by examining the allusions separately in all fifteen stories within the book. After that, the Turkish translations performed by Murat Belge and Merve Tokmakçıoğlu were analysed, and the Turkish counterparts of the detected allusions were listed for each story. The detected items in both texts were compared to reveal the strategies used by the translators in order to solve the problems related to the intertextual aspects of the text. Ritva Leppihalme's (1997) proposed strategies were adopted for the identification of translation strategies.

**Keywords:** Allusion, *Dubliners*, intertextuality, translation strategies.

**Anıştırma çevirileri: James Joyce'un *Dubliners* adlı eserinin incelenmesi****Öz**

Metinlerarasılık, bir metnin diğer metinlerle ilişkisini ifade eder. Kavramsal açıdan resim, heykel, mimari, sinema ve tiyatro gibi birçok sanat dalıyla ilintili olsa da bu çalışmada çeviri bilim bağlamında edebi bir kavram olarak ele alınacaktır. Alıntılar, atıflar ve anıştırmalar gibi metinlerarası araçlar derin bir kültürel bilgi ve metin dışı ilişkilere dair farkındalık gerektirdiğinden çevirmenler için büyük zorluklar doğurur. Bu metin dışı ilişkiler yazar tarafından anıştırma, alıntı, çeviri, öykünme, parodi ve diğer metinlerarası öğeler kullanılarak oluşturulabilir. Ancak, tüm bu öğelerin çözümlenmesi çevirmen için zorlayıcı görünmektedir. Bu nedenle, *Dubliners* eserinin Türkçe çevirilerinde metinlerarasılık özelliğinin nasıl ele alındığını incelemek için, konunun kapsamı anıştırmalarla sınırlandırılmıştır. Anıştırma, önceden bilinen bir edebi esere, şahsa, yer veya nesneye yapılan dolaylı bir gönderme olarak tanımlanmaktadır. Joyce *Dublinliler* eserinde edebi metinlere, tarihi ve politik şahıs ve olaylara ithafen birçok göndermeden yararlanır. Metin incelemesi

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aşamasında, kitaptaki on beş öykünün tamamındaki araştırmalar ayrı ayrı tespit edilmiştir. Daha sonra Murat Belge ve Merve Tokmakçıoğlu tarafından yapılan Türkçe çeviriler analiz edilmiş ve tespit edilen her bir araştırmannın Türkçe karşılığı listelenmiştir. Her iki metinde de tespit edilen öğeler, metinlerarası özelliklerden kaynaklanan problemleri çözmek için çevirmenlerin yararlandıkları stratejileri ortaya çıkarmak amacıyla karşılaştırılmıştır. Çeviri stratejilerinin belirlenmesi için Ritva Leppihalme'in (1997) önerdiği stratejilerden yararlanılmıştır.

**Anahtar kelimeler:** Araştırma, Dublinliler, metinlerarasılık, çeviri stratejileri.

## 1. Theoretical background

### 1.1. Intertextuality

Intertextuality, having originated from the post-structuralist theory, has relations with a number of fields such as literature, music, film and theatre as well as the disciplines such as linguistics, semiotics and discourse studies. The term was first invented by Julia Kristeva in the 1960s under the effect of Mikhail Bakhtin's concept of "dialogism" which is used to denote multiple meanings or voices. Kristeva proposes that the text cannot be separated from its cultural milieu, and emphasizes the significance of socio-historical background of a text in its reception. Although intertextuality has been a topic of discussion for both literary and non-literary texts, this paper revolves around its literary value. For this purpose, it is investigated from the perspective of literary critics. Gérard Genette (1997) handles the concept as one of the five types of "transtextuality" meaning "the textual transcendence of the text" (p.1). According to him, intertextuality indicates "the relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another" (pp.1-2). Among the intertextual practices, he addresses quoting, plagiarism and allusions (p.2) of which the last one is the main concern in this study.

The term first began to arouse interest among translation scholars in 1980s. Translation of intertextual allusions has been studied widely by scholars such as Hatim and Mason (1990), Hervey and Higgins (1992) and Schäffner (2012) whose ideas on intertextuality are mainly restricted to discourse. Hatim and Mason (1997) describe intertextuality as a "precondition for the intelligibility of texts" (p. 219). Therefore, the intertextual devices such as quotations, allusions and citations are among the most challenging translation problems for which the translator should come up with a solution. In this study, to investigate how intertextuality is treated in the translations of *Dubliners*, the corpus has been restricted to the examination of allusions.

### 1.2. Allusions

Allusion is described as "a reference within a literary text to some person, place, or event outside the text (Quinn, 2006: 20). In the *Oxford Dictionary of Allusions* (2001), it is referred to 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" (p. vii). Leppihalme (1997) aptly relates the concept to "such terms as reference, quotation or citation, borrowing (...) and the more complex intertextuality" (p.6). She proposes that allusions lead to a translation problem which needs to be solved by using the suitable strategy. According to her, they may turn into a "culture bump" and sound unfamiliar to the reader if they are not translated properly. Besides, the target-text cannot maintain the function that the author

attributes to the source text. Therefore, she sustains, translators should stick to their role as cultural mediators, endeavour to identify allusions and find the most appropriate translation strategy.

### Allusions in *Dubliners*

*Dubliners*, published in 1914, consists of 15 stories which reveal the struggle of the middle class in Ireland in the first half of the 20<sup>th</sup> century and the dominant sense of nationalism of the period. In this work, Joyce summarizes his feelings and thoughts peculiar to Ireland. Although different topics are covered in each of the stories, they all have one thing in common: the unfavorable events that the characters go through. *Dubliners* is full of social, cultural, political and religious implications. The stories in it are presented in an order: childhood, adolescence, maturity and public life of Dublin. As they are somehow related to each other, one can well come across intertextual elements both inside and outside the text. Joyce is really successful at making use of different sources in his works. All the stories are embroidered with cultural elements from beginning to end. In his stories, readers can encounter traces of history (e.g. Napoleon Bonaparte, “Irish Revival”), mythology (e.g. Atalantas), literature (e.g. Walter Scott, The Abbot), politics (e.g. “Ivy Day”, Sir John Gray) and religion (e.g. eucharist, simony in the catechism).

Lecuyer (2009), like many other Joyce critics, discusses that the criticisms over Joyce’s works such as *Ulysses* and *A Portrait of the Artist as a Young Man* have generally focused on his adaptation of Dante. It is always emphasized by scholars that Dante had a structural and thematic influence on Joyce. Lecuyer (2009) puts forward that the significance of *Dubliners* in this sense has obviously been ignored. However, in *Dubliners*, his handling of the subject of despair and immorality reminds the reader of Dante’s *Inferno*. The allegorical journey of their characters, the theme of “paralysis” and their way of depicting the frailties of human are the signs of intertextuality present between *Dubliners* and *Inferno*.

According to Joyce, Dublin is “the centre of paralysis”, an idea which he supports by displaying the depravities in his stories such as “Two Gallants”, “Counterparts” and “A Painful Case”. He presents the citizens as misfits, hypocrites, sinners stuck in their own hells (Lecuyer, 2009: 4). Also, his characters are ubiquitous and realistic like those of Dante whose representations of sin bear mutual aspects with Joyce’s. Those representations apparently gave Joyce great inspiration to present his allegory of Dublin and the “paralyses”. In most of the stories, characters go through a painful process which ends up with his/her surrender. When the characters fall into a state of inaction, they are trapped between life and a symbolical death. For example, at the end of the story “Araby”, the young boy realises the impossibility of catching life and love. Eveline, likewise, is on the brink of escaping her bad experiences in Dublin while, on the other hand, she is afraid of a new life elsewhere. Besides that, their bad experiences are mostly the returns of their mistakes or evil intentions. The “spiritual liberation” of the characters exemplifies an allegorical condition like that of Dante’s work (Lecuyer, 2009: 23).

## 2. Methodology

The study has been carried out by examining the allusive names, phrases and sentences separately in all fifteen stories. The allusions were identified under 2 categories: proper noun (PN) and key phrase (KP) allusions (Leppihalme, 1997). At first, allusions in the source-text were extracted. It was carried out by means of Gifford’s (1981) work on annotations in two of Joyce’s masterpieces. Then, the Turkish translations performed by Murat Belge and Merve Tokmakçioğlu were analysed and the Turkish counterparts of the detected allusions were listed for each story. The detected items in both texts were

compared to reveal the translation strategies used by the translators. The strategies used for rendering allusions were adopted from Leppihalme (1997).

### 2.1. Classifications for literary allusions

In this paper, Leppihalme's (1997) category of literary allusions has been adopted (p.10):

**Proper-name (PN) allusions:** allusions containing a proper name

**Key-phrase (KP) allusions:** allusions containing no proper name

### 2.2. Translation Strategies

The basic strategies for the translation of allusions have the following variations which were proposed by Leppihalme (1997: 79).

#### Strategies for translating PN allusions

##### 1. Retain name

(1a) Retain unchanged, or in conventional TL form

(1b) Retain unchanged with added guidance

(1c) Retain unchanged with detailed explanation

##### 2. Replace name

(2a) Replace with different source language (SL) name

(2b) Replace with different target language (TL) name

##### 3. Omit name

(3a) Reduce to sense/meaning of the name

(3b) Omit name and allusion completely

#### Strategies for translating KP allusions

Use standard translation, if available

Literal translation (minimum change)

Add extra-allusive guidance to the text (including the use of typographical means)

Provide additional information via footnotes, endnotes, or other explicit explanations that are not included in the text

Introduce textual features that indicate the presence of borrowed words (marked wording or syntax)

Replace with a preformed TL item

Rephrase the allusion with an overt expression of its meaning (dispensing with the KP itself)

Re-create the allusion by creatively constructing a passage that reproduces its effects

Omit the allusion completely (p. 84)

### 3. Analysis of the data

#### 3.1. Proper-name (PN) allusions

In the source-text, 96 proper-name allusions were identified. They consist of real-life (*Cadet Rousset*), fictional (*Mrs. Mooney*, *Polly Mooney*, *Jack Mooney* in *Ulysses*), political (*O'Donovan Rossa*), historical (*Napoleon Bonaparte*), religious (*Blessed Margaret Mary Alacoque*) and literary (*Thomas Moore*) figures as well as names of newspapers (*Freeman's General*), songs (*I Dreamt that I Dwelt*), literary works (*The Abbot*), etc. Retaining the ST allusion unchanged is by far the most common strategy used by Belge and Tokmakçioğlu. Each strategy is used at least once. The examples displaying the translation strategies are given below:

#### Example 1:

**Translation strategy (1a)** : Retaining the allusion unchanged, or in conventional TL form

<b>PN allusion</b>	Johnny Rush	Napoleon Bonaparte
<b>Translation (M.B.)</b>	Johnny Rush	Bonaparte
<b>Translation (M.T.)</b>	Johnny Rush	Napolyon Bonapart

In this example, one can see three different versions of retaining an allusion unchanged. *Johnny Rush* is retained as such by both translators. On the other hand, *Napoleon Bonaparte* is given in the TL form *Napolyon Bonapart* by Tokmakçioğlu while Belge omits *Napoleon* and uses *Bonaparte* as such.

#### Example 2:

**Translation strategy (1b)** : Retaining the allusion unchanged with added guidance

<b>PN allusion</b>	Edward Rex
<b>Translation (M.B.)</b>	Kral Edward
<b>Translation (M.T.)</b>	Kral Edward

Translating the proper name *Edward Rex*, both translators retain the name *Edward* while they add extra guidance with the word “kral” [king] highlighting that *Edward Rex* is the name of a king.

#### Example 3:

**Translation strategy (1c):** Retaining the allusion unchanged with detailed explanation (e.g. footnotes)

<b>PN allusion</b>	Eire Abu society	Hoppy Holohan
<b>Translation (M.T.)</b>	<i>Eire Abu</i> Derneği*	"Zıplayan Holohan" *

In these examples, the allusive PNs *Eire Abu* and *Holohan* remains unchanged while Tokmakçioğlu adds footnotes explaining the allusive meanings implied by these words. Tokmakçioğlu uses this strategy in 26 cases while Belge never does.

#### Example 4:

**Translation strategy (2a):** Replacing the allusion with different source language (SL) name

<b>PN allusion</b>	Hail Mary
<b>Translation (M.T.)</b>	Ave Maria

This strategy is used only once throughout the text by Tokmakçioğlu. She replaces the religious statement *Hail Mary* with *Ave Maria*, another reference used for the first words of the prayer said in Catholic church. In other words, the translator uses synonymous words.

#### Example 5:

**Translation strategy (2b):** Replacing the allusion with different target language (TL) name

<b>PN allusion</b>	The Arab's Farewell to His Steed	Jesuits
<b>Translation (M.B.)</b>	Arabın Kısrağına Elvedası	Cizvitler
<b>Translation (M.T.)</b>	Bir Arabın Beygirine Vedası*	Cizvitler

Both translators use TL words for rendering *The Arab's Farewell to His Steed* which is a poem written by Caroline Norton. Also, they translate *Jesuits* which describes members of the Society of Jesus as *Cizvitler* which is a TL name.

#### Example 6:

**Translation strategy (3a):** Reducing the allusion to sense/meaning of the name

<b>PN allusion</b>	Freeman's General	A gay Lothario
<b>Translation (M.T.)</b>	Gazete	çapkın

This strategy is only used twice by Tokmakçioğlu. She prefers to use some neutral words instead of the allusive PNs. However, the words *gazete* [newspaper] and *çapkın* [casanova] still give the sense that the author intends.

#### Example 7:

**Translation strategy (3b):** Omitting the name and allusion completely

<b>PN allusion</b>	Mammon	The Belle of Newport
<b>Translation (M.T.)</b>	omitted	omitted

The allusive PNs above have been omitted in the translated text by Tokmakçıoğlu as if they are not mentioned in the source text at all.

### 3.2. Key-phrase (KP) allusions

Although Leppihalme (1997) proposes that KP allusions mostly refer to the Bible (p.68), in *Dubliners* they refer to different sources such as literature, art and Irish culture. In total, 35 KP allusions were detected and examined with their Turkish counterparts. Translation strategies A (using standard translation), E (marked wording or syntax), G (rephrasing the allusion with an overt expression of its meaning) and H (re-creating the allusion by creatively constructing a passage that reproduces its effects) have not been used by any of the translators. The most common strategy used for rendering KP allusions is literal translation.

#### Example 1.

##### Translation strategy (B): Literal translation

<b>PN allusion</b>	Roman History	the lass that loves a sailor
<b>Translation (M.B.)</b>	Roma tarihi	denizciye aşık olan kız
<b>Translation (M.T.)</b>	Roma tarihi	bir denizeciye aşık olan kız

In these examples of literal translation and the others belonging to this category which are listed in the appendix, translators opt for a word-for-word translation leaving it to the reader to grasp the hidden meaning or allusion.

#### Example 2.

##### Translation strategy (C): Adding extra-allusive guidance to the text

<b>PN allusion</b>	Maynooth Catechism	Beannacht libh
<b>Translation (M.B.)</b>	<i>Maynooth Catechism</i>	<i>Beannacht libh</i>
<b>Translation (M.T.)</b>	<i>Maynooth Katesizmi</i>	

Here, the translators add some extra-allusive guidance to the text by not adding additional information; however, they do it by using typographical means and presenting the allusive KPs in *italics*.

#### Example 3.

##### Translation strategy (D): Providing additional information via footnotes, endnotes, or other explicit explanations that are not included in the text

<b>PN allusion</b>	<i>parole d'honneur</i>	I am a ... naughty girl. You needn't sham: You know I am"
<b>Translation (M.T.)</b>	<i>parole d'honneur*</i>	<i>Ben... yaramaz bir kızım. Bana numara yapmana gerek yok: Bilirsin ne olduğumu. *</i>

Tokmakçıoğlu adds footnotes to the translations of 13 KP allusions explaining what they really imply while Belge never uses this strategy.

#### Example 4.

**Translation strategy (F):** Replace with a preformed TL item

<b>PN allusion</b>	All work and no play makes Jack a dull boy	fol-the-diddle-I-do
<b>Translation (M.B.)</b>	<i>Omitted</i>	zart zurt
<b>Translation (M.T.)</b>	Soluklanmayan at yol almaz	

The KP allusion “All work and no play makes Jack a dull boy” is translated by using the Turkish proverb “Soluklanmayan at yol almaz” which means that nobody can work long hours without taking a rest. The second allusion “fol-the-diddle-I-do” which is taken from an Irish song is replaced with the Turkish saying “zart zurt” meaning “bla bla”.

#### Example 5:

**Translation strategy (I):** Omit the allusion completely

<b>PN allusion</b>	that's the holy alls of it
<b>Translation (M.B.)</b>	bunun sonu bu
<b>Translation (M.T.)</b>	bu da onun sonu olacak

In this example, the biblical allusion is omitted completely and it is translated as to mean that “it'll bring his end”.

## 4. Findings

Table 1 shows the range and number of strategies used by each translator for PN and KP allusions respectively.

Strategies for K.P. allusions	Murat Belge	Merve Tokmakçıoğlu
A		
B	27	18
C	7	4
D		14
E		
F	2	1
G		
H		
I	2	3
Strategies for P.N. allusions	Murat Belge	Merve Tokmakçıoğlu
1a	69	42
1b	2	3

1c		26
2a	1	
2b	22	23
3a		2
3b		2

**Table 1.** Translation strategies used by Belge and Tokmakçioğlu

Based on the data given in Table 1, the percentage of the applied strategies are as follows:

<b>Murat Belge</b>				<b>Merve Tokmakçioğlu</b>			
<b>P.N.</b>		<b>K.P.</b>		<b>P.N.</b>		<b>K.P.</b>	
1a	73,9%	B	73,5%	1a	44%	B	45,9%
2b	22,9%	C	17,6%	1c	26%	D	35,1%
Others	3,13%	Others	8,85%	2b	23%	Others	19%

**Table 2.** Percentage of the applied translation strategies

For PN allusions, the quick solution of retention of the name as such (1a) was adopted in nearly 74% of the instances by Belge and 44% of the instances by Tokmakçioğlu. 26% of the instances were retained unchanged and explained by footnotes (1c) by Tokmakçioğlu. Belge replaced 23% and Tokmakçioğlu 26% of PNs with a different target language name (2b). Omission was only used by Tokmakçioğlu in 4 of the instances.

For KP allusions, the quick solution of minimum change (B) was adopted in close to 74% of the instances by Belge and 46% of the instances by Tokmakçioğlu. Nearly 18% of the instances were added extra-allusive guidance (C) by Belge and close to 11% by Tokmakçioğlu. 35% of the instances were provided with additional information via footnotes by Tokmakçioğlu.

All in all, the examination of the target-texts shows that the most common strategies for the translation of allusions in these texts are those that involve the least amount of change: retention of the name as such for PNs and literal translation for KPs.

## 5. Conclusion

In this study, the concept of intertextuality has been touched upon in relation to translation studies. In order to highlight the translators' treatment of intertextual elements in a text, allusions have been scrutinized from their point of view. First of all, allusion has been handled as a culture-bound term. Since translators are regarded as cultural mediators, their awareness of the cultural features of a text helps them choose the most appropriate translation strategies. In this way, it becomes possible to create a target-text which meets the readers' expectations. Compared to the other components of culture such as food, clothes, geographical features, religious elements, etc., allusions are accepted to be more difficult to detect as they are not always inserted overtly in a text. Therefore, the translator should be competent in extracting the implied meanings beyond words, phrases or sentences. On the other hand, the scholars or critics have to cope with an equally compelling task which is to judge the translators' awareness of the allusions. Actually, there are some hints which allow them to reveal the connection between the translator and the text. Translation strategies used by the translators consciously or unconsciously indicate how translators perceive and treat the allusions dispersed throughout the text.

When the dominant translation strategies used by Belge and Tokmakçıoğlu are considered, it can be seen that they often leave it to the reader to grasp what the author intends to say. In this regard, Tokmakçıoğlu is more supporting with her use of footnotes; however, as Leppihalme (1997) proposes, readers are not always satisfied with being provided overt explanations for allusions as it may be distracting for them (p.113). Considering the motives behind the translators' frequent use of strategies 1a for PN allusions and B for KP allusions, there are several factors to be taken into account. One reason may be that they are unaware of the allusion as the reader does or they decide that the allusion is difficult to translate. Another reason could be that they do not feel responsible for clarifying what the author intentionally keeps veiled. Alternatively, they consider the allusion easy enough to grasp, thus leaving it unchanged. No matter what the reason is, there is a high probability that the reader misses the allusion or wastes time to understand it. As a result, this kind of unfamiliarity leads to a "culture bump" causing gaps in the readers' minds. Since allusions are usually regarded as culture-related elements by translation scholars, the translator's incapability to expose them in an efficient way brings about an incomplete reading experience for the target audience. In other words, the reader misses the opportunity to take pleasure from the text which is in fact very rich in content.

All in all, a translator who is sensitive to the needs of his/her audience is supposed to distinguish the allusions in a text and choose the most appropriate translation strategy. Although it is difficult to recognise all the allusions and duly transfer them to the target-text, the translator's task is to ensure that the reader gains cross-cultural awareness as well as enjoying the literary satisfaction. On this basis, it can be concluded that a translator's treatment of allusions can be a strong evidence for his/her success as a cultural mediator.

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### Appendix-I

The Sisters					
Type of Allusion	Source Text (Allusion)	Murat Belge	T.S.	Merve Tokmakçıoğlu	T.S.
K.P.	Paralysis p.3 (According to Joyce, Dublin was the centre of paralysis)	paralize (inme geçirmiş) (p.15)	B	Paraliz (s.13)	B
K.P.	Euclid, <i>Elements</i> : "gnomon in the Euclid" p.4	...Euklid'deki basitai şemsiye kelimesi...p.15	C	Öklid'deki gnomon kelimeleri gibi...* p.13 *Explained as footnote	D
K.P.	Simony in the Catechism (a religious reference) p.3	Kateşizmdeki mekrüh ticaret p.15	F	Kateşizmdeki <i>simony</i> * p.13 *Explained as footnote	D
K.P.	Rosicrucian (here a dreamer) (International association of Christian mystics) p.5	Bizim şu büyücü filozofa da hep söylediğim bu zaten. p.17	I	Ben bizim bu hayalpereste de derim...p.15	I
K.P.	Eucharist (a rite considered by most Christian churches to be a <u>sacrament</u> ) p.7	kutsal şarap ve ekmek (s.19)	B	son akşam yemeği ayini p.18	C
P.N.	Freeman's General (An Irish newspaper) p.9	<i>Freeman's General</i> 'a ölüm ilanını yazdı...p.22	1a	gazeteye ölüm ilanını verdi...p.21	3a
P.N.	Napoleon Bonaparte (a historical reference) p.7	Bonaparte p.19	1a	Napolyon Bonapart p.17	1a
P.N.	Johnny Rush (Francis (Johnny) Rush, cab and car proprietor, Findlater's Place) p.12	Johnny Rush p.23	1a	Johnny Rush p.22	1a
An Encounter					
P.N.	The Union Jack, Pluck and The Halfpenny Marvel (books of adventure stories) p.14	<i>Union Jack, Pluck</i> ve <i>The Halfpenny Marvel</i> p.25	1a	<i>The Union Jack, Pluck</i> ve <i>The Halfpenny Marvel</i> * p.25 *Explained as footnote	1c
K.P.	Roman History p.15	Roma tarihinin...p.26	B	Roma tarihi p.26	B
K.P.	The Apache Chief! (a native American superhero) p.15	<i>Apaçilerin Reisi!</i> p.26	C	<i>Apaçi Şefi?</i> p.26	C
K.P.	Swaddlers! Swaddlers! (A contemptuous Roman Catholic term at first applied primarily to Wesleyan Methodists in Ireland) p.18	<i>Kundak çocuğu!</i> <i>Kundak çocuğu!</i> p.28	C	Kundakçılar! p.29	B

P.N.	Thomas Moore p.21	Thomas Moore p.31	1a	Thomas Moore p.32	1a
P.N.	Sir Walter Scott p.21	Sir Walter Scott p.31	1a	Sir Walter Scott p.32	1a
P.N.	Lord Lytton p.21	Lord Lytton p.31	1a	Lord Lytton p.32	1a
<b>Araby</b>					
P.N.	Walter Scott, <i>The Abbot</i> p.25	Walter Scott, <i>The Abbot</i> p.35	1a	Walter Scott'tan <i>The Abbot</i> p.38	1a
P.N.	Pacificus Baker, <i>The Devout Communicant:</i> p.25	<i>The Devout Communicant</i> p.35	1a	<i>The Devout Communicant</i> p.38	1a
P.N.	François Eugène Vidocq, <i>The Memoirs of Vidocq</i> (Araby.2) p.25	<i>The Memoirs of Vidocq</i> p.35	1a	<i>The Memoirs of Vidocq</i> p.38	1a
P.N.	Caroline Norton, <i>The Arab's Farewell to His Steed</i> p.31	<i>Arabın Kısrağına Elvedası</i> p.40	2b	<i>Bir Arabın Beygirine Vedası*</i> p.43 *Explained as footnote	1c/2b
P.N.	...who sang a come-all-you about O'Donovan Rossa (Jeremiah O'Donovan Rossa: an Irish Fenian leader and prominent member of the Irish Republican Brotherhood) p.27	O'Donovan Rossa hakkında bir şarkı p.37	1a	O'Donovan Rossa* p.39 *Explained as footnote	1c
K.P.	All work and no play makes Jack a dull boy (It appears in Act II Scene I of the 1924 play <i>Marco Millions</i> by <i>Eugene O'Neill.</i> ) p.30	Hep çalışıp hiç oynamamak çocuğu aptallaştırır.” p.40	B	“Soluklanmayan at yol almaz.” p.43	F
<b>Eveline</b>					
P.N.	Blessed Margaret Mary Alacoque p.35 (a French Roman Catholic who was a member of the Visitation Order in France)	Kutsal Margaret Mary Alacoque p.43	1a	Kutsal Margaret Mary Alacoque p.48	1a
P.N.	Michael William Balfe, <i>The Bohemian Girl</i> (an opera) p.37	<i>Bohem Kız</i> p.44	2b	<i>Çingene Kız</i> p.50	2b
K.P.	Charles Dibdin, "the lass that loves a sailor" p.37	denizciye aşık olan kızın ... p.44-45	B	bir denizciye aşık olan kız p.50	B
P.N.	“He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians.” p.37 ( a story similar to that of Othello Act I scene ii)	Macellan Boğazı'ndan geçmişti, korkunç Patagonyalıların hikâyelerini anlatıyordu. p.45	2b	Macellan Boğazı'nı da geçmişti ve ona korkunç Patagonyalılar hakkında hikâyeler anlatıp dururdu. p.50	2b
K.P.	Derevaun Seraun! Derevaun Seraun! p.39 (Gaelic for “The end of pleasure is pain”)	“Deravaun Seraun! Deravaun Seraun!” p.46	C	Derevaun Seraun! Derevaun Seraun!* p.52 *Explained as footnote	D
<b>After the Race</b>					

K.P.	Race (title): Gordan-Bennett car race which took place in Ireland in 1903 p.41	Yarıştan Sonra p.48	B	Yarıştan Sonra p.55	B
P.N.	Cadet Roussel p.47 (Cadet Rousselle was an actual person who lived from 1743 - 1807. He was a French bailiff who went to jail for a short time. He was an eccentric person and he even made his house a bit eccentric. This song satirizes him.)	<i>Cadet Roussel</i> p.53	1a	<i>Cadet Roussel*</i> p.61 *Explained as footnote	1c
P.N.	The Belle of Newport: An allusion to Newport, Rhode Island, as a center of yachting activity and also to Newport's reputation as the vacation capital of the American wealthy. p.48	<i>Newport Güzeli</i> p.54	2b	Omitted. p.63	3b
<b>Two Gallants</b>					
P.N.	Lenehan: Lenehan is a composite nominally of Matt lenehan, a reporter in The Irish Times (also appears as a character in some episodes of <i>Ulysses</i> ) p.50	Lenehan p.56	1a	Lenehan* p.66 *Allusion to <i>Ulysses</i> is explained as footnote	1c
P.N.	Corley (appears as a character in <i>Ulysses</i> ) p.50	Corley p.56	1a	Corley* p.67 *Allusion to <i>Ulysses</i> is explained as footnote	1c
P.N.	Nicholas Rowe, <i>The Fair Penitent</i> : "a gay Lothario" p.52	Şen Lothario p.58	1a	Çapkın p.69	3a
P.N.	Thomas Moore, <i>Irish Melodies</i> , "Silent, O Moyle" p.55	<i>Silent O Moyle</i> p.60	1a	<i>Sessizce, O'Moyle*</i> p.71 *Explained as footnote	1c
K.P.	"Are you trying to get inside me?" (an expression from the game of bowls, a kind of game) p.55	Bana kazık atmaya mı çalışıyorsun? p.60	B	Aramıza mı girmeye çalışıyorsun yoksa? p.72	B
<b>The Boarding House</b>					
K.P.	"I am a ... naughty girl. You needn't sham: You know I am" (A <i>Greek Slave</i> -a musical comedy first performed in 1898) p.64	<i>Ben yaramaz bir kızım. Bilmez gibi yapma: Bilirsin pekâlâ.</i> p.68	B	<i>Ben... yaramaz bir kızım. Bana numara yapmana gerek yok: Bilirsin ne olduğumu.*</i> p.83 *Explained as footnote	D

P.N.	Mrs. Mooney, Polly Mooney, Jack Mooney, Mr. Doran, Bantam Lyons (fictional characters in <i>Ulysses</i> ) p.64-67	Mrs Mooney, Polly Mooney, Jack Mooney, Mr Doran, Bantam Lyons p.68-71	1a	Bayan Mooney, Polly Mooney, Jack Mooney, Bay Doran p.82-85	1a/2b
K.P.	Her eyes, which were grey with a shade of green through them... p.64 (the Irish children's street rhyme, "Green eyes and coppered hair/My mother wouldn't trust you")	Yeşile çalan gri gözleri p.68	B	İçinden yeşil ton geçen gri gözleri p.83	B
<b>A Little Cloud</b>					
P.N.	The title of "A Little Cloud" refers to the verse "1 Kings 18" in the Bible. p.73	Küçük Bir Bulut p.76	2b	Küçük Bir Bulut p.93	2b
P.N.	Ignatius Gallaher (a character in <i>Ulysses</i> ) p.73	Ignatius Gallaher p.78	1a	Ignatius Gallaher* p.93-99 *Explained as footnote	1c
P.N.	King's Inns (The Honorable Society of <i>King's Inns</i> , Ireland's oldest legal institution) p.73	King's Inns p.76	1a	King's Inns p.94 *Explained as footnote	1c
P.N.	Atalantas (a mythological Greek princess) p.75	Atalanta'lar p.78	1a	Atalanta'lar p.96 *Explained as footnote	1c
K.P.	no memory of the past (a song entitled "There is a Flower That Bloometh" from the opera <i>Maritana</i> ) p.74	Geçmişin hiçbir anısı p.77	B	Geçmişin hiçbir hatırası p.95	B
K.P.	my considering cap (Silas Wegg in Dicken's novel <i>Our Mutual Friend</i> says "Let me get on my considering cap, sir) p.76	akıl külahım p.78	B	düşünme takkem p.97	B
P.N.	dear dirty Dublin (a phrase coined by the Irish woman of letters, Lady Sydney Morgan) p.79	güzelim, pasaklı Dublin p.81	1a	Sevgili kirli Dublin p.100	1a
P.N.	O'Hara (refers to a newspaperman on <i>The Irish Times</i> who helped Joyce) p.79	O'Hara p.81	1a	O'Hara p.100	1a
K.P.	parole d'honneur (French: word of honour) p.84	<i>parole d'honneur</i> p.85	C	<i>parole d'honneur</i> * p.105 *Explained as footnote	D
K.P.	deoc an doruis (Irish: a door drink) p.84	deoc an doruis p.86		<i>deoc an doruis</i> * p.105 *Explained as footnote	C/D

K.P.	A volume of Byron's poems (the first stanza of <i>On the Death of a Young Lady</i> ) p.89	Byron'un şiir kitabı p.89	B	Byron'ın bir şiir kitabı* p.110 *Explained as footnote	D
K.P.	Lambabaun! (Irish dialect: lamb baby) p.91	Kuzucuk! p.91	B	Kuzucuk! p.112	B
K.P.	Mamma's little lamb of the world (here used in contrast to John the Baptist's epithet for Jesus, "the lamb of God") p.91	anasının küçük kuzusu p.91	B	Annesinin küçük kuzusu! p.112	B
<b>Counterparts</b>					
P.N.	Bodley and Kirwan (a well-known Dublin builder Michael Kirwan) p.93	Bodley ile Kirwan p.93	1a	Bodley ve Kirwan p.114	1a
P.N.	Leonard and O'Halloran and Nosey Flynn p.97	Leonard, O'Halloran, Nosey Flynn p.99	1a	Leonard ve O'Halloran ve Meraklı Flynn* p.118 *Allusion to <i>Ulysses</i> is explained as footnote	1c/2b
P.N.	Davy Byrne's p.100	Davy Byrne'in yerinde p.99	1a	Davy Byrne'ün barında* p.121-122 *Allusion to <i>Ulysses</i> is explained as footnote	1c
K.P.	Shakespeare, Hamlet, "the liberal shepherds in the eclogues" p.100	egloglardaki liberal çobanlar p.99	B	pastoral şiirlerdeki özgür çobanlar p.122	B
P.N.	Hail Mary (the angelical salutation) p.106	Ave Maria p.103	2a	<i>Yüce Meryem</i> * p.128 *Explained as footnote	2b
<b>Clay</b>					
K.P.	Clay (title) (there is a reference to Celtic divination games in which clay meant death. See Sir James G. Frazer's <i>The Golden Bough</i> ) p.107	Toprak p.104	B	Çamur* p.129 *Allusion to the Bible is explained as footnote	D
K.P.	you are a veritable peacemaker (From Jesus's Sermon on the Mount "Blessed are the peacemakers, for they will be called children of God...") p.107	gerçek bir barıştırma uzmanısın sen. p.104	B	sen gerçek bir arabulucusun! p.130	B
P.N.	Dublin by Lamplight p.108	<i>Dublin by Lamplight</i> p.105	1a	<i>Lamba Işığında Dublin</i> * p.131 *Explained as footnote	2b
P.N.	"I Dreamt that I Dwelt" (a song from the opera, <i>The Bohemian Girl</i> ) p.115	<i>Rüyamda gördüm</i> p.110	2b	<i>Rüyamda Gördüm Yaşadığımı</i> p.138	2b
<b>A Painful Case</b>					

P.N.	Wordsworth p.116	Wordsworth p.112	1a	Wordsworth p.140	1a
K.P.	Maynooth Catechism: The version of the doctrine of the Catholic Church used in Ireland. p.116	<i>Maynooth Catechism</i> p.113	C	<i>Maynooth Kateşizmi*</i> p.140 *Explained as footnote	D
P.N.	<i>Michael Kramer</i> : "Hauptmann's Michael Kramer" p.116	Hauptmann'ın <i>Michael Kramer</i> 'i p.113	1a	Hauptmann'ın <i>Michael Kramer</i> 'inin p.140	1a
P.N.	Mozart p.118	Mozart p.114	1a	Mozart p.141	1a
P.N.	Mrs. Sinico p.119	Mrs Sinico p.115	1a	Bayan Sinico* p.143 *Allusion to <i>Ulysses</i> is explained as footnote	1c
P.N.	Nietzsche: Thus Spake Zarathustra and The Gay Science p.122	Nietzsche'nin iki kitabı: <i>Böyle Konuştu Zerdüş</i> t ve <i>Şen Bilim</i> p.117	2b	Nietzsche'nin iki eseri duruyordu: <i>Böyle Konuştu Zerdüş</i> t ve <i>Şen Bilim</i> p.146	2b
<b>Ivy Day in the Committee Room</b>					
P.N.	Ivy Day: October 6 in Ireland in memory of the prominent nationalist politician Charles Stewart Parnell p.129	Ulusal Bayram Günü p.124	2b	Anma Günü* p.153 *Explained as footnote	2b
P.N.	Edward Rex (Edward VII) p.133	Kral Edward p.128	1b	Kral Edward p.158	1b
P.N.	King Eddie, King of England, Edward the Seventh. p.136,145,146	Kral Eddie, İngiltere kralı, Yedinci Edward p.130,137,138	1b/2b	Kral Eddie, Britanya Kralı, Yedinci Edward p.160,169,170	1b/2b
P.N.	The Death of Parnell p.148	Parnell'in Ölümü p.139	2b	Parnell'in Ölümü p.172	2b
P.N.	Larry Hynes (a graphic designer in Galway, Ireland) p.136	Larry Hynes p.130	1a	Larry Hynes p.161	1a
P.N.	Major Sirr (Henry Charles Sirr: a British lawyer, diplomat and writer) p.137	Binbaşı Sirr p.131	1a	Binbaşı Sirr p.162	1a
P.N.	Lord Mayor (The <i>Lord Mayor of Dublin</i> is the honorific title of the chairman of <i>Dublin City Council</i> ) p.140	Belediye Başkanı p.133	2b	belediye başkanı p.164	2b
P.N.	Lyons (Bantam Lyons mentioned in <i>The Boarding House</i> p.67) p.143	Lyons p.136	1a	Lyons p.168	1a
<b>A Mother</b>					
P.N.	Eire Abu society ("Ireland to Victory," Society) p.151	<i>Eire Abu Cemiyeti</i> p.142	1a	<i>Eire Abu Derneği*</i> p.175 *Explained as footnote	1c
P.N.	Hoppy Holohan (later appears in <i>Ulysses</i> ) p.151	Aksak Holohan p.142	1a	"Zıplayan Holohan"* p.175	1c

				*Allusion to the character "Holohan" in Two Gallants is explained as footnote	
K.P.	Irish Revival p.152	İrlandahlığın canlandırılması p.143	B	İrlanda Dirilişi* p.177 *Explained as footnote	D
P.N.	William Vincent Wallace and Edward Fitzball, <i>Maritana</i> p.158	Maritana p.148	1a	<i>Maritana</i> p.183	1a
P.N.	Feis Ceoil (an Irish music organisation which holds an annual festival of classical music) p.159	Feis Ceoil p.148	1a	Feis Ceoil* p.184 *Explained as footnote	1c
P.N.	Mrs Pat Campbell, a contemporary actress in England p.163	Mrs Pat Campbell p.152	1a	Bayan Pat Campbell* p.188 *Explained as footnote	1c
P.N.	Michael William Balfe, <i>Killarney</i> (a ballad) p.164	<i>Killarney</i> p.153	1a	Killarney şarkısı p.189	1a
K.P.	fol-the-diddle-I-do (a traditional Irish song of peace and love) p.166	zart zurt p.155	F	Omitted p.191	I
<b>Grace</b>					
P.N.	Mr. Power p.170	Mr Power p.158	1a	Bay Power* p.196 *Allusion to <i>Ulysses</i> is explained as footnote	1c
P.N.	Mr. Kernan p.171	Mr Kernan p.159	1a	Bay Kernan* p.197 *Allusion to <i>Ulysses</i> is explained as footnote	1c
P.N.	Napoleon p.172	Napoleon p.159	1a	Napolyon p.198	1a
P.N.	London, E.C. p.172	Londra, E.C. p.160	1a	London E.C.* p.198 *Allusion to <i>Ulysses</i> is explained as footnote	1c
K.P.	Psalm 3:2: "that's the holy alls of it" (Bible) p.173	bunun sonu bu p.160	I	bu da onun sonu olacak p.199	I
P.N.	Shakespeare p.176	Shakespeare p.163	1a	Shakespeare p.202	1a
P.N.	Sacred Heart (a devotional name used by some Roman Catholics to refer to the physical heart of Jesus Christ as a symbol of divine love) p.177	Kutsal Kalp p.164	2b	İsa'nın kutsal yüreği p.203	2b
P.N.	Holy Ghost (the third person (hypostasis) of the Trinity) p.177	Kutsal Ruh p.164	2b	Kutsal Ruh p.203	2b
P.N.	The Irish Times p.178	<i>Irish Times</i> p.164	1a	<i>The Irish Times</i> p.204	1a
P.N.	The Freeman's Journal p.178	<i>Özgür İnsan</i> p.164	2b	<i>The Freeman's Journal</i> p.204	1a

K.P.	all's well that ends well (Shakespeare) p.178	sonu iyi olsun da, mesele yok p.165	B	iyi biten her şey iyidir p.204	B
P.N.	Jesuits, Jesuit Order (member of the Society of Jesus) p.184	Cizvitler p.169 Cizvit tarikatı p.170	2b	Cizvitler p.210 Cizvit tarikatı p.211	2b
P.N.	Father Tom Burke (Thomas Nicholas Burke, An Irish monk known for his speaking ability and his support of Irish nationalism.) p.186	Peder Tom Burke p.171	1a	Peder Tom Burke p.212	1a
P.N.	Pope Leo XIII (Pope from 1878 to 1903). p.188	Papa XIII. Leo p.173	1a	Papa Leo XIII p.215	1a
K.P.	Lux upon Lux-Light upon Light, Lux in Tenebris, Light in Darkness p.188	<i>Lux üstüne Lux'tu- Aydınlık üstüne Aydınlık, Lux in Tenebris, Karanlıkta Aydınlık</i> p.173	B	Lux upon Lux-Işık Üstüne Işık, <i>Lux in Tenebris Karanlıkta Işık</i> p.215	B
P.N.	Pius IX (Pope from 1846 to 1878) p.189	Papa IX. Pius p.173	1a	Papa Pius IX p.215	1a
P.N.	John MacHale-John of Tuam (Irish Roman Catholic Archbishop of Tuam and Irish Nationalist.) Allusion to Thomas Moore, "Epistle form Henry of Ex-t-r to John of Tuam" p.191	John MacHale-Tuamlı John p.176	1a/2b	John MacHale, Tuamlı John p.218	1a/2b
P.N.	Sir John Gray (an Irish physician, journalist and politician) p.192	Sir John Gray p.176	1a	Sör John Gray* p.219 *Explained as footnote	1c
P.N.	Edmund Dwyer Gray (an Irish-Australian politician) p.192	Edmund Dwyer Gray p.176	1a	Edmund Dwyer Gray p.220	1a
P.N.	Matthew 16:23: "Get behind me, Satan" p.193	"Arkama geç, İblis!" p.177	B	Arkama geç Şeytan! p.221	B
P.N.	Luke 16:8-9: "For the children of this world" p.196	bu zamanın oğulları p.180	B	bu çağın insanları* p.223 *Explained as footnote	D
P.N.	Mammon (in the New Testament of the Bible is greed or material wealth, and in the Middle Ages was often personified as a deity) p.197	Mammon p.180	1a	Omitted p.224	3b
K.P.	John Dryden, <i>Absalom and Achitophel</i> : "Great minds are very near to madness" p.190	<i>Büyük dehaler deliliğe çok yakındır.</i> p.174	B	<i>Dahi beyinler deliliğe yakındır*</i> p.217 *Explained as footnote	D
P.N.	Dolling... Johann Döllinger, a German theologian who opposed papal infallibility. (Grace.249-51,259-60) p.191	Dolling p.175	1a	Dolling p.218	1a

<b>The Dead</b>					
P.N.	Robert Browning (the English poet) p.203	Robert Browning p.186	1a	Robert Browning* p.232 *Explained as footnote	1c
P.N.	Shakespeare p.203	Shakespeare p.186	1a	Shakespeare p.232	1a
P.N.	Melodies (written by Thomas Moore between 1807 and 1834) p.203	Melodiler p.186	2b	Ezgiler* p.232 *Explained as footnote	2b
P.N.	T. J. Conroy: Gabriel Conroy's name alludes to the archangel Gabriel, who announced the births of Jesus and John the Baptist. (XV) p.204	T. J. Conroy p.187	1a	T. J. Conroy p.233	1a
P.N.	Christy Minstrels (a blackface group formed by <u>Edwin Pearce Christy</u> , a well-known ballad singer) p.206	İlahi söyleyen topluluklar p.188	2b	Christy Minstrels grubu p.234	1a
K.P.	Quadrilles! Quadrilles! (originally a card game, here it refers to a square dance) p.209	Kadriller! Kadriller! p.191	B	Kadril başlıyor! Kadril başlıyor! p.238	C
P.N.	<i>Romeo and Juliet</i> (A reference to the Picture of the balcony scene) p.212	<i>Romeo ve Juliet</i> p.193	1a	Romeo ve Jülyet* p.241 *Explained as footnote	1c
P.N.	Hickey's, Web's, Massey's, O'Clohissey's p.214	Hickey's, Webb, Massey, O'Clohissey p.195	1a	Hickey's, Webb's, Massey's, O'Clohissey's* p.244 *Allusion to <i>Ulysses</i> is explained as footnote	1c
K.P.	"I 'm sick of my own country, sick of it!" (Joyce's own opinion about Dublin from his letter to The New York Times) p.216	"kendi ülkemden bıktım, bıktım usandım." p.197	B	"kendi vatanımdan fenalık geldi, bıktım ondan!" p.246	B
P.N.	Three Graces p.219	Üç Güzeller p.199	2b	Üç Güzeller p.249 *Explained as footnote	2b
P.N.	Paris (Greek mythology: King of Troy) p.219	Paris p.199	1a	Paris p.249	1a
P.N.	George Linley, "Arrayed for the Bridal". (Linley wrote the music, but the song comes from an opera by Bellini called <i>I Puritani</i> ) p.220	<i>Gelinlik Kılığında</i> p.200	2b	<i>Arrayed for the Bridal</i> * p.250 *Explained as footnote	1c
P.N.	Ambroise Thomas, <i>Mignon</i> (An opera) p.227	<i>Mignon</i> p.206	1a	<i>Mignon</i> p.257	1a

K.P.	Beannacht libh (Irish for "blessing to ye," used as "goodbye." ) p.224	<i>Beannacht libh</i> p.203	C	Beannacht libh!* p.254 *Explained as footnote	D
P.N.	Mr. Bartell D'Arcy (a reference to a contemporary figure, a young singer named P.J. D'Arcy whose stage name was Bartholomew D'Arcy.) p.209	Mr. Bartell D'Arcy p.206	1a	Bay Bartell D'Arcy* p.238 *Allusion to <i>Ulysses</i> is explained as footnote	1c
K.P.	the Gaiety pantomime p.227	Neşe pantomimi p.206	B	diğer tiyatrodaki sahnelenen müzikal p.257	D
P.N.	Tietjens, Ilma de Murzka, Campanini, the great Trebelli, Giuglini, Ravelli, Aramburo (Italian companies) p.227	Tietjens, Ilma de Murzka, Campanini, o büyük Trebelli, Giuglini, Ravelli, Aramburo p.206	1a	Tietjens, Ilma de Murzka, Campanini, muhteşem Trebelli, Giuglini, Ravelli, Aramburo p.258	1a
P.N.	Giacomo Meyerbeer, <i>Dinorah</i> , the grand old operas p.228	<i>Dinorah</i> p.207	1a	<i>Dinorah</i> p.258	1a
P.N.	Gaetano Donizetti, <i>Lucrezia Borgia</i> : An opera based on a novel by Victor Hugo, the famous French novelist p.228	<i>Lucrezia Borgia</i> p.207	1a	<i>Lucrezia Borgia</i> p.258	1a
P.N.	Wellington Monument (Duke of Wellington) p.219	Wellington Anıtı p.199	2b	Wellington Anıtı p.248	2b
P.N.	Enrico Caruso ( the most noted tenor of the first quarter of this century) p.228	Caruso p.207	1a	Caruso p.258	1a
P.N.	O'Connell Bridge (Daniel O'Connell: the revered Irish hero) p.246	O'Connell Köprüsü p.222	1a	O'Connell Köprüsü p.275	1a
P.N.	I remember hearing of old Parkinson ... A beautiful, pure, sweet, mellow English tenor. p.228	Benim işitmişliğim var eskilerden Parkinson'u. ... Güzel, saf, tatlı, olgun bir İngiliz tenor sesi. p.207	B	İhtiyar Parkinson'dan bahsedildiğini duymuştum. ... Hoş, berrak, tatlı ve yumuşak bir İngiliz tenordur. p.259	B
P.N.	King Billy (William III of England) p.238	Kral Billy p.216	1a	Kral William p.267	1b
P.N.	Distant Music (An allusion to the song "I hear you calling me" by John McCormack) p.241	<i>Uzaktan Müzik</i> p.218	2b	Uzaktaki Müzik p.270	2b
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