

Translating Biblical and Historical Allusions: The Case of *Doctor Faustus* by Christopher Marlowe

İncil ile İlgili ve Tarihi Anıřtırmaların Çevirisi:
Christopher Marlowe'un Doktor Faustus'u Üzerine Bir Çalışma

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Abstract

The literary concept of intertextuality provides a new insight for translation studies. According to intertextual theory, texts are not isolated, they interact with each other in a way that a text is under the influence of preceding ones and it affects later writings (Allen 1). In translation, intertextual theory enables translators to take into consideration intertextual relations of a text to other texts which also means a translator should be aware of the literary and cultural tradition of the target culture. Allusions as one of the features of intertextuality hide a broader meaning and carry cultural implications in relation to other texts. To transfer them to the target culture effectively entails translators having cultural knowledge and experience of the target language. In the light of intertextual theory, this study focuses on the translation of biblical and historical allusions found in *Doctor Faustus* by Christopher Marlowe, which is a Renaissance play involving numerous allusions to mythology, the Bible, and history. In this study, biblical and historical allusions seen in *Doctor Faustus* and their Turkish renderings translated by T. Yılmaz Öğüt as *Dr. Faustus* (2018) have been analyzed in the light of Rita Leppihalme's translation strategies concerning allusions. After detecting the allusions related to the Bible and history, they have been listed and compared to their Turkish allusions. Then, alluded references and their Turkish translations have been evaluated and the strategies adopted by the translator have been discussed according to the strategies proposed by Leppihalme in detail.

Keywords: Translation Studies, intertextuality, allusions, *Doctor Faustus*

Öz

Bir edebiyat kuramı olan metinlerarasılık çeviri çalışmalarına yeni bir ışık tutmuştur. Metinlerarasılık kuramına göre metinler soyut bir halden birbirleriyle iletişim halinde olan ve bir önceki veya kendinden sonra gelen metinleri de etkileyen bir konuma gelir (Allen 1). Çeviride metinlerarasılık kuramı çevirmenlerin bir metnin diğer metinlerle ilişkilerini de göz önünde bulundurmayı mümkün kılar ki, bu çevirmenin hedef kültürdeki edebi ve kültürel geleneklerin de farkında olması anlamına gelir. Anıřtırma, metinlerarasılığın bir türü olarak, diğer metinlerle ilişkili olarak içerisinde derin anlamlar ve kültürel imalar saklar. Anıřtırmaları karşı kültüre etkili bir biçimde aktarmak çevirmenlerin erek dilin kültürel bir birikime ve deneyime sahip olmalarını gerekli kılar. Metinlerarasılık teorisi ışığında, bu çalışma bir Rönesans dönemi oyunu

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olan ve içerisinde mitoloji, İncil ve tarihten pek çok anıştırma barındıran Christopher Marlowe'ın oyunu *Dr. Faustus*'da bulunan İncil ile ilgili ve tarihi anıştırmaların çevirisine odaklanır. Bu çalışmada, *Dr. Faustus*'da bulunan İncil ile ilgili ve tarihi anıştırmalar ve bunların Türkçe karşılıkları Rita Leppihalme'nin anıştırmalar ile ilgili çeviri stratejileri ışığında analiz edilmiştir. Tarihi ve İncil'e ait anıştırmalar belirlendikten sonra T. Yılmaz Öğüt tarafından *Dr. Faustus* (2018) olarak çevrilen kitaptan anıştırmaların Türkçe karşılıkları da belirlenmiş ve birbirleriyle karşılaştırılıp değerlendirilerek Leppihalme'nin çeviri stratejileri doğrultusunda detaylı bir şekilde tartışılmıştır.

Anahtar Kelimeler: Çeviribilim, metinlerarasılık, anıştırma, *Dr. Faustus*

Introduction

Ever since Julia Kristeva, a literary theorist, framed the term intertextuality in the late 1960s, it has become the prevailing notion in academic studies of literature and culture. For intertextuality, Kristeva says that texts are constructed as a mosaic of quotations as they absorb and transform other texts into new ones (Kristeva 37). Combining Bakhtin's and Saussure's theories related to language and words, Kristeva questions and attacks the authority of a narrator and puts texts into a larger ideological and historical context (Allen 11). Influenced by Bakhtin's dialogic concept of polyphony that suggests many different voices unmerged into a single perspective, and not subordinated to the voice of the author, Kristeva's concept of intertextually gives freedom to the text and connects them in a dialogical way to other texts (Kristeva 36-37). Bakhtin says that each of these voices has its own perspective, its own validity, and its own narrative weight within the novel (Allen 23). Kristeva takes these ideas further and claims the double nature of poetic language (Kristeva 40). This double is about the multiple meanings behind any text and opposes to the "one" which can be any piece of writing symbolized by God, law, or governments. From this perspective, the literary work is an intersection of textual surfaces rather than a point (a fixed meaning) and it contains diverse meanings (Kristeva 36).

Another leading figure is Roland Barthes, who reframes intertextual theory according to the poststructuralist approach. In his article "The Death of the Author," Barthes argues about the dominance of the author over the text and claims that an author as an authority represents capitalist ideals of the modern age who makes the text a material item that readers consume (Allen 71). However, literary writing is not a work it is a text whose author exists before the text, and meaning is constructed only by the reader. The origin of the text is not unified single consciousness rather it has been constituted by other voices, thoughts, and texts (Allen 72). Therefore, there emerges the impossibility of knowing the original meaning and intent of any text.

In sum, the term intertextuality refers that the text is not an individual, isolated object but a collection of cultural textualities, and texts are shaped by readers and find themselves in relation with other meanings in other texts or in any field like music, painting, movies, and dance. Intertextuality has a significant impact on translation studies as well. Without the knowledge of intertextual theory, translators will be unable to detect the hidden intertextual meaning and the

interaction of a text to other texts in the translation process (Zhao 120). It can be said that intertextual theory gives new insight and “enlightenment” to translation (Zhao 120). On the other hand, for Venuti, intertextuality refers to the knowledge of the intertextual relation of a text and its dependence on “the cultural and social conditions of reception” (158). With this knowledge, a translator deconstructs the text and rebuilds it by expressing the intertextual meaning that refers to previous or future texts (Venuti 158-159). A translator may adopt, allude, or call upon this intertextual meaning through different strategies and procedures. However, Venuti states that transferring intertextual meaning in a foreign text is not easy due to the structural differences between languages (162). In his article, “Translation, Intertextuality, Interpretation” Venuti also proposes some ideas concerning the relationship between the foreign text’s relation with and other texts and with the translation and those between the translation and other texts (158). Therefore, the complex relationship of intertextuality and translation has many dimensions that are not stable and should be evaluated in terms of the existing “linguistic, literary and cultural tradition” of both the receiving and the source culture (Venuti 157).

Besides, literary texts always pose some challenges to translators as they contain culture-specific references that are hard to express in another language. Translating literary works includes being familiar with the background of culture-bound references that transacts textually and also it urges translators to perceive other intertexts in the literary work and its relation to other texts (Zhao 120). As this relation includes diverse intertextual elements such as quotations, allusions, parodies, or pastiche produced by the author, this study limits them only to allusions as culture-bound terms. Allusion as a term means “an indirect or passive reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but reliance on the reader’s familiarity with what is thus mentioned” (Baldick 73-74). Thus, allusions are figures of speech that help to find the meaning and can only be understood by the reader with prior knowledge of allusive references to religion, history, mythology, or literature (Mikics 11). On the other hand, Leppihalme handles allusions from a broader perspective and relates them in some degrees to reference, quotation, citation, borrowing maybe even plagiarism in literary works (6). Consequently, allusions, as intertextual elements, are one of the most challenging factors in translating literary texts because they are culturally, as well as literary, bound intertextual references in a text (Leppihalme 4). This boundness to pre-existing texts and practices is what makes the translation process harder as it requires both literary and cultural knowledge.

The Tragical History of the Life and Death of Doctor Faustus

Doctor Faustus is a famous play written by a Renaissance dramatist, Christopher Marlowe. At the beginning of the play, Faustus, the main character of the play, says that academic subjects of the traditional fields are not useful for him anymore; he is searching for something that will make him powerful. Thus, he turns to a mysterious art, necromancy with the encouragement of his friends Valdes and Cornelius. Then, Mephistophilis, a character from hell, appears and

helps Faustus to make a bargain with Satan to gain the power of forbidden knowledge and to taste worldly pleasures for twenty-four years. In return, he sells his soul to the devil by signing a pact with his own blood. Though Faustus seems regretful and in internal conflict about what he did after the pact, he is tempted by the devil's offerings. During the rest of the play, Faustus, with the power given him by demonic forces, goes beyond the conventions and traditional boundaries of his time and frees himself from God. Marlowe portrays this freedom of Faustus as something overambitious that destroys him at the end of the play. According to Ball, in the late 15th century, the focus of European scholarship was shifting from theology to worldly knowledge referred to as Renaissance humanism and natural magic (387). However, the pursuit of scholarship that connected with natural magic was heretical and demonic for the community of that time. To carry out black arts, a learned man was needed to use witchcraft and magic which were actually the cause of eternal damnation in the Christian tradition (Kaličanin 19-20). Marlowe, in *Doctor Faustus*, reflects this shift and portrays the damned man who follows the path of demonic and unknown through a demonic pact.

In this study, both biblical and historical allusions are to be analyzed because *Doctor Faustus* is rich in them. To begin with Biblical allusions, the primary textual relation is morality play tradition. This tradition can be detected in the play's dramatic structure. The morality play is a literary genre, popular in medieval times, that centers around the main character who is in a battle between good and evil (Mikics 192). The good and evil in this genre are personified as allegorical figures and the main character represents all humankind; he is in an endless struggle over his soul because he is tempted by the allegorical figures of evil such as temptation during his entire life circle (Baldick 238). Thus, influenced by the previous era's conception of religious teaching in drama, the play offers a lot of allusions to Christianity and so to the Bible.

As stated before, *Doctor Faustus* is rich in historical allusions as well. The play centers around the historical figure, Faustus. There was a German Faustus in oral literature and documents who studied occult sciences and astrology as a part of his education and practiced necromancy in the 15th century (Jump 1-2). In some documents, he was described as a scholar who deliberately commits himself to evil deeds (Jump 2) This memory of him evolved to other stories in oral tradition as "a learned man sells his soul to the devil in exchange for knowledge." Accordingly, there are other historical figures of scholars of occult sciences and references to this image of "learning man" in the play along with other Greek and Roman figures as the representatives of the concept of humanism. Thus, historical allusions detected in the play construct one of the main themes of the play, Renaissance ideals.

Thus, in *Doctor Faustus*, Marlowe makes many allusions to the Bible, history, mythology, and to philosophy. Especially, the biblical and historical allusions are common as they represent the main theme of the play; the renaissance ideals like humanism and the morality play tradition considerably constitute the

dramatic structure of the play. Therefore, the allusions are central in *Doctor Faustus* and help both readers and translators to look beyond and interpret extratextual meanings, which is a very difficult task for a translator. This study aims to evaluate the translation strategies used to transfer these intertextual allusions to the target culture adequately. Thus, this study focuses on the translation of the biblical and historical allusions found in *Doctor Faustus* in the light of the intertextual approach of Leppihalme in translating allusions. Her categories in the classifications of translation strategies have been adopted to reveal what strategies were adopted and treated by the translator, Öğüt in rendering both biblical and historical allusions.

Research Questions

This study focuses on the translation of allusions in *Doctor Faustus* by Christopher Marlowe from English into Turkish through answering the following questions:

- In what respect intertextual allusions related to the Bible and history are addressed in the Turkish translation of *Doctor Faustus* by Christopher Marlowe?
- What are the translation strategies used to transfer these intertextual allusions to the target culture?

Theoretical Framework

Allusions, as a feature of intertextuality, are one of the most challenging factors in translating literary texts because they are culturally, as well as literary, bound intertextual references in a text. This boundness to pre-existing texts and practices is what makes the translation process harder as it requires both literary and cultural knowledge. Even before the translation process, the translator, as a reader, should fully understand the function and intertextual relation of the allusion in the source text. Leppihalme who approaches translation studies from a culture-oriented point of view indicates the importance of the receiver in dealing with allusions:

The words of the allusion function as a clue to the meaning, but the meaning can usually be understood only if the receiver can connect the clue with an earlier use of the same or similar words in another source; or the use of a name evokes the referent and some characteristic feature linked to the name. (4)

As seen in the quotation, “the meaning” is dependent on the reader because allusions find their meaning through “the clue” of the reader that he/she connects with prior sources. This feature of allusions makes the translation process harder. Leppihalme accepts the difficulty of translating allusions because in the translation process allusions may be unusual for the target reader as they are “culture bump” and may not substitute the same function in the target text (4). Thus, she suggests that in translating the pre-existing forms such as allusions the translator act like a mediator between two cultures through finding the relevant strategy (20). In her book, *Culture Bumps: An Empirical Approach to the Translation of Allusions* (1997) Leppihalme categorizes allusions used in literary works in two; proper name (hereinafter PN) allusions and key

phrase (hereinafter KP) allusions (66-68). PN allusions are borrowed from history, mythology, fiction or they can be religious figures, names of famous people like writers and artists, or names of songs or newspapers (Leppihalme 66-67) KP allusions include phrases like biblical phrases and religious sayings, quotations from other literary works, proverbs and clichés, slogans, popular beliefs and narratives (Leppihalme 68-70). Under these two categories, there are some translation strategies in dealing with allusive nouns and phrases.

In translating PN allusions, translation strategies have been listed below according to translation strategies proposed by Leppihalme:

- Retention of the name that can be seen in three ways; using the name as such, retention of the name with some extra guidance, retention of the name with details such as footnotes,
- Replacement of the name by another includes replacement of the name with the other SL name, replacement of the name with TL name,
- Omission of the name is conducted in two ways; omitting the name but rendering the meaning in other ways and omitting the name completely. (78-79)

Strategies for KP allusions are listed as such:

- Using standard translation,
- Literal translation (with minimum change),
- Adding of extra-allusive guidance to the text,
- Addition of extra-textual explanations such as footnotes,
- Indicating extra-textual features through internal marking,
- Replacement with preformed TL item,
- Rephrasing the allusion with an overt expression,
- Recreate the allusion with different techniques to construct the same effect in TL,
- Omission. (Leppihalme 84)

Methodology

The study is qualitative research and conducts content analysis as a method to collect the data. In qualitative content analysis, data are presented in words and themes, and this makes it possible for the researcher to draw some interpretation of the results (Burnard, 1991, Polit and Beck, 2006). For this study, Leppihalme's strategies are used to evaluate the translation strategies used in Turkish translation of intertextual allusions found in Christopher Marlowe's *Doctor Faustus*. After extracting the intertextual allusions related to the Bible and history from the sourcebook, they have been identified under two categories: proper noun (PN) and key phrase (KP) allusions as proposed by Leppihalme (78-84). Identified allusions' Turkish renderings have been listed from the target book translated by T. Yılmaz Öğüt (2018). Then the two lists have been compared to find out what strategies the translator used proposed by Leppihalme in rendering allusions in detail. The two categories PNs and KPs are divided into two sub-categories in each title as the Biblical and historical PNs, and the Biblical and historical KPs.

To prevent the personal bias and errors that may occur, and to determine the validity and reliability of the results the selected allusion from the sourcebook were also analyzed by two field experts in the field of translation studies and literature. One has MA in literature, the other has MA in translation studies. They examined the results separately to find out whether they were determined correctly or not. Then, together with the researcher, they discussed the items for an agreement. At the end of the discussion, upon agreement, all items proposed by the researcher were included in the study. The abbreviations used in the analysis are such that *ST* is for the source text and *TT* is for the target text and *TS* is for the preferred translation strategy.

Analysis and Discussion

Proper Name Allusions in Doctor Faustus

Biblical Allusions

ST	TT	TS
1 Mehpastophilis: "I am a servant to great Lucifer " (1.3.40)	"Büyük Lucifer 'in bir hizmetkarıyım" (16)	retention of the name
2 "Orientis princeps Lucifer, / Belzebub inferni ardentis monarcha, (1.3. 17-18)	"Doğunun lideri Belzebub cehennemin hükümdarı ve de Demogorgon, bize yardımcı olun" (15)	retention of the name
3 " Unhappy spirits that fell with Lucifer" (1.3.70)	"Lucifer ile birlikte yıkılmış şansız ruhlar " (18)	replacement of the name
4 "Be she as chaste as was Penelope, / As wise as Saba ..." (1.5.154)	"O ister Penelope kadar namuslu ve erdemli, / Saba Melikesi kadar akıllı..." (30-31)	retention of the name
5 "... Let Baliol and Belcher go sleep" (1.4.67)	"Ne diyorsun, hala o ikisinden mi söz ediyorsun?" (23)	omitting the name
6 "And bear.... / The Hebrew Psalter, and New Testament " (1.1. 154-55)	" Mezmurları ve Yeni Ahit'i (İncil'i) yanına al" (11)	replacement of the name

Lucifer is "a Biblical name for Satan. [O.T.: Isaiah 14:12]" (Ruffner and Urdang 212). In translating this allusion in example 1, the translator retains the original name to create the same effect on the target text because Lucifer, as a name, is what personifies the devil as a specific character. To keep the target culture not foreign to this specific name, the translator adds details about "Lucifer" at footnotes. While asking for demonic powers, this allusion in example 2 is used by Faustus. Just as Lucifer, Beelzebub is a biblical name meaning the "prince of demons [N.T.: Matthew 12:24]" (Ruffner and Urdang 212). By adopting the strategy of retention of the name with details, the scholar's name is not changed. However, he gives references to Belzebub's being a demonic figure in the Christian tradition at footnotes. In example 3, Unhappy spirits in the original text

allude to the biblical myth of fallen angels seen in the New and Old Testament (Losada). As a common theme in Western Literature, here this allusion also allegorizes the fall of Faustus. “Unhappy sprits” is transferred through replacement with another TL name to create the same effect.

Faustus alludes to the name Saba to the biblical figure Queen of Sheba in example 4. Faustus alludes Saba with wisdom because she testes the wisdom of King Solomon with riddles according to a story in the Bible (“Encyclopedia Britannica”). Retention of the name with extra guidance has been chosen as a translation strategy because the name “Saba” is not familiar in Turkish culture. Thus, the translator left the name unchanged, but he adds “melikesi” to emphasize the angelic nature of the woman. In example 5, Baliol, or Beliol in the original text refers to Satan meaning the evil or wicked one in Bishop’s Bible (Lukacs 29). The strategy of omitting the name is used by the translator because it is a culture-bound term that it is hard to grasp for Turkish readers. The translator renders this allusion in other ways, just transferring it as “o ikisi.”

As for example 6, Valdes reminds Faustus of requirements in conjuring the devil. The Hebrew psalter is one of them. Lukacs says that “Hebrew Psalter refers specifically to St. Jerome’s “translation of the Book of Psalms as it appears in the Vulgate” (18). The translator replaces the name of psalter with another TL, to “mezmurlar,” which is the Turkish equivalent of the word.

Historical Allusions

ST	TT	TS	
1	“Settle thy studies, Faustus , and begin/To sound the depth of that thou wilt profess;” (1.1.1-2)	“Öğrenmek istediğini belirle artık, Faustus , / Ve onların derinliğine inmeye uğraş” (6)	retention of the name
2	“Will be as cunning as Agrippa was,/Whose shadows made all Europe honor him.” (1.1.117-18)	“Ve de bütün Avrupa’nın büyük saygı duyduğu/ Agrippa gibi becerili, yetenekli usta biri olmak istiyorum” (10)	retention of the name
3	“And bear wise Bacon’s and Abanus’ works/The Hebrew Psalter, and New Testament” (1.1. 154-55)	“ Bacon ve Albanus’un eserlerini,/Mezmurları ve Yeni Ahit’i (İncil’i) yanına al” (11)	retention of the name
4	“I’ll levy soldiers with the coin they bring and chase the Prince of Parma from our land” (1.1.91)	“Getirdikleri paralarla asker toplayacağım,/ Parma Prensini memleketten dışarı atacağım” (9)	retention of the name
5	“Alas, alas, Doctor Fustian quoth’a: mass, Doctor Lopus was never such a doctor!” (1.10.30-31)	“Ah başıma neler geldi. Ah Doktor Faustus! Doktor Lopus bile asla böyle bir doctor değildi” (56)	retention of the name
6	Chorus: “The emperor.../ Carolus the	“ İmparator Beşince Şarlken... /Faustus şimdi	replacement of the name

	Fifth , at whose palace now/ Faustus is feasted 'mongst his noblemen" (1.8.14-15)	onun sarayında/İmparatorun soyluları ile ziyafette eğleniyor" (45)	
7	"And live and die in Aristotle's works" (1.1.5)	"Ölene kadar yaşamını Aristoteles'in öğretileriyle geçir" (6)	replacement of the name
8	"Bid on kai me on farewell. Galen come" (1.1.13)	"Felsefe sen çek git!Sen gel buraya Galenus! " (6)	replacement of the name
9	"Physic farewell! Where is Justinian? " Justinian (1.1.27-32)	"Elveda sana hekimlik! Nerede bu Justinianus? " (7)	replacement of the name
10	"Yea, stranger engines for the brunt of war/ Than was the fiery keel at Antwerp's bridge, / I'll make my servile spirits to invent" (1.1.95-97)	"Evet, savaşta son darbeyi vurmak için/ Anvers Köprüsü'nü ateşe veren gemiden/Daha mucizevi savaş makineleri inşa edeceğim" (9)	replacement of the name
11	"Not marching now in the fields of Thrasimene/ Where Mars did mate the Carthaginians," (Prologue.1.1)	"Savaş Tanrısı Mars'ın yiğit Kartacalılar'a yardım ettiği/ Thrasimene Meydanı'nda geziniyoruz şu anda" (5)	retention of the name

In example 1, The opening lines of the play: Faustus' soliloquize gives clues about his ambitions for knowledge and power and readiness to get help from demonic powers. For the audience of the Elizabethan age, this Faustus is not unfamiliar because he is a known historical figure from medieval Germany: "Faust (Dr. Faustus) sells his soul to the devil in order to comprehend all experience. [Ger. Lit.: Goethe Faust; Br. Drama: Marlowe Doctor Faustus]" (Ruffner and Urdang 212). The translator renders the allusion as it because in Turkish culture this name is also known.

Agrippa is a German scholar who wrote about occult sciences, but he was against witch trials and his works were treated as heretical later (Hoorens and Renders 3). In example 2, By adopting the strategy of retention of the name with details, the scholar's name is not changed. Besides, the translator gives references to Agrippa's being a famous occult scientist. Just like Agrippa, the allusions in example 3 refer to 13th-century famous learned men interested in magic and practicing black arts. Albanus was an Italian philosopher, astrologer, and physician, Bacon an English theologian, and philosopher (Duxfield 98). The translator left unchanged the name of the scholars, but he adds some details about them in the footnotes. This is probably because of the reason that these two scholars are well known as the central figures of occult sciences of the Middle Ages even today.

Faustus refers to Alessandro Farnese, Prince of Parma who was a Spanish general who conquered whole Dutch lands in the 16th century (Lukacs 14) in example 4. Alluding to this powerful figure, Faustus desires to defeat him with

the power he will gain through a demonic pact. Retention of the name is adopted, the name is left unchanged, but the translator adds information about who the prince of Parma is at footnotes. The allusion in example 5, Horse-corser compares Faustus to Doctor Lopus (known as Dr. Lopez from Spain) and says that he is worse. This comparison is not a coincidence; there is a parallel between two doctors; Dr. Lopus also known as a heretic who tried to poison the Queen and thus, executed (Öğüt 56n58). Öğüt renders this proper name as it is by adopting retention of the name, but he gives extra information at footnotes about the doctor.

For example 6, Chorus makes comment on the feasting of Faustus after gaining the demonic powers. As a powerful figure, Chorus alludes to Charles V- Holy Roman emperor in whose place Faustus now feasting. Ironically, Marlowe mocks the position of the Holy Roman emperor whose palace is now taken by a heretical man, Faustus. The translator adopts the strategy of replacement of the name with TL name. He uses the name “Şarlken” which is the Turkish equivalent of the historical proper name. In example 7, Faustus soliloquizes about exploring the whole knowledge of the universe. The allusion refers to the classical Greek philosopher, Aristotle who dominated the academic studies of many disciplines until the 16th century (Lukacs 9). The strategy, replacement of the name with TL name is adopted as there is the Turkish equivalent of the proper name probably adopted from Greek original.

Galen alludes to the well-known Roman physician and philosopher who lived in the 2nd century A.D. and whose writings were influential during the Middle Ages (Lukacs 10) in example 8. The translator replaces it with another TL name that is probably adopted from the Greek original. However, the translator also adds some details at the footnotes to make the proper name clearer for the Turkish reader. In example 9, Faustus reads Byzantium law books mainly generated by the Roman emperor, Justinian. Thus, the allusion indicates this emperor, and it is transferred through the replacement of the name with a TL name that is probably adopted from the Greek original. To make it apprehensible for the Turkish reader, the translator adds some details at footnotes about the historical background of Justinian.

Faustus alludes to his power derived from occult sciences to the historical battle that took place in Antwerp Bridge as seen in example 10. The translator replaces the name of the bridge with its Turkish equivalent while adding some references about the history of the bridge at footnotes. Example 11, The opening lines of the play, Chorus refers to the Battle of Thrasimene in which, according to the legend, Mars helped Carthaginians to win the battle. But Chorus hints that the story of Faustus is not that noble one signaling the tragic story of Faustus to the audience. the translator renders the name as it is but adds some extra information about the battle that occurred against Romans (Öğüt 5n1).

Key Phrase Allusions in Doctor Faustus**Biblical Allusions**

ST	TT	TS	
1	“My heart’s so hardened I cannot repent” (1.5.194)	“Yüreğim öyle katılaştı ki daha tövbe edemiyorum” (33)	Literal Translation
2	“Conssumatium est, this bill is ended/And Faustus hath bequeathed his soul to Lucifer” (1.5.74-75)	“Conssumatium est, yazmam bitti/Ve Faustus sonunda ruhunu Lucifer’a miras bıraktı” (27)	standard translation
3	“Homo fuge. Whither should I fly” (1.5.77)	“Homo fuge! Nereye kaçmalıyım?” (27)	standard translation
4	“Tush, Christ did call the thief upon the cross;/Thus rest thee, Faustus, quiet in conceit” (1.10.28-29)	“İsa hırsız çarمیhta bağışlamıştı/O zaman dinlen Faustus, sakince, sessiz ol” (56)	literal translation
5	“Stipendium peccati mors est. Ha! Stipendium, etc./The reward of sin is death? That’s hard” (1.1. 39-40)	“Stipendium peccati mors est./ [Günahın bedeli ölümdür...]/Nee, ölüm mü... çok sert bu!” (7)	standard translation
6	“Si peccasse negamus, fallimur, et nulla est in nobis veritas./ If we say that we have no sin,/ We deceive ourselves, and there’s no truth in us (1.1.41-43)	“Si peccasse negamus, fallimur,/Et nulla est in nobis veritas.../[İnkar edersek yanlışya düşeriz,/ İçimizde doğruluk yok demektir]” (7)	standard translation
7	“Jerome’s Bible, Faustus, view it well” (1.1.38)	“Hieronymus’un kutsal kitap çevirisi... Ona iyi bak!” (7)	replacement of the name

After signing a pact with the devil, Faustus refers to a biblical story in example 1. Pharaoh’s heart hardened because of his evil deeds, actually he is another face of the devil in the bible (Mackie). The translator renders this biblical phrase with minimum change and adopts the strategy of a literal translation. In Example 2, after the deal with the devil, Faustus trades his soul to Lucifer. The words “Conssumatium est, this bill is ended” are references to Christ’s words on the Cross (Greenblatt and Abrams 1035n5). The translator transfers the biblical phrase unchanged, however, he explains the Latin phrase’s Turkish rendering at footnotes.

As for example 3, Faustus sees a warning written by blood just after the deal with the devil. “Home fuge” in Latin means “o, man fly or flee.” This phrase alludes to at least two mentions of flight in both the Old and the New Testaments (Hopp). The translator retains the Latin phrase as it is but adds its Turkish translation at footnotes. In example 4, Faustus repents for his eternal damnation

and seeks hope and alludes this situation to a story in the Bible: “in Luke 23.39-43 one of the two thieves crucified with Jesus is promised paradise” as Greenblatt and Abrams noted as a footnote in the source text (1048n8). The translator renders the phrase with minimum change and adopts literal translation. Faustus reads the allusion in example 5 from Romans 6:23- Jerome’s Bible- meaning ‘For the wages of sin is death’” (Greenblatt and Abrams, 1026n1). Ögüt retains the Biblical references and left unchanged the phrase and does not give any extra explanation at footnotes as the Latin phrase has already been explained in the later line in the original text. In Example 6, Faustus mocks the Biblical phrase because every human being is sinned and dies one day. The phrase alluded to from John 1.8 means: “if we confess our sins, he is faithful and just to forgive our sins...” (Lukacs 11). To create the religious atmosphere of the target culture, the translator left unchanged the phrase and like example 23, Ögüt does not give any extra explanation at footnotes as the Latin phrase has already been explained in the later line in the original text.

The last allusion of this section is related to St. Jerome who translated the Hebrew Bible into Latin, also known as the Vulgate, it is referred to as Jerome’s Bible. This version of the Bible is rebellious as it is translated mostly sense for sense. Faustus reminds himself to study this controversial version of the Bible in example 7 in parallel with his rebellious acts against Christian tradition. The translator replaces this phrase with another SL name, - with its original Latin name- which is also used in Turkish.

Historical Allusions

ST	TT	TS	
1	“A sound Magician is a mighty god” (1.1. 62)	“Başarılı bir sihirbaz güçlü bir Tanrıdır” (8)	literal Translation
2	“And from America the golden fleece/ That yearly stuffs old Philip’s treasury” (1.1.131-32)	“Ve Amerika’dan her yıl/ Yaşlı Philip’in hazinesini dolduracak/ Altın postu getirecekler” (10)	standard translation
3	“Go and return an old Franciscan Friar, / That holy shape becomes a devil best” (1.3.25-6)	“Çabuk yaşlı bir Fransisken papazı ol da gel; / Şeytan için böyle bir kutsal görünüş en iyisi” (16)	replacement of the name
4	“I’ll not speak another word, except the ground were perfumed and covered with cloth of arras” (1.5. 285-87)	“Daha fazla konuşmayacağım, eğer zemine kokular sürülmez ve yere Arras halıları serilmezse....” (37)	literal translation
5	“Where lies entombed this famous conqueror, / And bring with him his beauteous paramour” (1.9.30-31)	“Bu ünlü kişiyi gömüldüğü mezarından ayağa kaldırıp/ Onun o güzel sevgilisiyle birlikte ikisini.... /getirebilirsen” (51)	literal Translation

While Faustus describes the importance of occult sciences, he alludes to Hermes' work *Corpus Hermeticum*, rediscovered in the Renaissance period, proposes oneness with God through occult science of magic in example 1 (Duxfield 96-97). The translator adopts literal translation so that he renders the phrase in its Turkish equivalent properly. In Example 2, Valdes tries to persuade Faustus to make him a learned man on occult sciences. If he is to be one of the learned scholars about the occult world, Faustus will be rich as king of Spain, Philip who raised money from America during the 16th century. This richness alluded to the phrase because "golden fleece" also refers to a richness in mythology. In transferring the phrase standard translation is chosen but references about the phrase are given at footnotes by the translator. Faustus alludes to the improper appearance of Mephistophilis with this phrase because in the early 13th century there was a religious sect that lived according to the order set by the Bible (Öğüt 16) in example 3. The translator replaces the name with its Turkish pronunciation but also gives extra information about the phrase at footnotes.

As for example 4, as seen in morality play tradition, Proud, one of the seven deadly sins, is personified and he asks for luxurious to speak and alludes this to cloth of arras. Arras is the name of a city famous for tapestry fabric during the Middle Ages (Greenblatt and Abrams 1040n6). The translator uses literal translation in rendering the name by adding a detail about the city at footnotes, but he prefers upper case rather than lower case used in the original. The last example of historical key phrase allusions probably refers to one of the courtesans of Emperor (Alexander the Great) (Lucaks 35). Öğüt renders the proper name with minimum change; he uses literal translation to reflect the beauty of the courtesan.

Conclusion

The purpose of this study was to find out how the translation of intertextual allusions related to the bible and history in *Doctor Faustus* into Turkish have been rendered in line with the translation strategies of Leppihalme. At the end of the source text analysis, twenty-nine biblical and historical allusions were found. In the light of Leppihalme's categories, they are classified as PNs and KPs. The findings indicate that in translating PN allusions related to the Bible and history the translator, Öğüt has used mostly retention of the name, and replacement of the name with TL name was also adopted many times. The preference of retention of the name mostly may suggest that Öğüt wanted to create the foreignness of the source culture and to reflect the 16th century England, even Western way of thinking, through using culture-bound allusions. On the other hand, he also preferred replacement of the name notably; that may be because of the allusions' culture-bound nature that could be hard to follow for the receptive Turkish culture. In addition, the omission of a name is used once. In using the retention of the name, it is seen that Öğüt often adds extra guidance for Turkish readers at footnotes. In dealing with KP allusions, literal translation and standard translation are applied mostly. Along with them, the strategy, replacement of the name is adopted two times. Again, these

preferences suggest the presupposition that Ögüt wishes to create and reflect the foreignness related to the play's central theme of religious and humanist thinking hidden in many allusions and renders them as they are through giving extra guidance.

In conclusion, the play *Doctor Faustus* by the Renaissance dramatist Marlowe, is full of intertextual biblical and historical allusions and so poses some challenges to the translator because they are culturally bound and dependent on the receiver culture's understanding. The play's references to the Renaissance individualism and breakaway from theology, and the age's perception of the learning man as a man who enters in a pact with the devil in return for universal knowledge is all intertexts that need to be rendered without losing its intertextual dimension during the translation process. As mentioned before, translating intertextual references is a very challenging issue for translators. Especially, culturally bound allusions entail them to have both literary and cultural knowledge. However, this knowledge is not enough, translators must also be good at formulating intertextual relation and rendering it to the target culture through translation strategies. Thus, in this study, the results show that the translator acts as a mediator between the two cultures; he mostly tries to keep the intertextual relation in the foreign text and rendered it in the target text so that he does not lose the allusive meanings. To sum up, the findings suggest that in translating culture-bound intertextual references like allusions, the translator tries to compensate the Biblical and historical allusions through applying the strategies like literal and standard translation for KPs. Ögüt also makes use of the retention of the name with details mostly or using the name as such and replacing the PNs giving TL language renderings. Through these strategies, the translator opens the door of the Western world of the Renaissance period by keeping the most allusive references in the target text.

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