The present article deals with the analysis of allusions in J. Joyce's "A Portrait of the Artist as a Young Man" and the problem of translating them into Armenian.

Translating allusions seems to be one of the most challenging tasks to be performed by a translator; in other words, allusions are potential problems of the translation process due to the fact that allusions have particular connotations and implications in the source language and the foreign culture but not necessarily in the TL and the domestic culture.

A competent and responsible translator, after noticing an allusion in a passage of the ST and after analyzing its function in the micro and macro context, must decide how to deal with it.

**Key words:** J. Joyce, allusion, religious allusion, mythological allusion, literary allusion, historical allusion, translation.
An allusion is a figure of speech that makes a reference to, or is a representation of, a place, event, literary work, myth, or work of art, either directly or by implication. M. H. Abrams (1988) defined allusion as ‘a brief reference, explicit or indirect, to person, place or event, or to another literary work or passage’. It is left to the reader or hearer to make the connection; where the connection is detailed in depth by the author, it is preferable to call it ‘a reference’.

According to Roger Lass (1987) allusion is a figure of speech through which some counterparts are compared on the basis of their aspects to history, mythology, literature, religious books, etc. Allusion is bound up with a vital and perennial topic in literary theory, the place of allusive substitutions are as old as English. Thus, an allusion is understandable only to those with prior knowledge of the convert reference in question.

Allusions enrich the texts in which they are used since they as literary devices make the texts ambiguous or exaggerated and at the same time they are used to create ambiguity especially when it is not possible to speak directly because of social or political considerations. It can rightly be said that allusion plays the most important role in persuading its readers to accept what the author says especially when they quote some parts from religious texts or famous literary works.

Allusions can be sorted into four thematic groups; religious allusion, mythological allusion, literary allusion, and historical allusion.
1. Religious scriptures have always been a source of inspiration for poets and authors of literary texts. In fact they allude to religious texts to attribute value to their works. They might be:
   a) in the form of a verse from the religious scriptures with explicit or implicit references,
   b) proper name associated with a specific religion (the name of prophets, saints, battles, holy places).

2. A literary allusion according to Mc Sweeney is an explicit or implicit reference to another literary text that is sufficiently overt to be recognized and understood by a competent reader, and it might be:
   a) reference to a literary character,
   b) specific style used in a literary work,

3. Mythologies are fabulous stories, reaching back into the dim past, which consist largely of tales of gods and heroes, their births and deaths, loves, hates, spites, and intrigues, victories and defeats, acts of creation and destruction.

4. History is another basic source from which writers and poets draw their allusions. Historical events and figures have had a great effect upon the themes, characters, symbols, images and language employed in it.
To illustrate what has been discussed above, J. Joyce’s “A Portrait of the Artist as a Young Man” and its Armenian translation will be investigated.

The following allusions were found in the novel: religious, literary, mythological and historical.

*Religious allusions*

Stephen’s name is an allusion to Saint Stephen, the first Christian martyr. Stephen Dedalus, like Saint Stephen, has conflicts with the established religion.

In “A Portrait of the Artist as a Young Man” one can find this phrase; seed and snake{serpent} Baptists (p.384) which refers to the tale of Adam and Eve in the Bible. Simply stated, serpent seed doctrine teaches that the sin of Eve was not simple disobedience, but sexual contact with the serpent, and that Cain was the son of Eve and the devil.

(religious allusion type b.)

*We go to the house of God, Mr. Casey said, in all humility to pray to our Maker and not to hear election addresses.*

(1982: 244)

-Ուրիշ գիշեր եռւ Աստծո սեմյան, աննայք առաջին Սերետի վերուր, հերթաբար այնուհետև Առաջին Սերետ և նոր ինչ- մեկնարկանական այլարան էլայութեան: (2006:92)
Here the PN allusion-Maker is substituted by its Armenian equivalent Ուրիշք (God) in the translated text.

_Her fair hair had streamed out behind her like gold in the sun._ **Tower of Ivory. House of Gold.** _By thinking of things you could understand them._ (1982:255)


In the last example the **House of Gold** is translated Ուսկյա պալատ։ The word պալատ is synonymous to the word դղյակ, and the word choice is justified as in the Armenian Holy Bible Psalms 44: 9 we find: Քոզգեստներից ու փղոսկրյա պալատներից զմուռս, հալուէ և կինամոն է բուրմ։ (Սաղ-մոս գլ. 44, 9)

(religious allusion type b.)

… **saint Ignatius Loyola** holding an open book and pointing to the words Ad Majorem Dei Gloriam in it; **saint Francis Xavier** pointing to his chest, Lorenzo Ricci with his berretta on his head like one of the prefects of the lines, the three patrons of holy youth- **saint Stanislaus Kostka, saint Aloysius Gonzago**, and **Blessed John Berchmans**, all with young faces because they died when they...
were young, and **Father Peter Kenny** sitting in a chair wrapped in a big cloak. (1982:266)

*Unipp Իգնատիուս Լոյոլա*, բաց գիրքը պահած, ցույց է տալիս ահամանությունը, երիտասարդ պահապանները կան կուրտքը, բերետը գլխին՝ Լորենցո Ռիչչին, որը նման է վերակացուի, երեք բարեպաշտ երիտասարդ պահապանները. (2006:121)

This passage is rich in PNs and they are translated into the TL by preserving the sound form of the SL PNs. Only graphical changes are observed. The words *saint*, *Blessed* and *Father* are substituted by their Armenian equivalents *Սուրբ*, օրհնված և հայր respectively.

(religious allusion type a.)

*The imagery of the psalms of prophecy* soothed his barren pride. The glories of Mary held his soul captive… (1982:309) Psalms 44: 9-10

*Սաղմոսների պատկերազարդ մարգարեությունները*
The word imagery is a noun and its Armenian equivalent is պատկերներ, so the translated version should be Սաղմունի-ների մարգարեությունների պատկերները սանձահարում էին նրա անպտուղ հպարտությունը:

(religious allusion type a.)


Մեծ սուրբ Ֆրանցիսկ Քսեվարին: Հոգիների մեծ որսորդ նրանց ասաց. «Իմ յեւեւից եկէք, և ես ձեզ մարդկանց որ-սորդի դարձնեմ»: (Մատթէոս, գլ. 4, 19) (religious allusion type a.)

Many of the boys who sat in those front benches a few years ago are perhaps now in distant lands, in the burning tropics, or immersed in professional duties or in seminaries, or voyaging over the vast expense of the deep
or, it may be, already called by the great God to another life to the rendering up of their *stewardship*. (1982:313) Luke 16:2

The single word *stewardship* of the SL text is substituted by a simple sentence in the TL text, as there is no one to one equivalent of the given word *stewardship*. Still, in English-Armenian Dictionary (1991:928) the word *steward* has also the meaning 2) ուռուցկվում, ուռուցկության վարիչ. And after consulting the Holy Bible, Luke 16:2 we find Տէրը կանչեց նրան և ասաց. «Այս ի՞նչ եմ լսում քո մասին. Տու՜ր քո տնտեսութեան հաշիւը, որովհետև այլեւս տնտես լինել չես կարող»: (Ղուկաս,գլ.16,2)

Here we see the contextual and semantic link between the words Տէրը կանչեց նրան և ասաց and պատասխան է տալիս նրա առաջ: (2006:186)
Yet he believed that at some future stage of his spiritual progress this difficulty would be removed when his sinful soul had been raised up from its weakness and enlightened by the Third Person of the Most Blessed Trinity. He believed this all the more, and with trepidation, because of the divine gloom and silence wherein dwelt the unseen Paraclete, Whose symbols were *a dove and a mighty wind*, to sin against Whom was a sin beyond forgiveness, the eternal mysterious secret Being to Whom, as God, the priests offered up mass once a year, robed in the scarlet of the *tongues of fire*. (1982: 348) Matthew 3:16, Acts 2:2

Սթիվենը, սակայն, հավատում էր, որ իր մեղավոր հոգին կհրաժարվի թուլությունից և կլուսավորվի Սուրբ Երրորդության երրորդ անդամի կողմից: Նա դրան ամենից շատ էր հավատում և սպասում էր անտեսանել մխիթարող Պարակլետին, որը կհայտնվի աստվածային ան-թափանցելիությունից և լռությունից, որի խորհրդա-նիշերն են աղավնին ու մրրիկը, և որին, ինչպես Աստծու, նաև կներա սարքով վիճակագրել վերին գլանը կողմից ու սառեցնել Երրորդություն: (2006:233)
The *ST* Third Person of the Most Blessed Trinity in the TT finds its equivalent as Սուրբ Երրորդության երրորդ անդամ: English person is Armenian անձ, Most Blessed-ամենաօրհնյալ, however, in the religious terminology the Armenian variant is Սուրբ Երրորդության երրորդ անդամ, and it is one of those cases when optional translation is not adequate. The ST a dove and a mighty wind is translated աղավնին ու մրրիկը, mighty wind-հզոր, ուժեղ քամի=մրրիկ=հողմ, the translator was free to do an optional translation, and the choice was a single word մրրիկ: Still, in the Holy Bible, Acts 2:2 we find սաստիկ հողմ:

The ST tongues of fire are translated հրելեզվակներ: Here we also find an optional translation. The translator was free to choose one of the Armenian synonyms of the word fire հուռ, հուր, բոց: In the Holy Bible, Acts 2:2 we have բոցեղէն լեզուներ:

(religious allusion type a.)

An inaudible voice seemed to caress the soul, telling her names and glories, bidding her arise as for espousal and
come away, bidding her look forth, a spouse, from Amana and from the mountains of the leopards, and the soul seemed to answer with the same inaudible voice, surrendering herself: Inter ubera mea commorabitur. (1982: 351-352) Song of Solomon 4: 8


The ST PN Amana in the TT is substituted by its Armenian equivalent Ուտուտի:

The ST the mountains of the leopards is translated ընձառյուծ-ներով լի սարերի կատարից, and it is obvious that there are additions in the TL text, namely, լի and կատարից: Still in the Armenian Holy Bible, Song of Solomon 4: 8 we find կատարից-ներից:

Ե՜կ Լիբանանից ո՜վ հարս, այստե՜ղ եկ Լիբանանից արի անցի՜ր Հաւատքի գագաթից,
The ST Inter ubera mea commorabitur (Lat.) is maintained in the TL text as it is, in its Latin version, and in the reference (3) of the chapter 4, page 365 we have «Իմ կրծքին է հանգրվանում» (մեջբերում «Երգ Երգոցից»): As it is mentioned in the reference, it is a quotation from the Holy Bible, so the the biblical version should have been presented, that is:

Իմ կրծքին է հանգրվանում.

Այնպես որ հանգստանայ իմ ստինքների միջև:

։ (Երգ Երգոց, գլ. 1, 12)

Literary allusions

The literary allusions found in the novel are either titles of different books (they are few and do not represent a great interest from the translation point of view) or character names of various literary works. As they are almost proper names they are translated according to the phonic-graphic rules of the Armenian language. Several examples will be presented bellow in order to prove the point:
And there were nice sentences in *Doctor Cornwell's Spelling Book*. They were like poetry but they were only sentences to learn the spelling from. (1982: 225-226)

The allusion is to James Cornwell's (1812-1902) and Alexander Allen's (1814-1842) book “A Grammar for Beginners”, 1848.

(literary allusion type a.)

*At those moments the soft speeches of Claude Melnotte rose to his lips and eased his unrest.* (1982:305)

The allusion is to Edward George Earle Lytton Bulwer-Lytton’s (25 May 1803 – 18 January 1873) “The lady of Lyons” (1838) - a historical drama. *Claude Melnotte* is the hero of the play- a very romantic, noble person who is capable to love deeply.
Mythological allusions

Stephen Dedalus’s very name embodies the idea of flight. Stephen’s namesake, Daedalus, is a figure from Greek mythology, a renowned craftsman who designs the famed Labyrinth of Crete for King Minos. Minos keeps Daedalus and his son Icarus imprisoned on Crete, but Daedalus makes plans to escape by using feathers, twine, and wax to fashion a set of wings for himself and his son. Daedalus escapes successfully, but Icarus flies too high. The sun’s heat melts the wax holding Icarus’s wings together, and he plummets to his death in the sea.

Historical allusions

Historical allusions of the novel are mostly names of different historical figures that in this or that way were related to the characters of the novel. And as the historical allusions are proper names and they are all translated according to the phonic-graphic rules of the TL, they will not be discussed in detail as they represent no special interest from the translation point of view. However, some of them will be analyzed below:

Now then, who will win? Go ahead, York! Go ahead, Lancaster! (1982: 227)

Այժմ տեսնեք ով կհաղթի: Արա՜գ, Յո՜րք, Լանքասթե՜ր: (2006:69)
Stephen's class was divided in two competing groups, named *York* and *Lancaster after* the House of Lancaster and the House of York. The Wars of the Roses were a series of civil wars fought in medieval England from 1455 to 1487 between the House of Lancaster and the House of York. The name Wars of the Roses is based on the badges used by the two sides, the red rose for the Lancastrians and the white rose for the Yorkists.

*Stephen pointed to the Tsar's photograph and said.*

(1982:389)

Սթիվենը մատնացույց արեց ցարի լուսանկարը ու ասաց. (2006:289)

The historical allusion is to Nicholas II (Russian: Николай II, Николай Александрович Романов) (18 May 1868 – 17 July 1918) was the last Emperor of Russia, Grand Prince of Finland, and titular King of Poland. His official title was Nicholas II, Emperor and Autocrat of All the Russians and he is known as Saint Nicholas the Passion-Bearer by the Russian Orthodox Church.

Nicholas II ruled from 1894 until his abdication on 15 March 1917. His reign saw Imperial Russia go from being one of the foremost great powers of the world to economic and military collapse.

The word *Tsar-* գուր (Russ. Царь) is a Russian word that
means *Emperor*. Both in the SL and the TL sentences we do not have *Emperor and թագավոր respectively*, as the author’s intention was to preserve the national coloring by means of borrowing. So in the translated variant the borrowed word is preserved on the same purpose.

To sum up, the following can be concluded:

- Majority of the allusions in the novel are religious ones, as the main character (as well as the author) of the novel is closely related to religion. Even though there were a number of literary and historical allusions in the novel, only several are analyzed in the paper, as they did not represent a great interest from the translation point of view. The analyzed ones are mainly PN allusions and are translated according to the Armenian phonic-graphic rules.

- In case of historical and mythological allusions one should refer to the historical sources and different literary works connected with the historical event, figure or mythological character.

- Certain concepts in the allusions and biblical quotations of the SL are either substituted by their Armenian direct equivalents or by their Armenian synonyms. The synonymic choice is justified, as most of them are also found in the Armenian Holy Bible. It should be mentioned that the use of the Armenian Holy Bible is of great importance in the analysis and its use facilitates the explanation of many word choices.
References


СЕДА ГАБРИЕЛЯН, ГАЯНЕ АКОПЯН - Аллюзии в романе Дж. Джойса «Портрет художника в юности» и их перевод - Данная статья рассматривает аллюзии в романе Дж. Джойса «Портрет художника в юности». Ведется также сопоставительный анализ с их армянским переводом. Аллюзия является потенциальной проблемой для переводчика, так как их адекватный перевод требует фоновые знания, а также учитывание особенностей рабочих языков и культур.

Ключевые слова: Дж. Джойс, аллюзия, религиозная аллюзия, мифологическая аллюзия, литературная аллюзия, историческая аллюзия, перевод.