

Echoes Across Texts: Intertextuality and Translation Issues in James Joyce's Short Stories

Metinler Arası Yankılar: James Joyce'un Kısa Hikayelerinde Metinlerarasılık ve Çeviri Sorunları

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Özet

Bu makale, metinlerarasılık kavramını ve onun edebi çevirideki karmaşık ve önemli rolünü kapsamlı bir şekilde incelemektedir. Metinlerarasılık, yazarların klasik edebiyat, dini metinler, tarihi olaylar, folklorik unsurlar ve kültürel gelenekler gibi çeşitli kaynaklara atıfta bulunarak çok katmanlı ve sembolik anlamlar oluşturmak için kullandıkları temel edebi stratejilerden biridir. Bu tür referanslar, okuyucunun metni tek başına değil, daha geniş bir metinlerarası ve kültürel bağlam içinde yorumlamasını sağlar. Makalede, metinlerarasılığın teorik temelleri, edebiyat çalışmaları ve beşeri bilimlerdeki evrimi ve açık, örtük, kasıtlı, kasıtsız ve dönüştürücü türler de dâhil olmak üzere başlıca biçimleri sunulmaktadır.

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Aşağıdaki çalışma, metinlerarasılığın edebi çeviri için oluşturduğu anlamsal ve üslupsal zorlukları ve bunları ele almak için kullanılan stratejik yaklaşımları ele almaktadır. Araştırmanın özü, 20. yüzyıl dünya edebiyatının önde gelen isimlerinden James Joyce'un ünlü kısa öykü derlemesi "Dubliners"daki metinlerarası unsurların çevirisine odaklanmaktadır. Çalışma özellikle Alisa Nicat ve Ramiz Abbaslı'nın Azerbaycanca çevirilerini analiz edip karşılaştırarak, metinlerarası referansların nasıl korunduğunu ve hangi çeviri stratejilerinin benimsendiğini incelemektedir.

Bulgular, çevirmenlerin öncelikli olarak eşdeğerlik, uyarlama ve açıklama temelli stratejiler kullandığını göstermektedir. Ancak bazı durumlarda metinlerarası referanslar ya tamamen göz ardı edilmiş ya da yalnızca yüzeysel, sözcüksel bir düzeyde sunulmuştur. Genel olarak makale, metinlerarasılığın edebi çeviride kaynak metnin anlamsal derinliğini, üslup nüanslarını ve estetik bütünlüğünü korumada önemli bir rol oynadığını vurgulamaktadır.

Anahtar Kelimeler: Metinlerarasılık, Edebi Çeviri, James Joyce, "Dublinliler", Çeviri Stratejileri

Abstract

This article provides a comprehensive examination of the concept of intertextuality and its complex and significant role in literary translation. Intertextuality is one of the key literary strategies used by authors to create multi-layered and symbolic meanings by referencing various sources such as classical literature, religious texts, historical events, folkloric elements, and diverse cultural

traditions. Such references enable the reader to interpret the text not in isolation, but within a broader intertextual and cultural context. The article presents the theoretical foundations of intertextuality, its evolution within literary studies and the humanities, as well as its major forms, including explicit, implicit, intentional, unintentional, and transformative types.

The following study discusses the semantic and stylistic challenges intertextuality poses for literary translation and the strategic approaches employed to address them. The core of the research focuses on the translation of intertextual elements in “Dubliners”, a renowned short story collection by one of the leading figures of 20th-century world literature, James Joyce. Specifically, the study analyzes and compares the Azerbaijani translations by Alisa Nijat and Ramiz Abbasli, investigating how intertextual references were preserved and which translation strategies were adopted.

Findings indicate that the translators primarily employed strategies based on equivalence, adaptation, and explicitation. However, in some instances, intertextual references were either completely omitted or presented only on a superficial, lexical level. Overall, the article emphasizes that intertextuality plays a crucial role in preserving the semantic depth, stylistic nuances, and aesthetic integrity of the source text in literary translation.

Keywords: Intertextuality, Literary Translation, James Joyce, “Dubliners”, Translation Strategies.

INTRODUCTION

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Since literary translation, by its very nature, demands significant effort and responsibility from translators, the translated material must be thoroughly understood by the translator in all its nuances and rendered in a manner as close as possible to the original. (Novruzov, 2011: 6) One of the key objectives for translators is to ensure that the impression received by native speakers reading the original text is similarly conveyed to the readers of the translated version. This requires that the translation be fluent and comprehensible, allowing readers to fully grasp its content. The fluency of a translation often contributes to the translator becoming “invisible” during the reading process, enabling the author’s voice and the text’s meaning to take precedence, with minimal interference perceived from the translator. (Lawrence, 2004: 2)

In this context, one of the major challenges that may arise during the translation process is intertextuality, and literary translation is no exception. Certain intertextual elements can remain obscure to readers of the target text, and translating such elements into another language requires a highly professional approach. In many cases, a literary work includes indirect or direct references to other texts. While indirect references manifest through genre, style, ideas, symbols, etc., direct references involve the explicit inclusion of quotations from other texts. Therefore, a translator working on a specific text must be familiar with a broad range of other sources, possess a rich worldview, and have an understanding of the history, customs, and traditions of the culture to which the source text belongs. (Səmədova, 2016: 53)

Intertextuality is a term coined by Julia Kristeva in the 1960s, based on the work of Mikhail Bakhtin. It refers to the way texts are interconnected—how one text references, echoes, or is shaped by another. This can be through direct quotation, allusion, parody, or even structural or thematic borrowing. In simple terms, no text exists in isolation; every text is a mosaic of references to other texts.

From the perspective of explaining intertextuality, James Joyce's collection of stories "Dubliners" is quite interesting. Because mentioned work not only realistically reflects the spiritual and social life of Irish society, but is also enriched with a wide intertextual network.

DISCUSSION

The author establishes an intertextual dialogue with the reader by referring to various religious, literary, cultural and historical sources in the text. References to the Bible, Catholic liturgy, Irish folk songs, classical writers such as Shakespeare and local Irish folklore in the stories allow for a deeper understanding of the inner world and social context of the characters. In this regard, "Dubliners" does not simply provide a passive description of life with the help of intertextual means, but also encourages the reader to make connections between different texts.

The analysis of intertextual devices can be presented as follows with reference to the short story collection "Dubliners":

1. Quotation - Direct use of another author's words.

While "Dubliners" doesn't often use direct quotations from other literary works, it does include allusions and sometimes partial quotations, especially from the Bible, Shakespeare, Irish songs, and Roman Catholic liturgy. Here's a notable example of an intertextual quotation:

"O, the rain falls on my heavy locks

And the dew wets my skin,

My babe lies cold..." (Joyce, 2019: 181)

This quotation is taken from "The Dead," a story included in the short story collection "Dubliners" and is from the Irish ballad "The Lass of Aughrim", which is sung by Bartell D'Arcy at the party. It deeply moves Gretta Conroy, evoking memories of Michael Furey, a boy who loved her and died young. The song becomes a symbolic trigger for Gabriel Conroy's emotional transformation and realization at the end of the story. This song contributes to the exploration of key themes in "Dubliners", such as unfulfilled love, mortality, and emotional stagnation. It also demonstrates Joyce's method of incorporating elements of Irish culture into his narratives to add depth and emotional resonance.

2. Allusion - Indirect reference to another text, person, or event.

In “A Little Cloud”, James Joyce uses the phrase “alarmed Atalanta” (Joyce, 2019: 54) as a classical allusion to Atalanta, a figure from Greek mythology known for her beauty, swiftness, and independence, particularly as a huntress who challenged her suitors to footraces. When Joyce describes fashionably dressed women passing by and refers to them as “alarmed Atlanta,” he is:

- Drawing a parallel between these modern women and the mythic image of Atalanta.
- Highlighting their elegance, quickness, or perhaps their startled or cautious demeanor (as the word alarmed suggests).
- Blending modern Dublin life with classical mythology, a hallmark of Joyce’s intertextual and symbolic style.
- This is a strong example of mythological allusion in “Dubliners”, showing how Joyce layers ancient cultural references into everyday scenes to elevate their meaning or add nuance.

In the story “Ivy Day in the Committee Room” we can come across the allusion to an Irish political leader Charles Stewart Parnell. (Joyce, 2019: 107) As textual evidence it can be said that characters directly mention Parnell and discuss his political downfall. The significance of the usage of this allusion is that Ch.S.Parnell represents lost Irish ideals and national disillusionment, therefore his allusion reflects the broader theme of political paralysis in Ireland.

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3. Parody- Imitation with comic or satirical intent, which often criticizes or reflects on the original form or subject.

As is commonly interpreted by critics, in the story “A Mother” parody of bourgeois nationalism and cultural revival is observed, when James Joyce subtly parodies the Irish Revivalist movement through the character of Mrs. Kearney, who obsessively promotes her daughter’s musical career during a cultural concert series. The concert, meant to celebrate Irish identity, descends into petty disputes over payment and scheduling. The ideals of the cultural revival are shown as hollow and performative. Joyce mimics the solemn tone of nationalistic pride only to expose its contradictions and ego-driven motives. He uses Mrs. Kearney’s self-importance as a way to mock the inflated seriousness of the movement. (Joyce, 2019: 116)

A parody of romantic poetry and literary ambition was used in “A Little Cloud”, in which the character Little Chandler dreams of becoming a great poet and imagines himself admired by London’s literary elite. His aspirations are couched in melodramatic and clichéd language. Joyce presents his internal monologue in an overly sentimental and flowery style to subtly mock his pretensions. (Mambrol, 2022)

The contrast between Chandler's poetic fantasies and his mundane, powerless reality creates comic irony. Joyce imitates romantic tropes only to expose their shallowness when misapplied.

In "Ivy Day in the Committee Room" James Joyce uses parody of political rhetoric and false loyalty. The evidence of the usage of this intertextual device is that in the story the men gathered in the committee room speak in reverent tones about Charles Stewart Parnell, but their political activism is clearly empty and opportunistic. The way they nostalgically invoke Parnell becomes a mock-heroic stance, contrasting with their laziness and inaction. Thus James Joyce parodies the gap between rhetoric and reality in Irish politics. Because the setting in which men idly chat and drink ironically undermines their supposed political seriousness. Their words imitate patriotic devotion but are devoid of substance. (Forkner, 2000)

"But look here, John," said Mr. O'Connor. "Why should we welcome the King of England? Didn't Parnell himself..."

"Parnell," said Mr. Henchy, "is dead. Now, here's the way I look at it. Here's this chap come to the throne after his old mother keeping him out of it till the man was grey. He's a man of the world, and he means well by us. He's a jolly fine decent fellow, if you ask me, and no damn nonsense about him. He just says to himself: 'The old one never went to see these wild Irish. By Christ, I'll go myself and see what they're like.' And are we going to insult the man when he comes over here on a friendly visit? Eh? Isn't that right, Crofton?" (Joyce, 2019: 107)

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These exchanges show characters espousing political devotion while engaged in self-serving rhetoric and idle chatter—a mock-heroic critique of their empty patriotism.

4. Pastiche - Imitation without satire; homage.

A pastiche is a literary imitation of another style, genre, or author. Unlike parody, which often mocks the original, pastiche can be respectful or ironic, but it imitates form, tone, and content to evoke a particular literary tradition—often with some distance or critique. (Childs & Fowler, 2006: 168)

There are elements of pastiche in "Dubliners" by James Joyce, though not in an overt or highly stylized way. Joyce was deeply concerned with literary form and tradition, and while "Dubliners" is largely realist and restrained in style, some stories within the collection can be read as homages to or imitations of literary styles or figures, without overt satire. That aligns with the definition of pastiche as imitation without ridicule. "The Dead" - the final and most celebrated story in the collection - arguably pays homage to 19th-century realist fiction and Romantic tropes, particularly in its melancholic tone, lush descriptions, and psychological subtlety. The ending, with its lyrical meditation on life, death, and memory, echoes the symbolist and Romantic traditions while still grounded in modern realism. The evening scene between Gabriel and Gretta and the deep emotional atmosphere here can be an example:

"She was walking on before him with Mr. Bartell D'Arcy, her shoes in a brown parcel tucked under one arm and her hands holding her skirt up from the slush. She had no longer any grace of attitude, but Gabriel's eyes were still bright with happiness. The blood went bounding along his veins; and the thoughts went rioting through his brain, proud, joyful, tender, valorous. She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish and affectionate into her ear." (Joyce, 2019: 183)

This is a heightened emotional tone and romanticized interior vision typical of 19th-century fiction, particularly the sentimental and psychological fictions of Romanticism. Joyce adopts this literary mode without irony so that Gabriel's idealization of Gretta can occur with lyrical urgency, and it causes one to question if he is emulating earlier literary modes in a way that was intentional but respectful.

Or the epiphany experienced by Gabriel at the end of the story may be regarded as an example for pastiche: *"His soul swooned slowly, as he heard the snow falling faintly through the universe, and faintly falling, like the descent of their last end, upon all the living and the dead"*. (Joyce, 2019: 193)

This archetypal closing sentence blends poetic language and religious reflection in a way that reaches back to Romantic and Symbolist literary affiliations. Rather than ridiculing these styles, Joyce commandeers their expressive qualities to deepen the emotional and existential significance of the action, justifying the practice of pastiche as homage.

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James Joyce's story "A Painful Case" echoes the internal-focused narratives of Henry James, with its meticulous psychological detail and moral ambiguity. Joyce's restrained style and focus on an emotionally repressed character could be seen as an homage to this earlier psychological realism. Psychological realism, as exemplified by Henry James, focuses on the inner thoughts, emotions, and moral struggles of characters more than external action. In "A Painful Case", James Joyce similarly zeroes in on the interior life of Mr. James Duffy, a man who is emotionally closed off and isolates himself from human connection. *"He had neither companions nor friends, church nor creed. He lived his spiritual life without any communion with others, visiting his soul alone, in secret, ashamed of his life"*. (Joyce, 2019: 86) This highlights how Joyce, much like Henry James, delves into the solitary and psychologically complex inner world of his characters, emphasizing emotional isolation and moral ambiguity.

"Araby" is often discussed in terms of epiphany and disillusionment, its romantic tone and elevated language can be seen as a deliberate imitation of idealistic adolescent narratives, only to be undermined by the harshness of reality. This juxtaposition could be interpreted as a kind of pastiche of romantic literature. *"I imagined that I bore my chalice safely through a throng of foes."* (Joyce, 2019: 19) This line exemplifies how Joyce adopts the elevated, almost sacred language of romantic idealism, only to later expose its fragility in the face of mundane reality.

In the presented sentence using “*I imagined...*” the narrator is deliberately entering a fantasy space. This opening signals that what follows is not grounded in reality but filtered through idealized imagination. In the part “*that I bore my chalice...*” the word “chalice” refers to a sacred cup used in Christian liturgy. In medieval romance literature and Arthurian legend, the Holy Grail (a kind of chalice) is a central object of a knight's quest—imbued with spiritual purity, sacrifice, and honor. By using “chalice” as a metaphor for his feelings or his mission to buy a gift for the girl, the narrator elevates a simple adolescent crush into a kind of spiritual crusade. This is an imitation of high medieval romance language, where love is sacred and women are venerated as near-divine. The phrase “*safely through a throng of foes*” is heroic and archaic in tone. “Throng of foes” sounds like something from a knight's tale—an epic obstacle, not just navigating a Dublin street. So, based on all of this, we can make the following generalization:

Since in the story “Araby” the author draws upon the style and imagery of medieval romance literature, he transforms a simple adolescent experience into something mythic and grand. By doing so, Joyce creates a clear contrast between the narrator's idealized perceptions and the reader's more grounded understanding of reality. While engaging with the tradition of romantic idealism, the text simultaneously offers a subtle critique of it. Therefore, it can be concluded that Joyce employs a classic example of pastiche in this work.

While “Dubliners” is not a work of overt literary pastiche like some later modernist or postmodern texts (e.g., “Ulysses”), there are subtle pastiche elements in the way Joyce mimics or pays homage to earlier literary styles and traditions. These are integrated seamlessly into his broader goals of realism, psychological insight, and cultural commentary.

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5. Reference/Citation

Reference/Citation in literature is when a text mentions or draws upon another work, idea, myth, or historical figure — either directly or indirectly — to enrich meaning or connect to a larger cultural or intellectual context. James Joyce's “The Dead” can be regarded as an example for indirect reference. In “The Dead” Gabriel Conroy refers to Robert Browning and William Shakespeare in his speech at dinner: “*But we are living in a sceptical and, if I may use the phrase, a thought-tormented age.*” (Joyce, 2019: 174) Gabriel's manner of speaking echoes Victorian poets and classical rhetoric, citing ideas of skepticism and intellectual decline. The given sentence from “Dubliners” resonates with the following lines from Shakespeare: “*Doubt thou the stars are fire; Doubt that the sun doth move; Doubt truth to be a liar; But never doubt I love*”. (Shakespeare, 2023: 40) This poetic declaration of unwavering love mirrors the kind of rhetorical flourish and emotional idealism Gabriel aspires to, even as Joyce subtly critiques its performative and outdated nature.

The phrasing indirectly references the intellectual legacy of Browning, who often lamented modern loss of faith and tradition as in “Bishop Blougram's Apology”:

“All we have gained then by our unbelief

Is a life of doubt diversified by faith,

For one of faith diversified by doubt:

We called the chess-board white-we call it black”. (Browning, 2004: 80)

This reflection on the paradoxes of belief echoes in Gabriel’s intellectual posture, which blends cultural sophistication with underlying uncertainty, mirroring the modern tension between skepticism and residual longing for tradition.

FINDINGS

The translation of intertextuality requires translators to use specific strategies in order to achieve a successful translation. These strategies include the following:

1. Searching for an equivalent intertextual element (equivalence) – This is the strategy that is used while replacing the original reference with an element that is familiar to the target audience and performs a similar function.

2. Literal translation (preserving the intertext) - Keeping the original intertextual element as it is and optionally providing an explanatory note to clarify its meaning for the reader. This strategy is commonly used in academic or literary contexts where preserving the source is important.

3. Translation with commentary (expansion) - Explaining the meaning of the intertextual element within the text or in footnotes. - This is necessary when the audience is unfamiliar with the cultural context of the reference.

4. Adaptation - Replacing culturally specific elements from the source text with similar elements from the target culture.

5. Omission - If the intertextual reference is untranslatable or its meaning is entirely lost, it may be omitted. This is a risky strategy and should only be used when the context allows.

6. Creative rewriting- Sometimes the translator rewrites the intertextual element creatively while preserving its meaning and function. This requires a high level of translation skill and cultural sensitivity. (Zhou, 2023)

As mentioned above, one of the indicators of intertextuality is allusion, which is created by the writer by pointing to any concept related to other texts. According to John Cuddon, allusion used in a work of fiction: *“Usually an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work by association and give it depth. When using allusions a writer tends to assume an established literary tradition, a body of common knowledge with an*

audience sharing that tradition and an ability on the part of the audience to 'pick up' the reference". (Cuddon, 2013: 25)

This definition clarifies how Joyce's subtle references—to Shakespeare, Browning, and broader literary traditions—function not only as stylistic choices but as invitations for the reader to engage more deeply with the text's cultural and intellectual framework.

In other words, when using allusions, something is pointed out and the reader is expected to understand what it is. (Aboudaif, 2024)

It is known that one of the intertextual elements is allusion. Below are the types of allusion and their translation strategies:

Names of real people - political leaders, artists, writers, as well as names taken from sacred books, for example, the names of prophets, saints, etc.

Names of fictional people - Names taken from legends and myths, from the works of famous writers.

Words and sentences taken from sacred books, as well as from famous works, political mottos, proverbs and sayings, and certain expressions taken from folk songs can also be attributed to allusions. . (Aboudaif, 2024: 34) In the story collection "Dubliners" we also encounter historical, mythological, political, religious, and artistic allusions.

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There are a number of strategies when translating allusions. (Tekalp, 2020: 594) The strategies mentioned are presented through the analysis based on the version of James Joyce's short story collection "Dubliners" translated by Alisa Nicat and Ramiz Abbasli:

1. Translation by keeping proper names as they are or adapting them to the target language's alphabet. For example, in the story "The Sisters" *Euclid* (Joyce, 2019: 1) is presented as *Evklid* (Coys, 2013: 15), *Rosicrucian* (Joyce, 2019: 2) is presented as *Rozenkreyser* (Coys, 2013: 17) in the Azerbaijani translation, and the translator did not need any explanation. In the story "After the Race", the song title *Cadet Roussel* (Joyce, 2019: 33) is kept as it is in the translation. (Coys, 2013: 50)
2. A translation that keeps proper names as they are, but uses some means to make the translation more understandable from an intertextual perspective, such as adding any social status or position to which the name belongs, to direct the reader in the right direction. For example, in the story "Clay" *The Pillar* (Joyce, 2019: 78) is given as *Nelson Sütunları* in the Azerbaijani translation. (Coys, 2013: 122)
3. Translation made by keeping proper names as they are, using certain footnotes to give detailed explanations or comments - For example, as it has been mentioned above, in the story "Little

Cloud", when describing women in bright clothes, the writer likened them to Atlanta, a female hunter in ancient Greek mythology, and used the expression *alarmed Atlanta* (Joyce, 2019: 54), which is translated as *hürkmüş Atalanta* (Coys, 2013: 83) in the Azerbaijani translation. However, no additional information is provided to make the expression understandable to the reader. In the story "Ivy Day in the Committee Room", Ch.S.Parnell's name is kept as it is, but the translator does not provide any additional explanation regarding his identity. (Joyce, 2019: 174)

4. By replacing proper names either with another name in the source language or with a different name in the target language - For example, in the story "Eveline" (Joyce, 2019: 26), the Irish romantic opera *"The Bohemian Girl"* is presented in the Azerbaijani translation as *"Qaraçılar"* (Coys, 2013: 135).

5. By abbreviating proper nouns. In this case, the proper noun is either not translated at all or is translated as a common noun. Examples of these include the following:

In the story "The Sisters" the expression *"High Toast"* (Joyce, 2019: 3) has been translated as *tütün* (Coys, 2013: 20), *"....the different ceremonies of the Mass"* (Joyce, 2019: 4) as *müxtəlif ibadətlər* (Coys, 2013: 21), in *"A Little Cloud"* *the Great city London* (Joyce, 2019: 53) as *paytaxt* (Coys, 2013: 81), in the story *"Counterparts"* *Hail Mary* (Joyce, 2019: 77) as *dua* (Coys, 2013: 120), in *"Eveline"* *The Stores* (Joyce, 2019: 25) (store name) as *mağaza* (Coys, 2013: 132), in *"A Mother"* *Turkish Delight* (Joyce, 2019: 112) as *rahathulqum* (type of candy) (Coys, 2013: 182), *The Freeman man* (Joyce, 2019: 119) as *reportyor* (Coys, 2013: 193), in *"The Dead"* *Christy Minstrels* (Joyce, 2019: 154) as *Zənci mahnısı oxuyan truppa* (Coys, 2013: 245).

The above refers to strategies for translating words or word combinations used as allusions. A number of phrases and sentences can also be used as allusions, and there are a number of strategies for translating them, which can be presented as follows: (Aboudaif, 2024: 36)

1. Translation done by rendering the expression or sentence literally – For example, in the story "A Little Cloud" (Joyce, 2019: 61), the expression *to have broken the ice* (Joyce, 2019: 94) has been translated as *buzu sindürmaq*. (Coys, 2013: 94). In our opinion, it actually means *"şeytanın qıçını sindürmaq"* (to break the devil's leg).

2. Translation with minimal changes to the literal translation without taking into account the contextual meaning. – We did not find any examples of this strategy in the collection of stories "Dubliners".

3. Translation with some additional information, footnotes, additional comments - In the story "Ivy Day in the Committee Room", the phrase "Ivy Day" has been translated as *"Sarmaşıq günü"*, the translator provides an explanation of the phrase, emphasizing the significance of this day for the Irish. (Joyce, 2019: 156)

4. Translating the sentence or phrase presented in the source language using the exact equivalent in the target language. The following sentences and phrases can be mentioned as examples: In “Araby”- “*All work and no play makes Jack a dull boy*” (Joyce, 2019: 22) “*Tələsən təndirə düşər*” (Coys, 2013: 11), in “The Boarding House” - “*.... felt his heart leap in his throat*” (Joyce, 2019: 49) - “*.....ürəyi sancdı*” (Coys, 2013: 76), in “Two Gallants” - “*She is a bit gone on me*” (Joyce, 2019: 37) - “*O, əməlli-başlı mənə vurulub*” (Coys, 2013: 57), “*Take the biscuit*” (Joyce, 2019: 35) - “*Bu həqiqətən də nömrədir*” (Coys, 2013: 54), “*It is a mug’s game*” (Joyce, 2019: 38) - “*Hamısı fırıldaqdır*” (Coys, 2013: 58), in “A Little Cloud” - “*to have gone to the dogs*” (Joyce, 2019: 57) - “*tamam vecdən düşmək*” (Coys, 2013: 88), “*to get back to the old country*” (Joyce, 2019: 57)- “*doğma külqabıya düşmək*” (Coys, 2013: 88), in “Clay” - “*spick and span*” (Joyce, 2019: 78) - “*Hər şey onsuz da parıldayırdı*” (Coys, 2013: 121), in “Ivy Day in the Committee Room” - “*to be hat in hand*” (Joyce, 2019: 97) - “*Quyruq bulamaq*” (Coys, 2013: 159), “*That is a fine how do you do*” (Joyce, 2019: 99) - “*İşimiz əcəb işdir*” (Coys, 2013: 16), “*a black sheep*” (Joyce, 2019: 102) - “*sarsaq qoyun*” (Coys, 2013: 167), “*The thin edge of the wedge*” (Joyce, 2019: 105) – “*Çətini birincisidir*” (Coys, 2013: 171), “*not to have a word to throw to a dog*” (Joyce, 2019: 105) - “*Balıq kimi laldır*” (Coys, 2013: 171), “*Let bygones be bygones*” (Joyce, 2019: 108) - “*Nə olubsa, artıq keçmişdə qalıb*” (Coys, 2013: 175), “*bad blood*” (Joyce, 2019: 108) – “*Köhnə didişmələri yada salmaq*” (Coys, 2013: 175), “*Keep that bag of cats in order*” (Joyce, 2019: 108) - “*Sürünün qabağını almaq*” (Coys, 2013: 176) and so on.

Although the translations were carried out in the manner presented above, this does not mean that all of them were successful. Of course, along with satisfactory translation versions, there are also translations that we are not satisfied with.

5. The process of translating an expression or sentence used as an allusion involves rendering it in a manner appropriate to the target language, accompanied by explanatory commentary sufficient to convey its meaning to the reader. However, no such examples of this translation strategy are observed throughout the compilation.

6. Omitting the full translation of an expression or sentence used as an allusion. For instance, the Irish idiom “*Let him learn to box his corner*” (Joyce, 2019: 2) is not rendered at all in the Azerbaijani version of the story. This expression roughly means “Let him go and learn how to earn money and get ahead in life,” since, as is evident from that part of the story, neither Cotter nor the boy’s uncle places much value on education. (Black, 1995: 120).

CONCLUSION

Literary translation is not merely the process of converting words from one language to another; it is a complex activity that serves as a bridge between two distinct cultures and systems of thought. One of the key concepts at the core of this process is intertextuality. Intertextuality encompasses the implicit or explicit references to other texts, myths, religious, historical, or literary allusions,

folklore, and so forth within a text. In literary works, intertextual elements not only constitute a part of the author's aesthetic strategy and ideological stance but also serve to establish a connection between the reader and the cultural memory. The accurate and adequate translation of such cultural and literary references imposes a significant responsibility on the translator.

One of the main challenges in translating intertextuality arises from the fact that these references may be unfamiliar to the target language audience. In such cases, the translator may choose to preserve the original reference accompanied by an explanation or attempt to find an equivalent that performs a similar function in the target language. Both approaches require a creative attitude and a deep understanding of cultural differences. For example, an idiom or historical allusion commonly understood in English may be incomprehensible to Azerbaijani readers, and in such situations, the translator's goal is to adapt the context without losing its meaning. This process demands not only linguistic skills but also interpretative insight and creativity.

Neglecting intertextuality in literary translation—whether by omitting it or rendering it merely at the lexical level—can result in the loss or distortion of the deeper layers of meaning in the work. This, in turn, hinders the reader's full comprehension of the original text and distorts the author's artistic intent. As demonstrated by specific translation examples, intertextual expressions are sometimes completely omitted or presented only in a literal manner divorced from their context. Such an approach renders the text's aesthetics, the author's irony, and cultural referentiality invisible to the reader.

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Conversely, successful translation of intertextuality illustrates the creative and complex nature of literary translation. In such cases, the translator becomes not only a language mediator but also a carrier of culture. This is particularly significant in the translation of works rich in postmodernist, modernist, or parody elements, such as those by James Joyce, a prominent representative of modernist prose. In these types of texts, the author's style often relies on other texts, authors, or cultural phenomena, making the comprehension of intertextual connections and the choice of appropriate translation strategies essential for success.

In conclusion, the role of intertextuality in literary translation is undeniable. The translator must take this element into account to preserve both the originality of the text and the cultural context of the target audience. Proper translation of intertextuality enhances the quality of the translation, clarifies the meanings embedded in the text, and creates the impression for the reader that they are engaging with the original work. For all these reasons, the correct and creative handling of intertextuality in translation stands as a crucial indicator of professionalism in the field of translation studies.

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