

SARJA - SER. B OSA - TOM. 330

HUMANIORA

Cultural and textual properties in the translation and interpretation of allusions

An analysis of allusions in Dorothy L. Sayers'
detective novels translated into Finnish
in the 1940s and the 1980s

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ISBN 978-951-29-4435-4 (PRINT)
ISBN 978-951-29-4436-1 (PDF)
ISSN 0082-6987
Painosalama Oy – Turku, Finland 2010

“ - - But, ‘however entrancing it is to wander unchecked through a garden of bright images, are we not enticing your mind from another subject of almost equal importance?’ - -”

“ - - [I]f you can quote *Kai Lung*, we should certainly get on together.”

Dorothy L. Sayers, *Strong Poison* (1930), Chapter 4

Acknowledgements

When I first started planning a dissertation on the translation of allusions, I envisioned a straightforward analysis of how translators' treatment of allusions had changed over time. Together with my supervisors, we optimistically estimated that the work could be completed within a few years. However, as I familiarised myself with previous research and began to work on the material, I gradually saw that I could do more: develop a new method for studying allusions that would fill a gap in previous research and then test this method in a way that would contribute to the history of literary translation in Finland.

This more ambitious aim has taken seven years to realise, and the journey could not have been completed without feedback and support from senior researchers. First of all, I want to thank my supervisors, Professor Emeritus Jorma Tommola of the University of Turku and Professor Emerita Ritva Leppihalme of the University of Helsinki. Professor Emeritus Tommola was always willing to read the different versions of this dissertation, and his down-to-earth comments were of great significance in shaping the work and in retaining my focus. Professor Emerita Leppihalme's research first inspired me to study the translation of allusions, and her insightful comments on the first version of the complete manuscript were invaluable.

I am also grateful to the appointed reviewers of the manuscript, Professor Riitta Jääskeläinen of the University of Eastern Finland, and Acting Professor Outi Paloposki of the University of Helsinki (currently of the University of Turku). Their comments offered significant pointers about streamlining the structure and explicating as needed.

While writing the dissertation, I was fortunate to participate in seminars and courses organised by Langnet, a Finnish doctoral programme in language studies, which were a stimulating experience. I particularly recall a seminar where I discussed my work with Professor Christiane Nord, who kindly provided me with a copy of her article on the translation of quotations (1990).

The present study was mainly carried out while I was employed as assistant at the Department of English Translation Studies at the University of Turku, where I worked in close association with colleagues from other departments of translation. Together, we have gone through various kinds of major reforms, but the atmosphere has always remained co-operative and supportive. Since the structural changes in 2010, I have been a member of the new Department of English; thanks to my new colleagues, planning the new curriculum and realising the integration have been a rewarding experience, and I look forward to our further cooperation.

Special thanks go to Annika Eräpuro, Hilikka Pekkanen and Kristiina Rikman, those three translators of the Sayers novels whom I was able to contact. All kindly agreed to be interviewed about their work in the 1980s, and their reminiscences were a welcome supplement to the rest of the documental evidence.

The language of the manuscript was quickly and expertly revised by Jacqueline Välimäki, former Lecturer in English Translation Studies. Any remaining errors are my responsibility.

Finally, I wish to express my warmest gratitude and affection to my family, who have always encouraged me to read and study, and to my fiancé, who has borne the side-effects of research with admirable patience.

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Abbreviations and formatting

The following abbreviations common in translation research are used in this study:

ST	source text (the original)
SL	source language
TT	target text (translation)
TL	target language

The following abbreviations (in alphabetical order) are mine. They are used for the source texts and translations studied. All source texts were written by Dorothy L. Sayers; full bibliographical data are given in References.

CW	<i>Clouds of Witness</i> (1926)
CW1948	<i>Kuolema keskiyöllä</i> . 'Death at midnight.' Translated by Oiva Talvitie (1948)
FRH	<i>The Five Red Herrings</i> (1931)
FRH1985	<i>Yksi kuudesta</i> . 'One of the six.' Translated by Hilikka Pekkanen (1985)
NT	<i>The Nine Tailors</i> (1934)
NT1948	<i>Kolmesti kuollut</i> . 'Three times dead.' Translated by V. Vankkoja (1948)
NT1989	<i>Kuolema kirkkomaalla</i> . 'Death in the churchyard.' Translated by Annika Eräpuro (1989)
SP	<i>Strong Poison</i> (1930)
SP1984	<i>Myrkyä</i> . 'Poison.' Translated by Paavo Lehtonen (1984)
WB	<i>Whose Body?</i> (1923)
WB1944	<i>Kuka ja mistä?</i> 'Who and where from?' Translated by Niilo Lavio (1944)
WB1986	<i>Kuka ja mistä?</i> 'Who and where from?' Translated by Kristiina Rikman (1986)

References to the source texts are indicated by chapter, not by page, since there is no standard edition of Sayers' works. Chapters are usually numbered consecutively, but the numbering in *The Nine Tailors* reflects the novel's complex structure. The novel consists of four sections that are further divided into chapters (called either courses or parts on the basis of bell-ringing terminology). For example, the abbreviation NT 2.2 refers to the second part in the second section, titled "Lord Peter Is Called into the Hunt".

References to the translations are indicated by page, since there is usually only one edition of each translation.

Examples of allusions often require some explanations about their cotext, referent and meaning. To make the text as readable as possible, discussions of examples are indented so that they are immediately accessible but easy to distinguish from the main flow of the argument.

English abstract

Allusions are intertextual references conveying implicit meanings whose interpretation is based on referents assumed to be familiar to the reader. This combination of implicitness and assumed familiarity often makes allusions a translation problem: target-cultural readers are not necessarily familiar with the (source-cultural) referent and may be unable to deduce the deeper meaning of the allusion.

This study on the translation and interpretation of allusions explores what kinds of interpretive possibilities are available to readers, particularly when they are unfamiliar with the allusive referent, and what factors affect the translation of allusions. Previous research has largely focused on the allusive interpretation produced by the interplay between an allusion and its referent, and on the culture bump (as defined in Leppihalme 1997a), which is an unfamiliar and puzzling allusion. In the present study, the analysis of the cultural and textual properties of allusions shows that there are at least two further options: the pseudo-allusive and the non-allusive interpretive possibility.

The study consists of two parts. Firstly, I introduce a new method for analysing readers' interpretive possibilities in original or translated texts and for considering how the cultural and textual properties of ST allusions correlate with translation strategies and with interpretive possibilities. As the method relies on textual and documental evidence, it can be applied even when reader-response tests are not possible. Secondly, the method is tested in a case study that contributes to the history of literary translation and detective fiction in Finland.

The conceptual starting point of my study is regarding allusions as a form of Mikhail Bakhtin's "someone else's words", or foreign discourse (Bakhtin 1934–5, 1984). As allusions are inserted into the alluding text as stretches of another, 'foreign' text, they may appear foreign in two ways. Readers with a different background from that of the author may have difficulties in recognising allusions, and allusions may still bear traces of their earlier cotext and stand out from their new textual environment. On the other hand, allusions can also be familiar to readers and merge into their new cotext.

With the help of previous literary and translation research, I have refined these ideas into the following three properties that seem to have the most impact on the translation and interpretation of allusions: the allusion's cultural familiarity to the (target-text) reader, and the textual properties of the markedness of style and form and of the coherence of the cotextual meaning. Previous research into translating allusions has emphasised the importance of assessing the cultural familiarity of ST allusions to TT readers. However, there are some indications that cotextual meaning and stylistic and formal markers also have a role to play.

Different combinations of these cultural and textual properties produce four interpretive possibilities. An allusive interpretation is possible only when an allu-

sion is culturally familiar to a readership. The possibility for a pseudo-allusive interpretation occurs when a culturally unfamiliar allusion is stylistically or formally marked but still coherent in the literal or metaphorical sense even without knowledge about its referent. A culturally unfamiliar but cotextually coherent allusion without any formal markers is likely to be interpreted non-allusively, while an unfamiliar and cotextually incoherent allusion involves the risk of a culture bump.

Differences between the interpretive possibilities are assessed in terms of the effort that the reader needs to invest into making sense of the text, and with regard to functional shifts that may occur when an allusion can no longer be connected to its referent.

The method introduced can be employed to establish the distribution of interpretive possibilities in a text with regard to a particular readership, or to analyse individual allusions in more detail, focusing on the functions they give rise to if readers can no longer connect them to their referents.

The material of the case study consists of five detective novels by Dorothy L. Sayers (1893–1957) and of their Finnish translations by seven different translators, published in the 1940s and the 1980s. Each source text contains a large number of allusions, many of which were probably unfamiliar to contemporary Finnish readers and difficult if not impossible to track down by the means that the translators had at their disposal.

In addition, an analysis of previous research and contemporary documents revealed differences between the 1940s and the 1980s in translators' working conditions and in the status of detective fiction that were likely to be reflected in the translations. In the 1940s, translators often worked in rushed conditions without relevant training, and detective novels were dismissed as popular fiction of little value. Translations could also manifest frequent modifications and omissions that were apparently tacitly approved by publishers. In the 1980s, the status of detective fiction had improved, and literary translators increasingly had had the benefit of relevant training and could work full-time in stable conditions. However, at least individual translations of popular genres such as detective fiction could still suffer due to a publisher's lack of resources or individual translators' working conditions.

In the analysis of translated allusions, the translations were described by means of the interpretive possibilities described above and a revised set of strategies established by comparing three existing classifications of translation strategies (Nord 1990, Leppihalme 1997a, Gambier 2001). The distributions of interpretive possibilities in each translation showed that the possibility for an allusive interpretation was not very frequent in any of the translations; on the other hand, puzzling culture bumps were also rare. In all the translations, unfamiliar ST allusions had been retained as long as their cotextual meaning was fairly coherent even without the referent. The pseudo-allusive interpretive possibility

was more frequent in the 1980s' translations, probably because unfamiliar ST allusions had often been consistently translated in a way that retained the stylistic markers. Because of the more frequent pseudo-allusions, readers of the 1980s' translations probably had to expend more effort on interpreting the text, but quite often the pseudo-allusive passages also suggested functions similar to those of the original allusions. In contrast, the 1940s' translations contained more modifications and omissions. This resulted in more frequent non-allusive passages, which partly made readers' interpretive experience less effortful and brought the translations closer to the traditional detective novel, but also involved greater functional shifts. On the whole, the 1980s' translations probably corresponded to contemporary TT readers expectations to a greater extent than the 1940s' translations.

The study shows the relevance of expanding the analysis of interpretive possibilities beyond the traditional allusive interpretation and the culture bump. The results further illustrate that the coherence of cotextual meaning, as well as stylistic and formal markers, may be of greater significance in the translation of allusions than previously acknowledged. The coherence of cotextual meaning needs to be taken into account as a possible factor affecting translators' decisions, and stylistic and formal markers may contribute to a pseudo-allusive interpretation. Pseudo-allusions deserve to be studied further as they may convey similar functions to allusions proper and can often be created by means of retentive strategies that save the translator's effort.

Future research could expand the scope of the present study by applying the method to material that can also be studied by means of reader-response tests. Other areas to explore include a wider selection of translations from different periods, including quality fiction. In terms of the history of literary translation, the practice of modifications in the 1940s and the influence of publishers' resources and individual translators' background and working conditions on translation quality also deserve further attention.

Suomenkielinen tiivistelmä

Kulttuuriset ja tekstuaaliset tekijät alluusioiden kääntämisessä ja tulkinnassa. Alluusiot Dorothy L. Sayersin 1940- ja 1980-luvuilla suomennetuissa salapoliisiromaaneissa

Alluusio on intertekstuaalinen viittaus, joka välittää implisiittisiä merkityksiä ja jonka tulkitsemiseen tarvitaan siksi tietoa tutuksi oletetusta viittauskohteesta. Alluusiot ovatkin usein käännösongelma, koska kohdekuulttuurin lukijat eivät aina tunne alluusion (lähdekuulttuurista) viittauskohdetta eivätkä voi päätellä alluusion syvempää merkitystä.

Alluusioiden kääntämistä tutkittaessa on useimmiten keskitytty siihen, millaisia käänös- ja tulkintaongelmia vieraat alluusiot voivat aiheuttaa ja miten alluusioiden implisiittiset merkitykset pystyttäisiin välittämään kohdelukijoille (Leppihalme 1997a; Tuominen 2002). Tutkijoita ovat siis kiinnostaneet lähinnä ns. alusiivinen tulkinta eli lukijan tunnistaman alluusion suhde viittauskohteeseensa sekä Leppihalmeen 'kulttuuritöyssyt' eli vieraat alluusiot, joita kohdekuulttuurin lukijan on vaikea ymmärtää (Leppihalme 1997a, 4). Kaikki vieraat alluusiot eivät kuitenkaan välttämättä johda kulttuuritöyssyyn: lukijalle tuntematonkin alluusio voi olla tulkittavissa tekstikontekstissaan pintamerkityksensä perusteella, esimerkiksi kielikuvana (Leppihalme 1997a, 91, 96; Tuominen 2002, 75).

Tutkimuksessani pyrin kehittämään menetelmän, jonka avulla alluusioiden lukijoille tarjoamia tulkintamahdollisuuksia pystytään analysoimaan aikaisempaa järjestelmällisemmin ja syvällisemmin. Kiinnitän huomiota erityisesti niihin tulkintamahdollisuuksiin, joita aikaisemmassa tutkimuksessa ei ole juuri käsitelty. Sovellan menetelmää tapaustutkimuksessa, jossa selvitän, millaisia tulkintamahdollisuuksia Dorothy L. Sayersin suomennettujen romaanien runsaslukuiset alluusiot tarjosivat suomalaisille lukijoille 1940- ja 1980-luvuilla. Tavoitteenani on myös hahmottaa, miten suomentajien käännösratkaisut ja alluusioiden tulkintamahdollisuudet toisaalta korreloivat lähdetekstin alluusioiden piirteiden kanssa ja toisaalta heijastavat kohdekuulttuurin kontekstin vaikutusta. Tapaustutkimus tarjoaa näin myös uutta tietoa suomennoskirjallisuuden ja salapoliisiromaanien historiasta.

Lähtökohtani on käsitys alluusioista Mihail Bahtinin 'vieraina sanoina' (Bakhtin 1934–5, 1984), jotka uuteen tekstiin liitettyinä saattavat yhä kantaa jälkiä aikaisemmasta kontekstistaan ja siksi vaikuttaa vierailta eri tavoin. Lukijat, joilla on erilainen tausta kuin alkuperäisen tekstin kirjoittajalla, voivat kokea alluusiot vaikeiksi tunnistaa, ja lisäksi alluusiot voivat yhä muistuttaa viittauskohdettaan ja erottua siksi uudesta tekstikontekstistaan esimerkiksi tyyliltään tai merkitykseltään. Toisaalta alluusiot voivat myös olla lukijoille tuttuja tai sulautua uuteen tekstikontekstiinsa.

Hyödyntämällä aikaisempaa alluusiota ja intertekstuaalisuutta käsitellyttä tutkimusta voidaan Bahtinin käsityksestä johtaa tarkemmat kulttuuriset ja tekstuaaliset tekijät, jotka vaikuttavat alluusioiden kääntämiseen ja tulkintaan. Kulttuurisessa mielessä alluusio voi olla tietylle lukijakunnalle tuttu tai tuntematon. Tekstuaalinen vieraus tai tuttuus taas näkyy toisaalta siinä, miten tunnusmerkillisiltä alluusion muoto ja tyyli vaikuttavat uudessa tekstikontekstissa, toisaalta siinä, miten koherentti alluusion merkitys on uudessa tekstikontekstissa ilman tietoa viittauskohteesta. Tutkimuksessani tarkastelen, miten nämä kolme tekijää vaikuttavat käännösratkaisuihin ja lukijoiden tulkintamahdollisuuksiin. Kehitän tekijöille systemaattiset, tekstuaalisiin piirteisiin ja kirjalliseen aineistoon perustuvat luokittelukriteerit, jotta tulkintamahdollisuuksia voisi analysoida silloinkin, kun empiirinen lukijatutkimus ei ole mahdollista. Määrittelen esimerkiksi, miten alluusioiden tuttuutta kohdelukijoille voi arvioida kirjallisten aineistojen perusteella.

Alluusioiden tulkintamahdollisuudet perustuvat Bahtinin näkemykselle tekstin tulkinnasta dialogina. Tulkintaa rajaavat toisaalta lukijan konteksti ja taustatiedot, toisaalta itse tekstin ominaisuudet, joille lukija pyrkii löytämään omiin taustatietoihinsa ja tekstin sisäiseen maailmaan sopivan koherentin selityksen. Toisin sanoen alluusioiden tunnettuus, muodon ja tyylin tunnusmerkittäisyys sekä pintamerkityksen koherenttius rajoittavat tietyn lukijakunnan mahdollisuuksia tulkita alluusiota tavalla, jota on mahdollista kuvata ja analysoida. Näin syntyvät tulkintamahdollisuudet.

Aikaisempi tutkimus on jo määritellyt ns. allusiivisen tulkintamahdollisuuden: alluusio on lukijoille todennäköisesti tai ainakin mahdollisesti tuttu ja yhdistettävissä viittauskohteeseensa. Tämä ei takaa, että kaikki lukijat tunnistaisivat alluusion ja muodostaisivat samankaltaisia tulkintoja, mutta lukijoilla on kuitenkin mahdollisuus huomata alluusion yhteys toiseen tekstiin. Vastaavasti silloin, kun alluusio on lukijoille todennäköisesti tuntematon ja pintamerkitykseltään epäselvä eli inkoherentti, siitä usein muodostuu Leppihalmeen määrittelemä kulttuuritöytsy (1997a, 4).

Alluusioiden piirteiden perusteella voidaan kuitenkin erottaa lisäksi pseudo-allusiivinen ja ei-allusiivinen tulkintamahdollisuus. Pseudo-allusiivinen tulkinta on mahdollinen, kun tuntematon alluusio erottuu ympäröivästä tekstikontekstista esimerkiksi tyyliltään tai lainausmerkkien vuoksi ja on pintamerkitykseltään ymmärrettävä, esimerkiksi tulkittavissa kielikuvana. Ei-allusiivinen tulkintamahdollisuus taas syntyy, kun vieras alluusio sulautuu ympäröivään kontekstiin sekä muodoltaan että merkitykseltään siinä määrin, että lukija ei todennäköisesti edes huomaa tekstikohtaa mahdolliseksi alluusioksi, vaan tulkitsee sen pelkästään osana muuta tekstiä.

Tulkintamahdollisuudet ovat siis tapa luokitella ja kuvata sitä tietyn lukijakunnan saatavilla olevaa tulkintapotentiaalia, jonka perusteella yksittäiset lukijat muodostavat tulkintansa. Tulkintamahdollisuudet eivät vielä kerro, mitä tar-

kempia merkityksiä tai funktioita lukijat esimerkiksi pseudo-alluusiassa näkevät. Pelkästään tulkintamahdollisuuksien jakauman selvittäminen on kuitenkin hyödyllistä, koska tämä antaa yleiskuvan siitä, miten tietty lukijakunta pystyi tulkitsemaan tekstin alluusioita. Löysivätkö lukijat paljon todennäköisesti tuttuja viittauksia muihin teksteihin? Oliko tekstissä runsaasti intertekstuaalisilta tai runollisilta vaikuttavia mutta vieraita pseudo-alluusioita? Olivatko alluusiot kadonneet kokonaan ja muuttuneet ei-allusiivisiksi tai peräti kulttuuritöysyiksi? Yksittäisiä alluusioita voi myös analysoida tarkemmin ja pohtia, miten alluusion funktiot muuttuvat, jos siitä tulee tietylle lukijakunnalle vaikkapa pseudo-alluusio. Näin saadaan syvällisempi ja tarkempi käsitys lukijoiden kokemuksesta kuin keskittymällä pelkästään allusiiviseen tulkintaan.

Yksityiskohtaisemmassa analyysissä on usein hyvä tarkastella myös tulkintamahdollisuuksien välisiä eroja. Kehittämäni lähestymistapa ottaa huomioon toisaalta kohdetekstin sujuvuuden, toisaalta lähdetekstin funktioiden välittämisen, koska näihin viitataan usein määriteltäessä hyvän käännöksen ominaisuuksia. Ensinnäkin eri tulkintamahdollisuudet vaativat todennäköisesti lukijalta erilaisen määrän vaivaa (*effort*) koherentin tulkinnan rakentamiseksi. Kulttuuritöyssyihän voivat olla jopa mahdottomia tulkita, mutta pseudo-alluusiokin saattavat hämmentää lukijaa. Sen sijaan allusiivinen tulkinta on usein palkitseva vaatimastaan vaivannäöstä huolimatta, ja ei-allusiivisiksi muuttuneet tekstikohdat ovat tyypillisesti melko vaivattomia tulkita. Tästä näkökulmasta ei-allusiivinen tulkinta saattaisi olla lukijalle jopa paras vaihtoehto. On kuitenkin otettava huomioon myös alluusion funktio: kun verrataan lähdetekstin allusiivista tulkintaa kohdetekstin muunlaiseen tulkintaan, pseudo-alluusion tyylipiirteet ja pinta-merkitys saattavat välittää lähdetekstin funktioita paremmin kuin ei-allusiivinen tulkintamahdollisuus.

Käännettyjen alluusioiden kuvaamiseen on olemassa erilaisia käännostrategioita. Tutkimuksessani kartoitan ensin aikaisempia strategialuokitteluja alluusioiden ja muiden intertekstuaalisten viittausten kääntämiseksi (Nord 1990, Lepihalme 1997a, Gambier 2001). Näiden pohjalta muodostan omaan aineistooni soveltuvan luokittelun. Keskeinen muutos on, että jaan strategiat säilyttäviin (mm. erisnimen säilyttäminen, minimimuutos, aikaisemman käännöksen käyttäminen) ja muokkaaviin (mm. lisätiedon antaminen, korvaaminen, poisjättäminen).

Tutkimusaineistokseni valitsin Dorothy L. Sayersin (1893–1957) salapoliisiromaanit, koska niissä esiintyy runsaasti erityyppisiä alluusioita. Osittain juuri alluusioiden vuoksi Sayersin teoksissa ei myöskään ole kyse pelkästään murhamysterin ratkaisemisesta kuten perinteisissä salapoliisiromaaneissa, vaan myös tyyliseikat, henkilökuvaus ja teemat ovat tärkeitä. Tutkimuksessani keskityn niihin romaaneihin, jotka suomennettiin 1940-luvulla (*Whose Body?*, *Clouds of Witness* ja *The Nine Tailors*) ja 1980-luvulla (*Strong Poison*, *The Five Red Herings*, *Whose Body?* ja *The Nine Tailors*). Näin aineistossani on kahdessa erilaisessa kontekstissa laadittuja käännoksiä seitsemältä eri suomentajalta, ja kahdesta

lähdetekstistä on jopa kaksi suomennosta. Kussakin lähdetekstissä on 71–148 alluusiota.

Suomennosten kulttuurikonteksteihin perehdyin tarkastelemalla salapoliisiromaaniensa asemaa suomalaisessa kirjallisuusjärjestelmässä, suomennoksilta odotettuja piirteitä sekä suomentajien ammattikuvaa, taustoja ja työoloja. Hyödynsin aikaisempaa tutkimusta kuten *Suomennoskirjallisuuden historiaa* (Riikonen *et al.* [eds.] 2007a, 2007b), mutta lisäksi analysoin uutta aineistoa, kuten *Virittäjässä* ja *Ruumiin kulttuurissa* julkaistuja käännösarvioita sekä kolmea tekemääni suomentajahaastattelua (Pekkanen 2005, Rikman 2005, Eräpuro 2008). Tutkimus täydentää näin suomennoskirjallisuuden ja salapoliisiromaaniensa historiaa.

Kohdekontekstien analyysistä kävi ilmi, että alluusioiden kääntäminen oli vaativa tehtävä sekä 1940- että 1980-luvun suomentajille. Lähdetekstien alluusioita on usein vaikea tunnistaa ilman Sayersin tuotantoa käsittelevää hakuteosta (esim. Clarke 2002) tai Internet-hakuja. Aineiston suomentajilla ei ollut käytettävissään kumpaakaan hakumahdollisuutta, ja lisäksi kunkin lähdetekstin alluusioista 60–70 prosenttia oli todennäköisesti vieraita suomalaisille kohdelukijoille.

Lisäksi 1940-luvun suomentajien tehtävää vaikeuttivat myös muut tekijät. Työtahti oli sekä sota-aikana että sen jälkeen varsin kiireinen, englantia oli harvoin suomentajien parhaiten hallitsema vieras kieli, ja suomentaminen oli enimmäkseen sivutoimista. Vaikka suomennoksilta odotettiin sekä sujuvaa suomea että uskollisuutta lähdetekstille, käytännössä suomennoksissa esiintyi runsaasti muokkauksia ja poistoja. Tämä lienee vaikuttanut erityisesti vähäarvoisena pidetyn viihdekirjallisuuden kuten salapoliisiromaaniensa suomennoksiin.

Myös 1980-luvulla suomennoksilta odotettiin edelleen sujuvuutta ja uskollisuutta. Nyt kuitenkin suomentajien aikataulut olivat realistisempia, englannin taidot parempia ja päätoiminen suomentaminen mahdollista. Myös salapoliisiromaaniensa arvostus oli lisääntynyt, vaikka kielteisiäkin asenteita esiintyi edelleen, ja esimerkiksi erot kustantajien resursseissa saattoivat heijastua herkemmin salapoliisiromaaniensa suomennoksiin. Kaiken kaikkiaan olosuhteet olivat kuitenkin suotuisammat kuin 1940-luvulla.

Suomennosten analysointi osoitti, että alluusioiden käänöksissä oli sekä yhtäläisyyksiä että eroja. Sekä 1940- että 1980-luvun suomennoksissa kohdelukijoille vieraitakin alluusioita oli usein säilytetty, mikäli ne olivat koherentteja ilman viittauskohdettaan eli ymmärrettävissä pintamerkityksensä perusteella joko kirjaimellisesti tai kuvaannollisesti. Sen sijaan vieraita ja pintamerkitykseltään epäselviä alluusioita oli usein muokattu tai poistettu. Kaiken kaikkiaan 1980-luvun suomentajat säilyttivät lähdetekstin alluusioita useammin kuin 1940-luvun suomentajat, ja 1980-luvun suomentajien käänösratkaisut olivat usein myös laadullisesti tarkasteltuna lähempänä lähdetekstiä. Varsinkin alluusioiden poistamista esiintyi 1940-luvun suomennoksissa enemmän. Tämä liittyyneen aikakausien erilaisiin työoloihin sekä salapoliisikirjallisuuden asemaan. Toisaalta 1980-luvullakin uransa alussa oleva ja resurssipulasta kärsivälle pienkustan-

tamolle työskentelevä suomentaja jätti alluusioita pois useammin kuin muut 1980-luvun suomentajat. Yksilöllisilläkin taustatekijöillä oli siis vaikutusta.

Alluusioiden tulkintamahdollisuudet olivat kaikissa käänöksissä muuttuneet sikäli, että melko harvat suomennetut alluusiot olivat enää kohdelukijoiden tunnistettavissa: kussakin suomennoksessa allusiivinen tulkinta oli mahdollinen vain 16–35 prosentissa tapauksista. Toisaalta myös kulttuuritöyssyt olivat harvinaisia: niitä esiintyi vain yhdestä kahdeksaan tapausta kussakin suomennoksessa. Erot 1940- ja 1980-luvun suomennosten välillä näkyivätkin pseudoallusiivisissa ja ei-allusiivisissa tulkintamahdollisuuksissa. 1980-luvun suomennoksissa vieraat alluusiot oli varsin johdonmukaisesti käännetty säilyttävien strategioiden avulla, jotka välittivät lähdetekstin alluusioiden muodon ja tyylin tunnusmerkillisyyden niin, että käännetyt alluusiot voitiin tulkita pseudoalluusioiksi. Sen sijaan 1940-luvun suomennoksissa vieraita alluusioita oli usein muokattu tai jätetty pois tavalla, joka johti ei-allusiiviseen tulkintaan.

Kohdelukijoiden kannalta tämä merkitsi sitä, että 1980-luvun suomennettujen alluusioiden tulkitseminen vaati todennäköisesti lukijalta jonkin verran enemmän vaivaa kuin 1940-luvun käännettyjen alluusioiden. Toisaalta 1980-luvun pseudo-allusiivisten käännösten pohjalta oli useimmiten mahdollista rakentaa koherentti tulkinta, ja monesti pseudo-alluusioiden pintamerkitys ja tyylipiirteet jopa välittivät samankaltaisia funktioita kuin lähdetekstin alluusiot. 1940-luvun suomennosten muokkaukset ja poistot periaatteessa helpottivat tulkintaa, mutta mahdollisia kulttuuritöyssyjä esiintyi edelleen, toisinaan jopa kääntäjän tekemien muutosten seurauksena. 1940-luvun suomennoksissa myös käännettyjen alluusioiden funktiot olivat muuttuneet enemmän lähdetekstin allusioihin nähden. Kaiken kaikkiaan 1980-luvun suomennokset olivat lähempänä oman aikansa hyvän käännöksen piirteitä, mutta 1940-luvun suomennoksetkin toimivat varsin hyvin itsenäisinä teksteinä ja luultavasti vastasivat oman aikansa odotuksia ainakin käännöksen sujuvuuden osalta. Alluusioiden muokkaaminen ja poisjättäminen myös sai 1940-luvun suomennokset muistuttamaan enemmän perinteistä arvoituksen ratkaisuun keskittyvää salapoliisiromaania, joten tältäkin osin ne todennäköisesti vastasivat kohdelukijoiden odotuksia.

Kulttuurikontekstin vaikutus siis näkyi sekä käänösstrategioissa että käännettyjen alluusioiden tulkintamahdollisuuksissa. Tutkimustulokset viittaavat kuitenkin myös siihen, että etenkin lähdetekstin allusion pintamerkitys saattaa vaikuttaa käänösstrategioiden valintaan ainakin silloin, kun suomentajalla ei ole realistisia mahdollisuuksia tunnistaa lähdetekstin alluusioita. Tämä havainto on syytä ottaa huomioon jatkossakin tutkittaessa alluusioiden käänösstrategioita. Lisäksi tutkimuksessa korostui, että käännetyt pseudo-alluusiot saattavat välittää samankaltaisia funktioita kuin lähdetekstin varsinaiset alluusiot. Kohdelukijoille vieraiden alluusioiden säilyttäminen saattaa siis tietyissä olosuhteissa olla hyvä ratkaisu pyrittäessä lähdetekstin funktioiden välittämiseen ja kääntäjän vaivannäön säästämiseen.

Työssä esitettyä tutkimusmenetelmää voisi kehittää edelleen analysoimalla materiaalia, jota voidaan myös testata lukijoilla. Samaten aineistoa voisi laajentaa ns. korkeakirjallisuuteen. Kääntämisen historian osalta olisi erityisen kiinnostavaa analysoida eroja suomennetun viihde- ja korkeakirjallisuuden välillä sekä tarkastella, miten kustantajien mahdollisuudet tukea kääntäjää tai kääntäjien muut työolot ja työkokemus heijastuvat käänösratkaisuihin.

1 Introduction

Within literary theory and research, allusions are often defined as implicit intertextual references: interpreting them requires knowledge about other texts, and readers are expected to share this knowledge with the author. For readers who can identify allusions, the alluding text becomes a “garden of bright images”, as in the epigraph of the present study. Wandering in this lush garden, readers explore the connections between the alluding text and other texts and make discoveries that enrich their reading experience. Identified allusions also create a sense of affinity between readers and the author: readers are included among those who “can quote *Kai Lung*” or at least identify such quotes. Feeling flattered, readers “should certainly get on” with the author and the characters.

Literary research has largely confined itself to this ideal situation, studying either alluding as a process or interpretations of individual allusions. Some researchers, notably Ben-Porat (1976), Perri (1978) and Irwin (2001, 2002), define allusion and discuss the successful process of alluding without considering what happens if readers are not familiar with the referent (the evoked passage or character in another text). Others, like Conte (1986), Pasco (1994) and Pucci (1998), mainly analyse allusions in selected works of fiction, again focusing on the ideal interpretation that the interplay between an allusion and its referent gives rise to.

Studies on the translation of allusions have paid more attention to the fact that allusions are not always recognised by target-text readers, who come from a different cultural background than the source-text author and his/her original audience. Unfortunately, there is not much research on the translation of allusions, or of intertextual references in general. Leppihalme’s study (1997a) remains the most extensive one: she proposes a detailed classification of strategies for translating allusions, describes strategies used in a selection of literary translations, and measures the effect of different strategies on target audience by means of reader-response tests. Leppihalme’s work has inspired a number of master’s theses, of which particularly Tuominen’s reader-response study (2002) is worthy of closer consideration. Relevant contributions have also been made by Nord (1990) and Gambier (2001), who discuss possible strategies for translat-

ing intertextual references and the factors influencing the choice of strategies. Otherwise, articles and master's theses mainly describe how allusions have been translated in particular works and estimate to what extent the implicit meanings or functions of ST allusions have been conveyed. The studies make it evident that unfamiliar ST allusions that are retained in translation often fail to convey the original functions and may even puzzle or irritate TT readers, resulting in a so-called *culture bump* (Leppihalme 1997a, 4).

Both literary studies and translation research thus acknowledge the significance of readers' *cultural familiarity* with the referent, and focus on studying the *allusive interpretation* worked out on the basis of that referent. However, the cultural familiarity of an allusion is not the only factor affecting its interpretation. Furthermore, allusions can be interpreted in other ways than the allusive interpretation proper, and these other interpretations are not always as negligible or problematic as previous research would seem to indicate.

For example, most contemporary English-speaking readers probably would not recognise the allusion to *Kai Lung* in the epigraph of this study. Taken out of context, the whole epigraph probably seems a little puzzling. However, the situation changes if readers are given more information about the context in which the allusion appears:

Example 1: *Kai Lung*

The detective novelist Harriet Vane is one of the main characters in Dorothy L. Sayers' detective novel *Strong Poison* (1930). Vane is accused of murdering her former lover, and the case against her seems water-tight. However, Lord Peter Wimsey, an amateur detective, falls in love with her and decides to prove her innocence. When they meet in prison, Wimsey does his best to cheer Vane up by chatting about their common interests. He also offers several reasons why he and Vane would be a good match. Vane eventually brings him back to earth.

[Vane:] “- - But, ‘however entrancing it is to wander unchecked through a garden of bright images, are we not enticing your mind from another subject of almost equal importance?’ It seems probable -”

[Wimsey:] “And if you can quote *Kai Lung*, we should certainly get on together.”

[Vane:] “It seems probable that I shall not survive to make the experiment.” (SP, Ch. 4)

The additional information does not affect the cultural familiarity of the allusion. However, readers can probably now deduce that a) Vane is quoting; b) Vane is reminding Wimsey that they should return to trying to prove her inno-

cence; c) Wimsey's identification of Vane's quote creates a connection between them. Even though the allusion is unfamiliar, in some respects it actually suggests a fairly coherent interpretation in its text-context, as Vane's quote makes sense on a metaphorical level and is marked as a quotation by quotation marks and its ornate style.

This interpretation, which is based on the text-context or *cotext*, is even similar to the one based on the referent evoked, a passage in *Kai Lung's Golden Hours* by Ernest Bramah (Clarke 2002, 299). Bramah's little-known work parodies the flowery language of an Oriental court. Vane alludes to a passage in which an astrologer first promises the emperor news of riches, but then digresses to extol the metaphorical riches of poetic language. The monarch replies in the words quoted by Vane to bring the astronomer back to "the trivial matter of mere earthly enrichment" (Bramah 1922, Ch. X). This reality check is similar to the way Vane brings up her impending trial where, as matters stand, she is likely to be sentenced to death. Being familiar with Bramah's work undoubtedly enriches the interpretation of Sayers' novel by adding humour to Vane's poetic quotation. However, other central ideas of Vane's remark and the connection the allusion creates between Vane and Wimsey can be deduced even without knowledge of *Kai Lung*.

As demonstrated by this example, readers can sometimes construct a coherent interpretation even for a culturally unfamiliar allusion on the basis of its linguistic and textual characteristics and the surrounding *cotext*. Similar indications are even found in the results of previous reader-response tests (Leppihalme 1997a, Tuominen 2002). Nevertheless, at the moment, there is no theoretical or methodological framework that would explain why some allusions, like the *Kai Lung* example above, can be interpretable even without their referents, while others may be puzzling. The previous focus on **cultural** familiarity and the allusive interpretation seems to have overshadowed the significance of the **textual** properties of allusions: their formal and stylistic features and their *cotextual meaning*, or the meaning they have in their *cotext* without the allusive referent. The present study aims to fill this gap by formulating a method that enables us to describe more closely how both cultural and textual properties affect the interpretation and translation of allusions. The method is then tested in a qualitative case study.

The more specific purposes of this study are to:

- 1) Create a method that allows us to:
 - Describe those cultural and textual properties of allusions that have a significant effect on their interpretation and translation;
 - Determine the different *interpretive possibilities* that different combinations of these properties give rise to; and
 - Estimate how changes in interpretive possibilities affect the reading experience;

- 2) Apply this method in a case study to discover:
- What kinds of interpretive possibilities emerge in the translations studied and how they affect TT readers' experience;
 - Whether ST allusions with particular cultural and textual properties tend to be translated with particular strategies; and
 - Whether particular combinations of ST properties and translation strategies tend to correlate with particular interpretive possibilities in the TT.

The method is developed on the basis of a variety of theories. The broad theoretical background is provided by Mikhail Bakhtin's (1895–1975) views that are the basis of intertextuality, but they are complemented by more specific studies on intertextuality and allusions, involving both literary theory and translation research. The theoretical background is discussed in Chapter 2, which also includes an overview of methods and introduces the materials of the case study. The analysis method is then developed in Chapters 3, 4 and 5, which are followed by the case study, as illustrated by Figure 1 below:

Chapter 2: Theoretical background, methods and materials				
Development of analysis method			Case study	
Chapter 3: Cultural and textual properties of allusions	Chapter 4: Interpretive possibilities	Chapter 5: Translation strategies	Chapter 6: Analysis of target contexts	Chapter 7: Analysis of translated allusions

Figure 1: Organisation of the study

Chapter 3 is concerned with the cultural and textual properties of allusions that affect their interpretation and translation; I establish the more specific categories for each and explain how they are determined. These categories are then employed in Chapter 4 to formulate the framework of interpretive possibilities and discuss its methodological applications. Translational considerations are incorporated into the framework in Chapter 5, where I review existing classifications of strategies for translating allusions and synthesise them into the classification used in this study. The finalised method for studying translated allusions is summarised in Section 5.2.

The next stage is the case study, in which the method developed is applied to the translated allusions in seven Finnish translations of detective novels written by Dorothy L. Sayers (1893–1957) (see Chapter 2 for details). The novels make a fascinating object of study because they partly adhere to the conventions of the traditional detective novel and partly resemble quality fiction. Each novel contains dozens of allusions of varying complexity, expressing stylistic nuances, vivid humour, complex characterisation and serious themes.

The translations analysed date from the 1940s and the 1980s, two very different periods in Finnish history, which necessitates an analysis of the socio-cultural target contexts. This part of the study relies on established methods outlined in Chapter 2. The results of the analysis of the target contexts, discussed in Chapter 6, thus also contribute to what we know of the history of literary translation and of detective fiction in Finland.

The analysis of translated allusions in Chapter 7 primarily makes use of the method developed in this study, examining how the different translators dealt with different kinds of ST allusions and how this affected the interpretive possibilities of TT readers. The results are also related to the socio-cultural contexts to determine to what extent differences among the translations may reflect changes in, for example, literary translators' working conditions and the status of detective fiction.

Methodologically speaking, the present study introduces a new framework for analysing translated allusions. Studying connections between translation strategies and the textual properties of ST allusions may reveal consistent correlations between the two, in which case these properties of ST allusions deserve more attention in future studies as potential explanations for translators' decisions. Examining translated allusions in terms of the different interpretive possibilities describes TT readers' interpretive experience more thoroughly than the traditional focus on the allusive interpretation and on the culture bump, and the results may indicate that the broader range of interpretive possibilities deserves more attention in future research and in the practice of translation.

2 Theoretical background, methods and material

This study consists of two main parts, as pointed out in the Introduction: the development of a method for analysing the role of cultural and textual properties in the translation and interpretation of allusions, and the application of this method in a case study. This division is also reflected in the organisation of the present chapter. Firstly, Section 2.1 covers the theoretical background of the method developed in this study. Secondly, Section 2.2 introduces the source texts of the case study and the method for mapping the socio-cultural contexts of the translations.

The present study combines two methods: one to be developed and one that is already well-established in research on the history of translation. Fitting the two methods into one study turned out to be fairly unproblematic, as the methods are both descriptive and function on two distinct but complementary levels. The new method is mainly concerned with the cultural and textual properties of individual allusions, whereas the method for studying the socio-cultural contexts deals with larger issues such as target readers' expectations concerning translations or translators' working conditions. What methodological dilemmas emerged concern each method separately and are also discussed separately. The caveats of the new method are summarised later, in Section 5.2; those related to describing the socio-cultural context are outlined in this chapter, in Section 2.2.4, and specified in Chapter 6.

Before I go into the methods and material in more detail, a summary of basic terminology is in order. *Allusion* (uncountable) refers to a particular type of reference, "a manner of signifying" (Perri 1978, 295). *An allusion* (countable) means an individual instance of alluding, an implicit reference to a particular text. An allusion occurs in an *alluding text*, and it evokes a *referent* beyond the alluding text itself (Ben-Porat 1976). The referent can be a specific passage or a fictional or real-life character. In some cases, it is useful to distinguish the specific referent from the *referent text*, i.e. the entire text in which the referent originally appeared. For example, the *Kai Lung* allusion discussed in the Introduction has as its referent the passage *however entrancing it is to wander*, but its referent text is *Kai Lung's Golden Hours* in its entirety. The term 'referent text' is a coinage that

I prefer to previous alternatives as it is transparent and makes the connection between the referent and its larger cotext more explicit.¹

The interaction between the allusion and its referent gives rise to the *allusive interpretation*. However, the allusion already has a meaning in its cotext even without the referent (e.g. Ben-Porat 1976, 114–115; Perri 1978, 295, 300–301). This *cotextual meaning* is worked out on the basis of language skills and general knowledge; a more specific definition is developed in Chapter 3 below.

Both the allusion and its referent are embedded in a *cotext*, “the textual environment of a linguistic item” (Hatim and Mason 1990, 240). In this study, cotext is mainly delimited to the immediate textual surroundings of a particular passage: the nearest words and sentences or the preceding and following paragraph. This textual environment is sometimes also referred to as ‘context’ (see, e.g., Delisle *et al.* [eds.] 1999, 129), but in the present study, the term *context* is reserved for the socio-cultural background anchored in a particular time and place, such as Finland in the 1940s.

The concept of reader is employed in two different senses. In general discussions about the definition, interpretation and translation of allusions, the forms *a/the reader* or *readers* refer to an abstract agent, to ‘any reader’. The more specific examples of allusions in Sayers’ works and their translations, in contrast, are considered from the perspective of a particular readership in a certain socio-cultural context, usually the Finland of the 1940s or the 1980s. As this is not a reader-response study, these two target readerships are not a group of actual individuals but a construct based on information about the contemporary educational system and expectations concerning particular kinds of texts, etc., discussed in more detail in Chapter 6. On the basis of the nature of the ST allusions, considered in Section 2.2.2, readers are further assumed to have at least some literary background and some ability to understand implicit meanings.

After these clarifications, I proceed with an overview of the theoretical background, methods and material, starting with the concept of allusion.

2.1 Allusions as foreign discourse

The foundation of the method developed in the present study can be traced back to Mikhail Mikhailovich Bakhtin (1895–1975), a Russian philosopher and literary theorist. Bakhtin’s views are commonly acknowledged as the basis of the concept of intertextuality, which was introduced by Julia Kristeva in her essay on Bakhtin

¹ Previous terms include the ‘source’ or ‘source text’ (Perri 1978, Conte 1986), which would be confusing in a study of translated allusions. ‘Evoked text’ (Ben-Porat 1976, Leppihalme 1997a) would be transparent but has not become widely used. The fairly common ‘intertext’ of intertextual theories (e.g. Riffaterre 1990) is somewhat ambiguous, and Taranovsky’s ‘subtext’ (1976) is often better known in the broader sense of denoting any hidden meaning (cf. Tammi 1991, 316).

titled “Word, Dialogue, and Novel” (first published 1969, English translation 1980). However, previous research has largely missed the link between the more specific concepts of allusion and of Bakhtin’s “someone else’s words” that are inserted into another text for a particular effect (Bakhtin 1934–5, 339).

Bakhtin’s thinking is based on the notion of *dialogue* between what is ‘own’ and what is ‘foreign’. Human consciousness and all human actions take part in an on-going dialogue between self and others; as a matter of fact, self can only be defined in relation to others (Bakhtin 1984, 40; Lähteenmäki 2001, 110–113). Language and texts in general are dialogic, but the principle of dialogue also applies in a more limited sense to the interpretation of individual texts or passages in a particular context. Consequently, foreignness is both a property of language and texts in general and a more specific characteristic of individual passages.

These two aspects of foreignness are discussed below, mainly on the basis of Bakhtin’s essay “Discourse and the Novel” (1934–5) and *Problems of Dostoevsky’s Poetics* (1929, revised edition 1963; English translation of the revised edition 1984). However, Bakhtin developed his views in discussions with other scholars who are today known as the Bakhtin Circle (Brandist 2002, 9; Shepherd 2004, 11). Of particular interest for the present study is the linguist Valentin Nikolaevich Voloshinov (1895–1936), whose ideas about the dialogic nature of language and of reported speech, explored in *Marxism and the Philosophy of Language* (1929, English translation 1973), are very similar to Bakhtin’s and are taken into account when relevant.²

Let us first briefly consider foreignness as a property of language and texts in general. According to Bakhtin, all words are oriented both towards previous words and utterances about a particular topic and towards future responses (Bakhtin 1934–5, 279–280), i.e. towards foreign words. No word or utterance can be interpreted on the basis of referential meaning alone since the ‘object’ or referent is “already enveloped - - by the ‘light’ of alien words that have already been spoken about it” (Bakhtin 1934–5, 276; cf. Voloshinov 1973, 118). The writing or reading of any text is thus always a dialogue involving other texts, which, according to Kristeva’s theory of intertextuality, makes any text “a mosaic of quotations; - - the absorption and transformation of another [text]” (Kristeva 1980, 66). Any text is filled with anonymous intertextual echoes (“From Work to Text”, Barthes 1977, 160).

However, Bakhtin also covers a more specific type of foreignness, the distinct presence of someone else’s words. This phenomenon is discussed in terms of

² *Marxism and the Philosophy of Language* was earlier attributed to Bakhtin, but evidence now points to Voloshinov as the probable author (Brandist 2002, 8–9). The differences between Bakhtin’s and Voloshinov’s views concern language in general and have little bearing on the present study. Both Bakhtin and Voloshinov emphasise the importance of studying language in social interaction rather than as a static system of norms (de Saussure’s *langue*). The main difference is that Voloshinov wishes to dispense with Saussurean linguistics altogether, while Bakhtin thinks it has its uses (Lähteenmäki 2001, 59–61, 173).

Bakhtin's two classifications of discourse in the novel (Bakhtin 1934–5, 342–364; 1984, Ch. 5), with observations on a similar classification of reported speech (Voloshinov 1973, 120–121) included where relevant.

In Bakhtin's view, some passages are not only half foreign but "someone else's words (consciously someone else's)" (1934–5, 339). This phenomenon is variously referred to as "another's word" (Bakhtin 1934–5, 339) and "discourse with an orientation toward someone else's discourse" or "double-voiced discourse" (Bakhtin 1984, 199). The terminological differences are partly due to English translators' solutions: both *word* and *discourse* correspond to the Russian *slovo*, literally 'word' (see glossaries in Hirschkopf and Shepherd [eds.] [1989, 192] and in Bakhtin [2002, 427]). Of these two alternatives, discourse is probably the more appropriate: in Bakhtin's work, *slovo* refers to actual manifestations of language in context, i.e. language-in-use, rather than individual words (Bakhtin 1984, 181; Lähteenmäki 2001, 56). All the terms also reflect the juxtaposition between 'own' and 'foreign', and therefore I discuss the conscious use of someone else's words under the shorter concept *foreign discourse*.

Foreign discourse can take various forms, being "transmitted with various degrees of precision and impartiality" (Bakhtin 1934–5, 339), but it always emerges as a 'voice' that is distinct from that of the surrounding text. The voice of the foreign discourse may be similar to that of the rest of the text, but it may also express very different meanings, intentions, even ideologies and worldviews (Bakhtin 1934–5, 291–292, 342–347; Bakhtin 1984, 193–199; cf. Voloshinov 1973, 119–120).

Foreign discourse is a broader concept than allusion, including, for example, parody and stylisation (Bakhtin 1984, 189). Bakhtin himself focuses on analysing how the discourses or voices of different characters and the narrator interact with each other in the so-called *polyphonic novel* (Bakhtin 1984, 6), which means his concrete examples are of little relevance to the present study. Bakhtin's thinking in general also has a distinctly idealistic note: ideally, the voices brought together by foreign discourse enter into dialogue as equals, as "fully valid" (Bakhtin 1984, 6) and are both changed by their interaction, creating something new (Bakhtin 1934–5, 281–282). In practice, however, the situation may resemble a monologue where one of the voices may be more "authoritative" and try to dominate or "objectify" the other for its own purposes (Bakhtin 1934–5, 342–344; Bakhtin 1982, 186–189).

In spite of these differences, regarding allusions as foreign discourse has relevant implications for defining the concept of allusion and for the interpretation and translation of allusions (Ruokonen 2006a, 335–336). In general, interpreting and translating allusions can be considered dialogic processes; I return to this below. More specifically, allusions, like foreign discourse, can take various forms (at least according to some definitions). Some allusions resemble their referents in a way that makes them stand out and seem 'foreign' in the alluding-text cotext in terms of their cotextual meaning, or their form

and style. Other allusions, in contrast, blend into their cotext and become a 'familiar' part of the alluding text. The different forms of allusions affect readers' chances of identifying and interpreting allusions: for example, the better an allusion fits into its new cotext, the easier it is for the reader to interpret it even without the referent.

Allusions also often bring new, 'foreign' meanings into the alluding text, although not necessarily entire worldviews. Moreover, as in Bakhtin's foreign discourse, sometimes these meanings can be very different from what is already expressed in the alluding text, or, as we saw above in the *Kai Lung* example, the meanings can also be similar to what can be deduced from the alluding-text cotext. Classifications of allusions that resemble Bakhtin's views have actually been proposed by Conte (1986) and Pasco (1994). I return to them in Chapter 4, in connection with the interpretation of allusions.

On the whole, Bakhtin's work suggests valid general principles for the interpretation and translation of allusions, but these principles need to be complemented with more concrete views to facilitate analysis. The other previous theories and research applied in the development of the method can be divided into two main groups with somewhat different emphases. Literary studies on allusions and intertextuality mostly represent text-centred views (Perri 1978, Conte 1986, Pucci 1998 and Riffaterre 1980, 1990), or focus on the intentions of the author (Irwin 2001, 2002). In contrast, the studies on the translation of allusions often discuss the functions of ST allusions from the perspective of TT readers, considering whether ST allusions are familiar to TT readers and how their functions could be conveyed in a meaningful way (Leppihalme 1997a, Nord 1990). In spite of these differences, both literary and translation research include very similar observations about the textual properties of allusions and hold essentially similar views of how allusions function, which are also compatible with Bakhtin's more general principles. Bakhtin's work, literary studies and translation research complement each other and together contribute to a better understanding of how allusions are interpreted and translated. These issues are explored in more detail below, but first I discuss the concept of allusion and clarify some controversial aspects of its definition.

2.1.1 Defining allusion

Bakhtin's observations about foreign discourse draw attention to some characteristics of allusion that seem central to the concept, but are still questioned at times. Researchers have even recently employed different definitions, depending on their aims and material. The disputes mainly concern implicitness and the nature of the allusive referent. The following discussion summarises the controversy and draws attention to those aspects of allusion that are particularly significant to the present study.

Although allusion is commonly defined as an implicit reference in, e.g., dictionaries of literary terms (Morier 1961, Baldick 1990, Hosiaisuoma 2003), the manner of implicitness may be left vague. Yet, as first suggested by Ben-Porat (1976, 109) and Perri (1978, 290–291), implicitness may mean two different things. Allusions with an **implicit form** blend into the alluding text and are not signalled by quotation marks, stylistic markers or other characteristics. However, allusions may also be overtly noticeable in the alluding text, taking, for example, the form of proper names, but still convey **implicit meaning**.

Formal implicitness or covertness is traditionally considered a defining characteristic of allusion (Pucci 1998, 6). More recently, this view has been adopted, for example, in Genette's influential overview of the different types of intertextuality (1982, 8), as well as in some studies of quotations (Nord 1990; Oraić Tolić 1995, 25–26). In contrast, researchers studying allusions usually argue for a more flexible approach. In their view, allusion can in principle “echo” its referent by means of “technical, phonological, or semantic repetition” as long as this echo is sufficient to be recognisable (Perri 1978, 300). Semantic repetition may mean that the allusion takes the implicit form of a modified quotation or a paraphrase, but technical and phonological repetition suggest a closer formal resemblance. Allusions could thus appear as exact quotations or proper names (Ben-Porat 1976, 110) or otherwise “preformed linguistic material” (Leppihalme 1997a, 3), and even manifest a complete source reference (Irwin 2001, 287). Apparently allusion, like Bakhtin's foreign discourse, can be “transmitted with various degrees of precision and impartiality” (Bakhtin 1934–5, 339).

Regardless of whether allusions take implicit or explicit forms, previous studies largely agree that they add something to the alluding text that changes its interpretation (Perri 1978, 295; Pasco 1994, 7). More specifically, allusions “convey often implicit meaning” (Leppihalme 1997a, 3) by means of some attributes of the referent that are not explicated in the alluding text (Perri 1978, 297).

This implicitness of meaning should not be confused with incoherence. An allusion already takes on some meaning in its alluding-text cotext (Ben-Porat 1976, 114–115; Perri 1978, 295) and, as illustrated by the *Kai Lung* example in the Introduction, this cotextual meaning can be intelligible even without the referent. Similarly, the cotextual meaning may hint at some aspects of the allusive interpretation as in the *Kai Lung* example; the reference is allusive as long as knowledge about the referent enhances the interpretation, for example by adding humour.

The extent to which the referent contributes to the allusive interpretation may vary. Literary studies on allusions emphasise that the reader must *activate* elements of the referent text (Ben-Porat 1976, 109) that *modify* the alluding text (Perri 1978, 295). The interpretation process may involve comparing the referent text and the alluding text in their entirety (e.g. Pasco 1994) or shorter, specific passages in the alluding text and the referent text (Ben-Porat 1976, 110). The interpretation can even be based on connotations attached to the referent (Perri

1978, 291), which sometimes become fixed over time, resulting in a *stereotyped* allusion (Leppihalme 1997a, 50–52). However, even stereotyped allusions can suggest implicit meanings, as characters employing such allusions are often considered conventional and unimaginative (Leppihalme 1997a, 54).

On the whole, allusion conveys some implicit meaning, although not always to such an extent as Bakhtin's foreign discourse. Allusions may affect the interpretation of the entire alluding text, and perhaps add an entire new "worldview" into it, but they may also concern only individual passages. Nevertheless, in either case the interpretation process can be described as a Bakhtinian dialogue between the allusion and the referent, or between the alluding text and the referent text.

Bakhtin's foreign discourse also has some bearing on the nature of the allusive referent. Foreign discourse is "consciously" someone else's (Bakhtin 1934–5, 339), which means that readers are expected to be 'conscious' of its foreignness and to interpret it differently from the author's 'own' discourse. This further suggests readers are assumed to be able to recognise foreign discourse in order for it to fulfil its function, and this assumed recognisability is pertinent to defining allusion.

Literary research into allusions still often focuses on references in and to canonised fiction and literary tradition (for an exception, see Magedanz 2006). However, in principle, allusions function in a very similar manner regardless of whether they evoke literary texts, slogans, operas, paintings, real-life characters or even customs, all of which have been considered possible referents in at least some studies on allusions (see, e.g., Wilss 1989, 93–97; Kaskenviita 1991, 77; Voituriez 1991, 162; Leppihalme 1997a, 9). The range of accepted referents reflects researchers' theoretical backgrounds and aims. As researchers studying the translation of allusions emphasise the cultural nature of allusion, they often expand the range of potential referents to various kinds of written and non-written texts occurring within a culture.

Apparently, in principle, almost anything can be alluded to. In spite of this variety, there is one characteristic that all referents of allusions share, although it is not always explicated in definitions. As the interpretation of an allusion depends on readers' familiarity with the referent, the alluding author "*assumes* an established literary tradition, *a body of common knowledge* with an audience sharing that tradition" (Cuddon 1979; my italics). In practice, the author may misjudge the extent of readers' knowledge, or even deliberately employ allusions recognisable only to a select few; however, an allusion still entails the assumption that there is a referent beyond the alluding text that at least some readers can recover. In other words, the referents of allusions belong to a body of *assumed shared knowledge* (cf. Kaskenviita 1991, 77).³

The salient characteristics of allusion can now be summarised as follows:

³ This expression is adapted from Kaskenviita's description (1991, 77), which includes the phrase 'assumed common knowledge' (*oletettu yhteinen tieto*). I have replaced 'common' with 'shared' since 'common knowledge' would sound too generic.

- 1) Allusion is a reference conveying **implicit meaning** by means of activating its referent text or a part of it (a more specific referent or connotations).
- 2) Allusion may take an implicit or explicit form, but it must bear a sufficient **resemblance** to its referent so as to be recognisable.
- 3) The referent belongs to **assumed shared knowledge**, which is presumably familiar to the author and at least some of his/her readers.

More succinctly, **allusion is an implicit reference resembling an external referent that belongs to assumed shared knowledge**. Allusion can thus be considered a specific form of Bakhtin's foreign discourse or of intertextuality (if 'text' is understood in a broader sense): an intertextual reference conveying implicit meaning by means of a specific, presumably familiar referent.

This working definition covers a wider range of references than traditionally considered allusive. It also leads to some overlap between allusion and the related concepts of quotation and culture-specific items that needs to be addressed.

Firstly, under the definition, allusion can take the form of an exact quotation. Moreover, recent studies on quotations are not limited to word-for-word citations but also analyse modified quotations, proper names, paraphrases, musical and pictorial quotations; even cultural beliefs and tangible objects can apparently be 'quoted' (Oraić Tolić 1995, 39–44; Gutenberg and Poole 2001, 32–33). Quite often such quotations also activate their referents in a similar way to allusions.

Secondly, as referents of allusions can be found in texts of written and non-written sign systems, allusions are close to *culture-specific items*, or "words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another" (Florin 1993, 123).⁴ Examples analysed as culture-specific items include common nouns such as *kosher*, which are not usually considered allusive, but also real people and historical events, which could well be referents of allusions. Like allusions, culture-specific items convey implicit connotations (Aixelá 1996, 57–58) and can be used for stylistic effect and characterisation (Bödeker and Freese 1987, 139). Culture-specific items may have fairly stable connotations regardless of context, but, as observed above, allusions may also rely on connotations or become stereotyped. Kosunen and Väisänen actually consider "culture-bound terms" as a form of allusion (2001, under the entry for "alluutio"; my translation).⁵ Gambier (2001, 230, 232–233) discusses examples of allusions that could also be classified as culture-specific items.

⁴ The term 'culture-specific item' is from Aixelá (1996). The various parallel terms include 'cultural word' (Newmark 1988, 119), 'cultural reference' (Mailhac 1996), 'realia' (Florin 1993) and 'culture-bound term' or 'cultureme' (Katan 2009, 71), but I find Aixelá's choice the most neutral and transparent.

⁵ Kosunen and Väisänen's terminology is based on *Translation Terminology* by Delisle *et al.* (eds.) (1999), but this earlier work includes no definition of allusion although examples identified as allusions are given under the entry for intertextuality (p. 148).

On the whole, it seems that the overlap between the three concepts of allusion, quotation and culture-specific item is more of a question of delimitation (keeping the material manageable) than of definition (establishing essential differences between the concepts). I return to the question of delimitation below in connection with the case study (Section 2.2.1). However, in principle, I do not find the overlap problematic: what is important is to analyse a phenomenon that is relevant to interpretation and translation and to cover its different aspects as extensively as possible. In my view, that phenomenon, as defined above, is closest to allusion; some researchers might approach it in terms of quotation or culture-specific item, but this is beside the point as long as the relevance of the phenomenon itself is acknowledged.

The main advantage of the more flexible definition proposed above is that it covers a wide variety of different kinds of allusions and raises interesting questions, such as:

- If different allusions convey a different amount of implicit meaning, how does this affect their interpretation and translation? What if an allusion already appears coherent in its cotext even without the referent?
- How do the different forms of allusion, from a clearly marked exact quotation to a paraphrase virtually indistinguishable from its cotext, affect the translation and interpretation of allusions?
- As the familiarity of the referent can only be assumed, is there a way to assess the familiarity of an allusion to a particular readership? How does this cultural familiarity affect the translation and interpretation of allusions?

To find answers to these questions, we must start by looking at how allusions are interpreted.

2.1.2 Interpretation process: a dialogue with limits

According to Bakhtin, each instance of interpreting an utterance or a text is a dialogue that involves the speaker and the hearer (or the author and the reader) in particular contexts (Bakhtin 1934–5, 282). The outcome is a dialogic mixture of the ‘voices’ of the author and the (TT) reader, and, in the case of translations, of the translator (Pinti 1995, 113; Klungervik Greenall 2006, 70–71; see also Pekkanen 2006, 91, 93). Ideally, the dialogue is a learning process, an exchange of ideas that changes both participants (Bakhtin 1934–5, 281–282). On a large scale, the dialogue is endless, “unfinalisable” (Bakhtin 1984, 252): each utterance provokes a new response.

In the Bakhtinian dialogue, the author and the reader are placed on an equal footing. The reader becomes a re-creator or even a co-creator who “participate[s] equally in the creation of the represented world in the text” (Bakhtin 1937–8, 253). This is in stark contrast to author-centred views apparent even in recent literary

studies of allusions, which emphasise the significance of authorial intentions in determining the meaning of an allusion (Pucci 1998, 45; Irwin 2001, 290 ff.).

On the other hand, Bakhtin also refuses to dispense with the author altogether, unlike some theories of intertextuality (see notably "The Death of the Author", Barthes 1977, 142–148). Although the author is not physically present, the reader constructs an image of the author to which s/he relates (Oittinen 2000, 24–25). The reader even has an ethical obligation to strive to understand the author's views and intentions (Oittinen 2000, 31–32). However, the reader's image of the author and of his/her intentions is a construct based on biographies and other material, and as such, it is "truthful and profound" to a varying degree (Bakhtin 1937–8, 257). Hence, in the present study, the word 'author' is used to denote the producer of a literary work, but I do not subscribe to the view that literary texts should be interpreted solely on the basis of authorial intentions.

As the author becomes an image constructed on the basis of texts and, in a sense, a compilation of texts (cf. Kristeva 1980, 65–66), the emphasis necessarily shifts to the reader and his/her context. The reader needs to understand the text actively, in terms of his/her own context and experience (Bakhtin 1934–5, 282; Oittinen 2000, 20). Differences in individual readers' contexts inevitably lead to different interpretations, but this does not mean that interpretive dialogue would be essentially subjective. There is a degree of uniqueness involved (Oittinen 2000, 30; Lähteenmäki 2001, 177), but interpretations are still constructed in a dialogue with the reader's context and the text, and thus circumscribed by them. Readers are never completely free to interpret the text, in contrast to what is suggested by some general theories of intertextuality (see notably "From Work to Text", Barthes 1977, 157).

The notion of context is also central to investigating a readership's possibilities of interpreting a text. If actual readers in a historical context are no longer available for reader-response tests, the researcher needs to analyse those aspects of the context that are relevant to the study and to consider how they were likely to limit readers' interpretations. In the present study, for example, I take into account Finnish readers' probable educational background and knowledge about the source culture in the 1940s and the 1980s.

Another important part of the reader's context are "alien words about the same object, the same theme" (Bakhtin 1934–5, 276), i.e. other texts. Readers have experience of different texts, which contributes to different interpretations.

One significant aspect of how other texts influence the interpretation process is the way readers classify texts and attach expectations to particular classes of texts. Readers may, for example, expect certain qualities of translations or of detective fiction. I return to this issue below in connection with the case study (Sections 2.2.3 and 2.2.4).

With regard to allusions, the most significant texts influencing their interpretation (apart from the alluding text itself) are referent texts. The reader's context determines which referent texts are available or widely known; an allusion cannot be interpreted in relation to its referent unless the referent is culturally familiar.

If the referent is available and identified by the reader, the interpretation of the allusion can be described as a dialogue that the reader conducts between the alluding text and the referent (Ruokonen 2006a, 335–336). In Bakhtin's terms, the alluding text becomes a "dialogising background" into which the allusion is inserted as "someone else's words". The allusion is already changed by its new cotext:

[T]he speech of another, once enclosed in a context, is – no matter how accurately transmitted – always subject to certain semantic changes. The context embracing another's word is responsible for its dialogizing background, whose influence can be very great. Given the appropriate methods for framing, one may bring about fundamental changes even in another's utterance accurately quoted (Bakhtin 1934–5, 340).

In a similar vein, literary studies point out that even the 'same' allusion, if inserted into different cotexts, may draw attention to different aspects of the referent (Pasco 1994, 33; cf. Perri 1978, 291–292). As an allusion activates its referent or even the entire referent text, negotiating the meaning of an allusion can be quite a complex dialogue and give rise to a variety of functions.

On the other hand, as a dialogue, the interpretation of allusions is more restricted than Bakhtin's concept. Bakhtinian dialogue involves worldviews and ideologies, and ideally changes both participants. In contrast, the allusive dialogue sometimes only encompasses different meanings or functions, those of the allusion in its alluding-text cotext and of the referent and its cotext. It is not always necessary to juxtapose the alluding text and the referent text in their entirety (Ben-Porat 1976, 110). Moreover, allusions are usually brief references to a variety of texts, which means the reader is more likely to consider the referent texts in terms of their significance for the alluding text. It is rarer for the allusive dialogue to modify the reader's understanding of the referent text, although this is possible (Perri 1978, 296).

The allusive dialogue is limited in another sense as well: whereas the Bakhtinian dialogue is perceived as an endless process, the interpretation of an allusion is more finite. The meanings of the allusion in its alluding-text cotext and of the referent in its cotext are merged into a new, unified image that is relevant to the alluding-text cotext (Conte 1986, 55; Pasco 1994, 13–14). This interpretation may further need to be coherent or consistent with the emerging interpretation of the work as a whole (Pasco 1994, 12; Pucci 1998, 45). However, after such an interpretation has been constructed, the reader usually moves on with the interpretation of the alluding text.

What has been described above is the *allusive interpretation* proper: the ideal situation in which the referent is culturally familiar to the reader. Previous literary research has largely ignored other interpretive possibilities, and even translation research has mainly been concerned with the problems that may arise if the allusive interpretation is not available to TT readers.

However, the principle of a delimited dialogue also applies if the reader cannot identify the referent: then, the dialogue simply focuses on the alluding text itself. The reader processes the form, style and cotextual meaning of the unfamiliar allusion and tries to make sense of the passage in its cotext. If the cotextual meaning appears coherent to the reader on the basis of his/her language skills and general knowledge, the reader may find even an unfamiliar allusion intelligible. Whether the reader realises that the passage was supposed to be allusive depends on the formal and stylistic properties of the allusion, and some of those properties, such as poetic style, may enhance the interpretation even without knowledge about the referent. Of course, if the unfamiliar allusion has an unclear cotextual meaning, the reader may simply encounter a *culture bump* (Leppihalme 1997a, 4), a puzzling unfamiliar allusion.

To summarise, Bakhtin's principle of dialogue helps us to see that the interpretation of allusions is affected by more factors than cultural familiarity. Particularly if the allusion is unfamiliar, its cotextual meaning and style and form deserve more attention than in previous research. This also reveals the potential for more interpretive possibilities than the allusive interpretation and the culture bump. It seems likely that an unfamiliar allusion with a coherent cotextual meaning and no stylistic markers offers a different reading experience than an unfamiliar allusion that is coherent but stylistically marked. A systematic method for studying the different interpretive possibilities is obviously called for. Such a method also needs to take into account the role of translators' decisions, which brings us to translatorial considerations outlined in the following section.

2.1.3 Translating allusions: strategies, causes and correlations

Previous research on the translation of allusions has mainly been concerned with analysing the strategies employed in individual translations and estimating their successfulness, either by means of reader-response tests or, more commonly, in terms of whether the translations convey the functions of the ST allusions. The overview of previous research in the present section outlines strategies available to the translator, factors affecting the choice of translation strategy and TT readers' reactions to some strategies.

Translation strategies for allusions have been the most extensively covered by Leppihalme (1994a, 1997a); her classification of possible strategies may even be overly detailed. Two other classifications are also relevant to translating allusions: Nord's procedures for translating quotations (1990) and Gambier's strategies for translating allusions (2001). As these two contributions are less widely

known but include some relevant views, they are discussed and compared to Leppihalme's classification in Chapter 5 below so that I can formulate the revised classification applied in the present study.

According to all three classifications, the translator's basic options are similar. On the one hand, the ST allusion can be *retained* more or less unchanged in SL form, as a literal translation or by means of an existing TL formulation. On the other hand, the ST allusion can be *modified* by means of explication, replacement, or even omission. Probably the most extensive survey of the strategies employed in practice is included in Leppihalme's study (1997a): she analysed 160 allusions in seven Finnish translations, published mostly between 1988 and 1990 (one translation was first published in 1968 and another dated from 1981). In this material, two thirds of the ST allusions were translated by 'least-change' strategies, i.e. retained as such or translated literally by means of the so-called minimum change strategy (*ibid.*, 90, 102). Modifying strategies accounted for one third of the translated allusions; omissions were rare (*ibid.*, 93–94, 101). It will be of interest to see whether the distribution of translation strategies is similar in my material, particularly in the translations of the 1980s.

What kinds of factors influence translators' treatment of ST allusions? In principle, any translation task is a complex decision-making process affected by socio-cultural, material, textual and psychological considerations, and different factors can counteract or reinforce each other's effect (Pym 1998, 144; Chesterman 1998, 213; Brownlie 2003). We could say that translation is a case of dialogic causation: a translator engages in a Bakhtinian dialogue that encompasses the source text, the translator's image of the ST author, the translator's image of the TT reader, and the ST and TT contexts (cf. Oittinen 2000, 19–20, 30–31 and Klungervik Greenall 2006, 72–73). Different factors may have a varying degree of impact on the outcome. One study often cannot cover all possible factors, and demonstrating that a particular factor or a combination of factors is the most probable reason for the choice of a translation strategy is tricky. For example, the distinction between causality and simple correlation is not always clear-cut, as relations of correlation often entail an implication of causality (cf. Chesterman 2000, 18–19). Sometimes it can even be difficult to distinguish cause and effect (Pym 1998, 146–147).

In the present study, the focus is on **correlations** rather than causal relations: as noted in the Introduction, I try to discover whether particular kinds of ST allusions tend to be translated with certain translation strategies and whether this produces particular interpretive possibilities in the TT. On the other hand, as the analysis takes the form of a case study, it is important to strive for as complete an understanding of the translations as possible, which calls for a broader perspective that takes other possible factors into account. The findings concerning the translations are therefore related to the contexts in which the translations were produced, although showing that possible connections are causal in nature is beyond the scope of this study.

In principle, causes for translatorial decisions can be searched for among cognitive, socio-cultural and textual factors (cf. notably Chesterman 2000, 20; Brownlie 2003, 115ff.). **Cognitive issues** include the translator's state of mind and thought processes preceding the choice of a strategy (Chesterman 1998, 213; Williams and Chesterman 2002, 54); these are largely beyond analysis as far as historical contexts are concerned.

Socio-cultural factors encompass the larger target-cultural context, its historical, social, literary and ideological aspects, as well as literary translators' status and their working conditions (Pym 1998, 149; Chesterman 2000, 20; Brownlie 2003, 115–120, 125–138). In the present study, they also include the individual translators' backgrounds. General classifications of translational causes often distinguish individual translators' working conditions from the broader socio-cultural context, but the factors are closely connected, and particularly in the present study it makes sense to discuss them together, separately from the properties of ST allusions.

My main interest concerns the source text, which in general typologies of causes has been regarded as one of the 'material or initial causes' (Pym 1998, 149) or as part of the 'translation event' (Chesterman 2000, 20). More specifically, I intend to study the **properties of ST allusions**: their cultural familiarity to TT readers, their cotextual meaning and their stylistic and formal features. Of these, cultural familiarity is actually a socio-cultural factor, as it is the socio-cultural target context that determines whether TT readers can recognise an ST allusion. The other two properties of ST allusions, cotextual meaning and style and form, are of more textual nature, although they are not entirely beyond the influence of context, either; I return to this question in Chapter 3 below.

Of these three properties, the cultural familiarity of allusions has received the most attention in previous studies on the translation of allusions, but there are also scattered observations about the other properties. Studies also consider other textual factors, notably functions of ST allusions.

The **cultural familiarity** of the ST allusion to TT readers is commonly considered a major factor in translating allusions (Nord 1990, 9; Leppihalme 1997a, 80; Gambier 2001, 233). As the functions of allusions often hinge on an experience of recognition, translated allusions should ideally be recognisable to TT readers or otherwise facilitate the reader's creative workout (cf. Nord 1990, 10, 23; Leppihalme 1997a, 33–34, 105). This is relatively easy to achieve if ST allusions evoke referents that are familiar to TT readers, which indicates that culturally familiar ST allusions would tend to be retained in translation. (A translator may also decide to retain an ST allusion *because* s/he estimates it to be familiar to TT readers, but proving such causality is beyond the scope of this study.)

In spite of the supposed importance of cultural familiarity, none of the previous studies propose a method for assessing the cultural familiarity of ST allusions to TT readers other than the often impracticable reader-response tests. Furthermore,

at least in Leppihalme's study, most of the ST allusions were retained even though quite a few of them were likely to be unfamiliar to Finnish TT readers (Leppihalme 1997a, 80–83). This suggests that cultural familiarity is not the only factor involved.

Functions may also contribute to the choice of translation strategy. In Gambier's view, the translator should analyse the role of the ST allusion in the entire text and possibly consider the author's other works as well (2001, 232). Nord (1990) and Leppihalme (1997a) find it important to analyse not only the functions of the ST allusion but also its role in the TT. Their examples often start with a discussion of the function or connotations of the ST allusion and then analyse ways of transferring them into the TT. Even translation researchers who do not explicitly analyse ST allusions in terms of functions often emphasise the importance of conveying their meaning or significance, and their actual examples illustrate what could also be called functions, such as characterising the user of a literary reference (Almazán García 2001, 12–13), connecting the alluding text to a literary tradition (Durot-Boucé 2006, 148), or questioning the unity and status of texts and traditions (Venuti 2006, 29–33).

In the present study, analysing functions of ST allusions is relevant since conveying the functions or deeper meanings of ST allusions in translation was appreciated in both target contexts (see Chapter 6). A checklist of functions to facilitate such an analysis is presented in Chapter 4.

In reality, however, previous analyses of translated allusions tend to emphasise that translations do not always convey the functions of ST allusions (Nord 1990, 23; Leppihalme 1997b; see also the results of reader-response tests discussed below). Particularly if the source text contains a large number of unfamiliar allusions and the translator has no quick and reliable way to identify them (such as a specific reference work), even uncovering the functions of ST allusions may become an overwhelming task. In such cases, other textual factors may take priority, such as ensuring that the unfamiliar allusion at least makes sense in its TT cotext when translated and possibly conveys some connotations by means of stylistic features.

Perhaps because of the underlying functional orientation, previous research has not paid much attention to possible connections between translation strategies and the cotextual meaning, style and form of the ST allusion. Particularly **stylistic and formal features** get short shrift. Nord is the only researcher to explicitly mention them: the form of a quotation (exact or modified) and the presence of a source reference may affect the choice of translation strategy although they are secondary to function (1990, 12–18). Leppihalme does not directly link style and form to particular translation strategies, but she is aware of their significance. Stylistic markers, for example, affect the reader's chances of noticing and recognising an allusion and can also be used to signal an allusion in translation (Leppihalme 1997a, 117–118).

Cotextual meaning has received more attention. Leppihalme does not explicitly argue that it would affect the choice of translation strategies, but she emphasises

the importance of avoiding culture bumps, or TT passages with an incoherent cotextual meaning that evoke unfamiliar referents (1997a, 4, 197). Leppihalme also notes that even an unfamiliar ST allusion can sometimes be translated literally in a satisfactory manner if the cotextual meaning of the ST allusion is more or less coherent, in which case the resulting TT passage is “transparent enough on a metaphorical level” (Leppihalme 1997a, 96) or its cotext “can be thought to offer sufficient clues” (*ibid.*, 91).

Similar observations are made by Almazán García, who accepts a literal translation of an intertextual reference as long as “[t]he interpretation likely to be derived by target-language readers is present in the original text - - and yields sufficient [interpretive] effects at reasonable cost” (Almazán García 2001, 17; the example falls under my definition of allusion). In her view, the cotextual meaning sometimes even suggests functions that are consistent with the larger cotext of the source and/or target texts (*ibid.*, 12–13).

Reactions of TT readers in Leppihalme’s and Tuominen’s reader-response tests also support the idea that unfamiliar ST allusions with a coherent cotextual meaning can be retained in translation.

Leppihalme’s tests were conducted between 1991 and 1992; the respondents were Finnish adults with no academic studies of English (N = 80 in all), as well as students of translation and a few teachers of these students (N = 55) (Leppihalme 1997a, 140–142).

The respondents answered open-ended questions about the meaning of translated allusions in eight to ten excerpts from different novels. The responses indicate that modifying strategies such as replacements did work better than literal strategies in the sense that they were more likely to elicit answers similar to the interpretations of the ST allusions (*ibid.*, 173–174). However, even literal translations of unfamiliar allusions did not necessarily induce puzzlement (*ibid.*, 154–155, 172).

In Tuominen’s study, 18 respondents were asked to read seven excerpts from the Finnish translations of Helen Fielding’s *Bridget Jones* novels (translated by Sari Karhulahti and published in Finnish in 1998 and 2000). In this study, unfamiliar allusions seem to have contributed to some respondents’ negative attitudes towards the texts (Tuominen 2002, 58, 80). However, there were also indications that the respondents could mostly make sense of unfamiliar allusions on the basis of the cotext (*ibid.*, 86). Such interpretations were often even similar to the allusive interpretation (*ibid.*, 65–66, 86).

On the whole, previous research indicates that the cotextual meaning and the style and form of ST allusions may have more bearing on the selection of a translation strategy than previously acknowledged. The impact of cultural familiarity also needs to be taken into account. There is an obvious need for clearer categories of the cultural and textual properties, and for a method that enables us to study their

correlations with translation strategies; previous research suggests this should produce interesting results. This brings us to the material of the present study.

2.2 Case study: allusions in Sayers' novels and their Finnish translations

Dorothy L. Sayers' detective novels featuring the amateur detective Lord Peter Wimsey were selected as the source texts of this study for three reasons. Firstly, the novels contain a large number of allusions that take different forms and express varied and often complex functions. Secondly, although Sayers' novels represent the popular genre of detective fiction, the novels also manifest characteristics more commonly associated with quality fiction. Finally, the novels have been translated into Finnish over a long period of time, from the 1930s to the 1990s, and by different translators.

The individual novels to be studied were chosen on the basis of the distribution of the Finnish translations: three novels had been translated in the 1940s and four in the 1980s. Two of the novels had been translated in both periods. Table 1 below shows the source texts and translations studied, as well as the abbreviations used for them in the present study; full bibliographical information can be found in the references. The synopses of the source texts and descriptions of the main characters are included in Appendix 1.

Table 1: Source texts and translations studied

Source text		1940s' translation		1980s' translation	
WB	<i>Whose Body?</i> (1923)	WB1944	<i>Kuka ja mistä?</i> 'Who and where from?' (1944) By Niilo Lavio	WB1986	<i>Kuka ja mistä?</i> 'Who and where from?' (1986) By Kristiina Rikman
CW	<i>Clouds of Witness</i> (1926)	CW1948	<i>Kuolema keskiyöllä,</i> 'Death at midnight' (1948) By Oiva Talvitie	-	
SP	<i>Strong Poison</i> (1930)	-		SP1984	<i>Myrkkyä,</i> 'Poison' (1984) By Paavo Lehtonen
FRH	<i>The Five Red Herrings</i> (1931)	-		FRH1985	<i>Yksi kuudesta,</i> 'One of the six' (1985) By Hilikka Pekkanen
NT	<i>The Nine Tailors</i> (1934)	NT1948	<i>Kolmesti kuollut,</i> 'Three times dead' (1948) By V. Vankkoja	NT1989	<i>Kuolema kirkkomaalla,</i> 'Death in the churchyard' (1989) By Annika Eräpuro

As shown by Table 1, the timeframes encompass seven translations by different translators (including two retranslations) and two different socio-cultural contexts. It will be of interest to see whether similar correlations among the properties of ST allusions, translation strategies and TT interpretive possibilities emerge in all the translations studied, or whether the translators treated the ST allusions very differently. Possible variation may be connected to the different target contexts or even to individual translators' backgrounds.

The following sections introduce the source texts and ST allusions and outline the method used for analysing the target contexts. I begin with the basic problem of identifying allusions and delimiting the material (Section 2.2.1); this is followed by a characterisation of Sayers as an alluding author (Section 2.2.2). Next, I relate the source texts studied to the broader literary context of the popular genre of traditional detective fiction (Section 2.2.3), which is also relevant to the analysis of the target contexts. The final section, 2.2.4, covers previous research on the target contexts and outlines the method for studying them.

2.2.1 Identifying ST allusions and delimiting the scope of the study

The major factor in deciding whether a passage is an allusion is verifiability (Pucci 1998, 32). There must be enough evidence to determine a specific referent. Based on literary research, evidence can be provided by four main factors: resemblance, the availability of the referent, the relevance of the allusive interpretation and authorial intentions.

Firstly, on the basis of the definition, the potential allusion must bear a sufficient **resemblance** to an external referent. Proper names and exact or slightly modified quotations are mostly easily connected to the probable referent by this criterion alone.

However, sometimes mere resemblance is misleading. As allusions rely on assumed shared knowledge, it is also important to ensure **the availability of the referent** to the author and to at least some of his/her readers (Perri 1978, 300; Pasco 1994, 18–19). For example, even if a modern reader found a passage in Sayers' *Whose Body?* (1923) reminiscent of Salman Rushdie's *Midnight's Children* (1981), it could not be said that Sayers is alluding to *Midnight's Children* because Rushdie's novel was published long after Sayers' death and was unavailable both to her and to her readers in the 1920s. The significance of availability also means that widely known texts of canonised literature are usually more likely referent texts than rarer works.

The definition of allusion also emphasises that an allusion activates its referent, and that the referent adds something to the interpretation of the alluding text or a specific passage within it. This can be an important consideration if there are several possible referents: in such a case, the most likely referent is probably

the one that affects the interpretation in a **relevant** manner so that the allusive interpretation is consistent with the immediate cotext or the entire alluding text.

Further evidence pointing to a particular referent text can also be provided by other passages in the alluding text. If several allusions in a work evoke the same referent text, this text is a likely source of other allusions as well (Pasco 1994, 18). Allusions in the author's other works may serve as similar corroborating evidence (Pucci 1998, 32).

The **author's intentions** have even recently been considered a major factor in defining and interpreting allusions (Irwin 2001, 290–294; Magedanz 2006, 162–163). In practice, however, limiting a study to allusions intended by the author can be problematic. Firstly, the author may have a different view than the researcher of what constitutes an allusion. Sayers, for example, argued that even a formally implicit and very vague echo, “a reminiscent passage” is “*intended* to recall to the reader all the associated passages” (Sayers 1941, 96; original italics). Sayers' allusions would thus be akin to Kristeva's anonymous intertextual echoes; this view is intriguing but an untenable starting point for analysis. Sayers' examples further demonstrate that such associations are so flimsy they can only be verified by virtue of the author's statements, and therefore they do not fall under the definition of allusion employed in this study.

Secondly, what previous researchers have dubbed ‘authorial intentions’ are actually deductions based on textual and documental evidence: the author's works, letters, interviews, biographies, the availability of referents etc. The gap between such evidence and the author's conscious (or unconscious) state of mind at the moment of creation cannot be bridged; the author's intentions can never be fully revealed. Irwin, who argues for the importance of authorial intentions, actually demonstrates that we can only accumulate evidence, such as the author's utterances and information about publication dates, and use it to confirm or reject a potential referent:

Suppose a poet composes a dark and cerebral piece he entitles “Sea Sick,” and suppose a hypothetical reader takes this title to be an allusion to Sartre's existential novel *La nausée*. *The poet claims*, however, that there is no allusion to *La nausée*; he did not intend one. As evidence he offers the fact that *he never read Sartre's novel and never even heard of it at the time he composed “Sea Sick.”* In fact, *La nausée had not yet been translated into English or any other language, and our poet cannot read French* (Irwin 2001, 291; my italics except for the title, *La nausée*).

In the present study, referents are determined on the basis of **textual and documental evidence** that can be verified: resemblance between the allusion and the referent, the availability of the referent to the author and to the original readership, and the compatibility of the emerging allusive interpretation with the cotext of the allusion or with the entire alluding text.

After the formulation of these principles, the next step was identifying ST allusions in practice and delimiting the material if necessary. The process began with a close reading of the source texts. Some allusions were recognised at this stage, and further passages were marked as potential allusions on the basis of features that made them stand out from the cotext (discussed in Section 3.2 below). At this stage, the researcher may need to be “hypersensitive” to possible allusions (a strategy less sensible to the translator; see Leppihalme 1997a, 185).

The results of this reading were then compared with the references identified in Clarke’s *Lord Peter Wimsey Companion* (2002), which provided some additional potential allusions. Clarke’s work was a valuable source for identifying referents although he had understandably missed some references and attributed a few to unlikely referents (see Example 16, *like the hunchback in the story*, in Section 4.1.1 below). In addition, Clarke does not discuss the interpretations of the allusions. Thus, referents proposed by Clarke were verified by checking whether they suggested relevant interpretations. In spite of this rigorous process, some allusions or Sayers’ ‘reminiscent passages’ may still have been missed due to human error. However, the number of allusions discovered is so large that this is unlikely to bias the results. Moreover, possible missed allusions would probably have gone unnoticed by Finnish TT readers and the translators as well, which further reduces their significance for the present study.

Applying the principles of identification outlined above worked out well in a pilot analysis of the allusions in *The Five Red Herrings* and its translation (Ruokonen 2006b). However, as I moved on to the other source texts, it soon became evident that the allusions would amount to over 200 instances per novel, which was impracticable for a qualitative study. Further delimitation was needed. Since the study requires evaluating the cultural familiarity of referents to Finnish readers in the 1940s and the 1980s, I decided to exclude references to ‘texts’ of other sign systems than language, such as *Rolls-Royce* or *Ellis Island*. Estimating the familiarity of such referents would have required reading through a vast corpus of contemporary Finnish newspapers and magazines and might still not have produced very conclusive results. The discarded references mostly relied on fixed connotations and were closer to culture-specific items than allusions. This left me with a corpus of allusions to written texts, fiction and non-fiction, as well as to authors of such texts. I also included allusions to spoken texts, such as famous quotations and songs, as long as they had a sufficiently stable form and their availability in the target culture could be estimated.

Although I did not wish to exclude stereotyped allusions altogether, it was further necessary to reduce the number of ST allusions by leaving out proverbs and fixed formulae that were simply employed at face value. In contrast, proverbs and formulae that are modified or commented on in the alluding text are included because they require the reader to be familiar with the original wording or the attached connotations.

These measures reduced the number of allusions to a manageable 536, ranging from 71 to 148 per source text, as illustrated by Table 2 below.

Table 2: Number of allusions in each source text

ST	Allusions (N)
WB	91
CW	102 + 16 epigraphs = total 118
SP	108
FRH	71
NT	127 + 21 epigraphs = total 148
Total	499 + 37 epigraphs = total 536

Even after this delimitation, the material covers a wide variety of allusions. There are allusions with both explicit and implicit forms, although the latter are rarer. There are also allusions with varied functions, ranging from emphasis and stereotyped usage to complex themes and characterisations. The referents are frequently traditional, such as canonised literature and the Bible, but allusions to other kinds of texts also occur (see Section 7.1.1 for details). The material is more inclusive than in most literary studies but still contains largely 'traditional' allusions, which makes it easier to compare the results with previous research. The following section takes a closer look at the ST allusions and characterises Sayers' use of allusions.

2.2.2 Sayers as an alluder

Dorothy L. Sayers (1893–1957) was a very versatile writer. In addition to 11 detective novels and several short stories, she worked as a successful copywriter, wrote poetry and essays, reviewed hundreds of detective novels and created popular religious dramas. She also published scholarly work on Dante and translated *Divina Commedia* and medieval classics such as *Chanson de Roland*.⁶ Sayers' writing is usually expressive, fresh and witty, although sometimes overly verbose or melodramatic (Brabazon 1981, 191; Kenney 1990, 58, 85).

Alluding was an integral part of Sayers' style. She frequently employed allusions in her letters (see, for example, Reynolds [ed.] 1995, 193, 194, 221). In the

⁶ See Brabazon (1981, 297–301) for a bibliography of Sayers' works and Kenney (1991, 33–42) for a discussion of Sayers' reviews of detective fiction. Sayers reviewed at least 350 detective novels for *The Sunday Times* from 1933 to 1935 (Hone 1979, 78).

manuscripts of her novels, allusions “fit into the fabric of her fiction as easily as descriptions of people and dialogue” (Kenney 1990, 13). At least three Finnish literary translators also find Sayers’ use of allusions exceptional or characteristic (Juva 1993, 78; Pekkanen 2005; Rikman 2005).

Sayers’ allusions reflect the scope of her reading and interests. Frequently evoked referent texts include works widely known or canonised in the source culture, such as the Bible, Shakespeare’s plays and other classics of English literature. However, on the whole referent texts range from contemporary fiction (such as James Joyce) to detective fiction and even to songs and advertisement slogans (see Section 7.1.1 for details).

The functions of Sayers’ allusions vary from straightforward humour and witticisms to the expression of deeper themes. Major issues include social critique targeted at Victorian attitudes towards women and the importance of striving for a relationship based on mutual respect and passion.

Different characters in the novels also allude differently. The most allusions occur in discourse of the detective, Lord Peter Wimsey; the second most frequent alluder is the narrator. Both Wimsey and the narrator also employ creative and stereotyped allusions of varying complexity. Characters with some education or literary background, such as Harriet Vane, also employ creative and humorous allusions (see Example 1, *Kai Lung*, in the Introduction). In contrast, minor characters with little education or no interest in literature may allude only seldom and in a cliché-like manner, as the elderly sexton of a rural parish (NT 1.2), or fail to catch allusions, as a sluggish medical student (see Example 10, *Socrates’ slave*, in Section 3.2.2).

A more detailed overview of the major functions of ST allusions is included in Section 7.1.3 below, but the functions of individual allusions are discussed throughout the study to illustrate the method developed.

The number and range of Sayers’ allusions have probably contributed to her reputation as an “intellectualising” writer (Knight 1980, 124). Even accusations of snobbery have been voiced (see Brabazon 1981, 123–124). Certainly a reader of Sayers’ novels is expected to cope with some complex and obscure allusions, as well as with Latin and French quotations. Sayers emphasised that she did not want to ‘write down’ to the reader, and that full comprehension is not always necessary for enjoying “the spell of poetic speech”; she herself loved “good, rumbling phrases” as a child (Reynolds [ed.] 1997, 190, 196–197; see also Brabazon 1981, 191–193).

All in all, Sayers seems to have written her novels, or at least the allusions in them, for a reader with a wider-than-average literary background. The complexity of Sayers’ allusions suggests that, even in the 1920s and the 1930s, only well-read ST readers with some skills and interest in working out implicit meanings would have been able to enjoy most of the ST allusions. As a consequence, when

reconstructing TT readers' background, it is also relevant to focus on that part of the readership with some education and experience of literary texts.

The absence of research into Sayers' allusions further makes one wonder if even professional and scholarly readers have missed their importance, perhaps dismissing them as "quotations to spout" as Symons (1992, 142) seems to do.⁷ The examples in the present study will illustrate that Sayers' allusions have little in common with random quotes. However, the notion of "quotations to spout" neatly encapsulates the presumed verbosity and snobbery of Sayers' writing that has alienated some of her readers, famously Wilson (1945) and Symons (1992, 122–124), perhaps because they failed to see the significance of her allusions or because they were expecting a more traditional whodunit. The following section, which relates Sayers' novels to the whodunit, shows that Sayers' complex allusions are indeed a major factor that distinguishes her novels from traditional detective fiction.

2.2.3 Whodunits vs. Sayers' novels

As mentioned above in connection with the interpretation process (Section 2.1.2), readers' interpretations are affected by expectations attached to different classes of texts. Such classes are usually referred to as *genres*, and expectations concerning the genre of *traditional, Golden Age detective fiction*, also known as the *whodunit* or the *puzzle novel*, need to be analysed as part of the target contexts.

Genre can be defined as a class or category of texts that are employed in a particular situation for a specific communicative purpose (Swales 1990, 58; Trosborg 1997, 6). The purpose affects structure, content and style, resulting in similarities with other texts of the same class that enable a reader to connect an individual text to that particular genre (Swales 1990, 58; Trosborg 1997, 11; "Key Concepts" in Duff [ed.] 2000, xiii).

Genres are stable in the sense that readers are mostly able to identify a text as a representative of a genre, and use their knowledge about that genre to anticipate characteristics of the text and to structure the interpretation (Culler 1975, 136–137, 147; Swales 1990, 36–37, 53; Duff 2000, 15; cf. Bakhtin 1952–3, 90). This is particularly significant for highly conventionalised genres such as detective fiction (Culler 1975, 148).

In practice, identifying a text as a representative of a genre is not always self-evident. Generic conventions, as well as expectations and values attached to genres, may differ from one culture to another and change over time (Swales 1990, 64; Nord 1997a, 59; Sager 1997, 39). Texts can also be mixtures of several

⁷ Symons complains about quasi-literary detectives "given quotations to spout" (1992, 142). Considering Symons' general dismissive attitude towards Sayers' protagonist (*ibid.*, 123–124), the criticism is probably targeted at Wimsey.

genres (e.g. Fairclough 2003, 66, 69), and individual texts often vary in how typically they represent a genre (Swales 1990, 49–52).

All in all, a genre is perhaps closer to a strategy of reading than a fixed class: a text does not so much *belong* to a genre than *is read as* an example of a genre (Culler 1975, 137; Rabinowitz 1987, 176–178). However, this does not change the fact that readers tend to organise their reading experience on the basis of genres, and that a particular readership may have certain expectations connected to their notions of a typical representative of a genre. This makes it relevant to study the typical features of whodunits and to relate them to the expectations of Finnish readers in the 1940s and the 1980s.

Detective fiction became an acceptable object of study in the 1960s (Pyrhönen 1994, 6), and since then, literary research has acknowledged the fruitfulness of studying, for example, the genre's plot structure and cultural functions (Pyrhönen 1994). Charting previous research into detective fiction beyond Pyrhönen's introduction is not relevant to the purposes of the present study, particularly as there are still practically no studies on allusions in detective fiction (cf. Pyrhönen 1994, 35). Instead, I focus on the typical features of the whodunit and their influence on TT readers' expectations and on the status of the genre.

In a broader literary context, whodunits were and are considered a form of *popular fiction*, which is traditionally thought to be written to appeal to a large readership for the sake of profit (Quinn 1999, 182; Strinati 2004, 10). Popular fiction is further believed to be simple and formulaic, without any lasting value or intellectual challenge (Quinn 1999, 182; Storey 2003, 95–96; Strinati 2004, 12–13). In contrast, *quality fiction*, which is sometimes simply referred to as 'literature' (Shaw 1972, 223; Quinn 1999, 182), is supposed to manifest deliberately developed style and to comment on life in a way that expresses timeless truths or profound individual views (Shaw 1972, 223; Strinati 2004, 11–13). The major problem with this traditional view is the assumption that some literary works are intrinsically superior to others. In reality, the value and status of a work are determined by the actions of various agents in a socio-cultural context and are subject to change (Storey 2003, 92–94, 104–105; for applications in Translation Studies, see notably Lefevere 1992).

Although the division between popular and quality fiction is more questionable than traditionally believed, the two concepts are relevant to the present study because they reflect evaluations manifested in the target contexts that may have influenced the translation and reception of detective fiction. If whodunits, as a popular genre, are considered simple and trivial, they may also be thought to require less time and effort to translate, which may affect the translation fee, the deadline and even the translator's attitude towards the task. Hence, the terms 'popular fiction' and 'quality fiction' are employed in the present study to draw attention to cultural judgments of value that affect the status of detective fiction, to be studied in Chapter 6.

Traditional detective fiction or whodunits are mostly associated with English or British detective novels written in the 1920s and 1930s. This so-called Golden Age of detective fiction begins with Agatha Christie's *The Mysterious Affair at Styles* (1920) and ends with Sayers' *Busman's Honeymoon* (1937). However, some authors, notably Agatha Christie (1890–1976), continued to write novels based on the Golden Age formula long after the 1930s, and some of its characteristics can be found even in modern crime novels, such as those written by P.D. James.

Since those early days, whodunits have become a sub-genre of crime fiction, along with other sub-genres such as hard-boiled detective fiction and the spy novel. However, the distinction between a genre and sub-genre is debatable (Duff 2000, 17), and it is not central to the present study; therefore, whodunits are referred to as a genre unless a more specific distinction is relevant.

Traditional detective novel was supposed to adhere to specific 'rules', compiled, for example, by the whodunit authors Van Dine (1928) and Knox (1929). Perhaps because of these rules, the typical features of the whodunit have remained fairly constant, although, as observed by Arvas (2009, 24–25), they leave room for a variety of detectives and investigation methods. The following description of the typical features of the genre incorporates both early views and more recent approaches. The early views are well summarised by Haycraft (1941) and by Sayers herself; her introduction to *Great Short Stories of Detection* (1928) is still considered a major work of early criticism and frequently quoted, for example, by Pyrhönen (1994). Of the more recent views, Symons' history of detective fiction (1992) includes a valid introduction into whodunits (in spite of his bias against Sayers), but Pyrhönen (1994) and Rzepka (2005) also make relevant contributions. Complemented with some other studies, these views provide the point of comparison to which Finnish readers' expectations are later related.

Like the more general category of crime fiction, the traditional detective novel features a crime, usually a murder (Haycraft 1941, 234; Symons 1992, 115–116). The focus is on solving the mystery of the murder; hence the parallel terms *whodunit* and *puzzle novel*. The novel follows the pursuits of a detective, who is often an amateur like Lord Peter Wimsey, but the reader is invited to engage in the analytical exercise of trying to solve the murder before the detective does (Rzepka 2005, 10–11).

The importance of the puzzle aspect has two consequences. Firstly, to enable the reader to attempt to solve the puzzle, Golden Age novelists developed the principle of *fair play*: the reader should be given the same clues as the detective, the murder method should be practically and scientifically valid, and the murderer should belong to a closed circle of suspects and have a plausible motive (Haycraft 1941, 226, 247, 251–252; see also Culler 1975, 148). In practice, however, readers expect the mystery to be so elaborate that they cannot solve it entirely (Sayers 1928, 77; cf. Rzepka 2005, 30).

Secondly, the analytical puzzle takes precedence over literary qualities, which is connected to the division between popular and quality fiction. Unlike in quality fiction, the reader of a whodunit should not be 'distracted' by stylistic experimentation, thematic complexity or realistic portrayal of society, characters and relationships (Haycraft 1941, 242–248; Symons 1992, 117–119). Such elements in a detective novel would make it either a bad detective novel or a bad novel (cf. Sayers 1928, 102, 109).

As a result, the style of a whodunit is often conventional and matter-of-fact, although it can be enlivened by brisk dialogue and humour. Typical examples include the works of Agatha Christie (Knight 1980, 121–123; Symons 1992, 119, 121), as well as those of John Dickson Carr and Ellery Queen (Symons 1992, 136–137).

Traditional detective novels also depict an idealised community: some "semblance of reality" is required, but milieus that are "too drab or commonplace or sordid" are avoided (Haycraft 1941, 242; original italics). Social causes or consequences of crime are not addressed; the problems of interwar British society, including strikes, unemployment and 'surplus women' are either absent or implicit (Symons 1992, 117–118; Lewis 1994, 48, 57–58). Unsurprisingly, traditional detective novels have been described as escapist tales of reassurance that uphold the values of the community (Sayers 1941, 152; Symons 1992, 117–119; Pyrhönen 1994, 52).

Whodunit characters are often stereotypes with some eccentric or comical traits but without complexity or deeper feelings: "[a] too violent emotion flung into the glittering mechanism of the detective-story" would shatter the illusion of the puzzle (Sayers 1928, 102). For example, the love interest is mostly limited to minor characters and considered only in terms of its significance for the process of detection. Uniting the lovers may also provide a conventional closure that symbolises the healing of the community (Knight 1980, 116).

To Golden Age novelists and critics, the focus on the puzzle made detective fiction intelligent entertainment, superior to the cheap thrills of sensational fiction (Pyrhönen 1994, 15). However, the rigid conventions of the genre could also foster predictability and staleness, and the genre began to change as early as the 1930s, manifesting, for example, more rounded characters (Haycraft 1941, 121, 135; Rzepka 2005, 155). Lasting popularity seems to have been achieved mainly by authors who defied or modified the conventions of the genre (cf. Rzepka 2005, 3). For example, Agatha Christie bent the rules of fair play by employing a first-person narrator who turned out to be the murderer (*The Murder of Roger Ackroyd*, 1926), and Sayers began to focus less on the puzzle and more on serious themes and character development. Nevertheless, whodunits are typically regarded as entertaining puzzles with little deeper meaning. It remains to be seen whether Finnish readers in the 1940s and the 1980s had similar expectations.

Sayers herself was thoroughly familiar with the conventions of the whodunit. Early in her career, Sayers compared the detective story to an “analytical exercise” (1928, 101). Even later in the 1930s, she acknowledged the importance of constructing a complex but fair puzzle (Kenney 1990, 35). She usually began writing her novels by working out the murder method and then created the plot and characters around it, “rather like laying a mosaic” (Reynolds 1993, 229; the quote is from Sayers’ letter from 1925, printed in Reynolds [ed.] 1995, 241). Sayers’ novels also feature traditional Golden Age devices, such as mixed identities (WB), ciphers (NT), timetables (FRH), and murder methods verging on the incredible (NT and SP). Some novels include systematic lists of motives and alibis that facilitate the reader’s intellectual workout (WB 5, SP 5). The solutions are mostly logical and realistic, and their ingeniousness is acknowledged even by the otherwise critical Symons (1992, 122–123).

Sayers’ novels can undoubtedly be read as clever whodunits, but they also incorporate features more commonly associated with quality fiction. Particularly later in her career, Sayers came to emphasise that detective novels should meet the standards of a ‘real’ novel (Sayers 1937, 208–209; Kenney 1990, 35–6). She praised 19th century precursors of the detective novel, such as Wilkie Collins, who are “interested in the social background, in manners and morals, in the depiction and interplay of character”, and “offer some kind of ‘criticism of life’” (Sayers in her 1936 introduction to *Tales of Detection*, quoted in Kenney 1990, 31).

Several aspects of Sayers’ novels indeed offer such “criticism of life”. In contrast to the traditional puzzle novel, Sayers’ works are firmly anchored in the reality of the 1920s and the 1930s, as shown by the extensive analyses by Lewis (1994) and McGregor (2000).

All in all, Sayers may well have “held up a broader mirror to interwar British society than did most of her Golden Age counterparts” (Rzepka 2005, 165). Her novels depict a variety of social and regional milieus, from aristocrats’ luxurious townhouses and avant-garde artists’ joints to middle-class boarding houses and rural villages. The cast is primarily upper-class and upper-middle-class, but features characters from all walks of life, from languid aristocrats and their formal servants to disgruntled Yorkshire farmers and Socialist railway porters. Different characters also have stylistically distinct and genuine voices; in addition to allusions, this variation is one of the main characteristics of Sayers’ style.

Sayers’ portrayal of society is also humorous and critical rather than nostalgic (Kenney 1990, 79). Women’s struggle to find meaningful employment and escape the influence of lingering Victorian values is reflected in the characters of Harriet Vane, Wimsey’s sister Mary and his co-detective Miss Climpson (CW, SP). The novels also draw attention to the fallibility of the legal system (CW, SP) and to the risks of exaggerated faith in modern science (WB).

Thematically, the novels studied address issues ranging from combining artistic craftsmanship with making a living (SP, FRH) to the nature of God and faith

(NT). Recurring themes include the protagonist's struggle to reconcile the values of his aristocratic background with the realities of detective work (WB, NT) and the quest for a fulfilling relationship. The novels show that relationships based on overwhelming passion, romantic worship or cold calculation are all problematic and even destructive (WB, CW, FRH); the solution is to strive for a combination of passion and mutual respect, where neither party is subject to the other or burdened by a debt of gratitude (SP, FRH).

Such literary qualities become pronounced in Sayers' work in the 1930s, for example, in *Strong Poison* and *The Nine Tailors*, but traces of them are present even in her earlier novels. Even in the most puzzle-like of Sayers' novels, the reader is 'distracted' in several ways: to adopt a description of Wimsey's view of the world, the novels are "an entertaining labyrinth of side-issues" (CW 4). In Sayers' novels, the 'entertaining side-issues' include allusions expressing witty humour, elaborate style, complex characterisation and serious themes. Sayers' fiercest critics may regard all this as "an enormous amount of padding" (Symons 1992, 123) that is only suited to be skipped (Wilson 1945, 392), but it undeniably adds a dimension to Sayers' novels that distinguishes them from the average puzzle novel. This makes it relevant to consider how TT readers might have responded to such a mixture of popular and quality fiction.

2.2.4 Overview of studying the target contexts

'Context' is a broad concept that can cover both very concrete phenomena such as translation fees and more elusive issues like readers' expectations. Analysing all aspects of a context is hardly possible, which means that after the researcher has established a rough idea of the context, s/he needs to select for more specific analysis those aspects that seem the most relevant to the material. In the present study, the outlines of the target contexts, including, for example, major historical developments, readers' educational background and language skills, are reconstructed on the basis of previous research. The aspects selected for a more detailed study, which requires complementing existing research with original analysis of contemporary documents, are:

- The status of detective fiction, particularly the traditional whodunit, in each target context and TT readers' expectations concerning the genre;
- The state of literary translation: translators' working conditions, TT readers' expectations of translations and impressions of translation quality.

This section draws attention to relevant previous research and outlines the method for analysing these aspects of the target contexts. More detailed descriptions of the contemporary documents analysed follow in Chapter 6.

The history of detective fiction in Finland (both original and translated) on the whole remains scantily researched. The 1940s are fairly well covered by previous research: the status of detective fiction and TT readers' expectations con-

cerning whodunits can mainly be charted on the basis of a survey by Kukkola (1980), and the studies by Eskola (2004), Laakkonen (2006) and Arvas (2009). No corresponding overviews about detective fiction in the 1980s exist, which means that the status of the genre and readers' expectations will have to be worked out on the basis of brief observations in related previous studies (e.g. Jokinen 1987) and an analysis of non-scholarly articles and reviews. It also needs to be taken into account that by the 1980s the traditional whodunit had become a sub-genre within the broader field of crime fiction. A comprehensive survey of crime/detective fiction in the Finland of the 1980s is beyond my scope, but the present study nevertheless includes perhaps the first overview of the topic, which should be relevant to further research.

The history of literary translation in Finland has received more scholarly attention. The first extensive history, *Suomennoskirjallisuuden historia I-II*, was published in 2007 (Riikonen *et al.* [eds.] 2007a, 2007b). Other systematic efforts include Outi Paloposki's work on the early Finnish translations of the 19th century (see, for example, Paloposki and Oittinen 2000, Paloposki 2007). Of particular interest for the present study is Urpo Kovala's (1992) work on the translations of Anglo-American fiction in the late 19th and the early 20th century. Otherwise, research mainly consists of articles and master's theses dealing with different periods, genres or individual works, as shown by the Finnish bibliography of existing research.⁸ Useful surveys and observations are also included in literary histories (e.g., Lassila [ed.] 1999), in studies on the publishing industry (e.g., Brunila and Uusitalo 1989, Turunen 2003) and in histories of publishing companies (e.g., *Tammen neljännesvuosisata* 1968).

For the purposes of the present study, previous research on the history of literary translation is still scattered. Describing translators' working conditions in the 1940s and the 1980s requires stitching together a variety of previous studies and necessitates a perhaps heavier reliance on master's theses than desirable. Particularly material about the 1940s is scarce, but fortunately there are some indications of translators' working conditions in general and about the individual translators' backgrounds. The conditions for studying the 1980s are more favourable, as previous research can be complemented with an original analysis of non-scholarly articles and fee surveys published, for example, in *Kääntäjä*, a professional journal for Finnish translators. I also interviewed those three Sayers translators of the 1980s that I could still reach (Pekkanen 2005, Rikman 2005, Eräpuro 2008). However, all this material needs to be analysed critically, and even then the reconstruction does not necessarily reflect the working conditions of the entire translator community.

⁸ The bibliography is located at <http://kvl.joensuu.fi/suomennoskirjallisuus/> – Bibliografiat – "V Suomennoskirjallisuutta ja kääntämistä koskevaa tutkimusta". The bibliography was compiled in connection with the project of writing *Suomennoskirjallisuuden historia*. It was last updated in 2005, but it is still valuable to anyone planning research in the area. The website also includes other bibliographies on related topics.

In the analysis of TT readers' expectations concerning translations, I employ methods commonly associated with the study of *translation norms*, or ways of behaviour that a community finds correct or acceptable in a particular translational situation (Toury 1980, 51; Toury 1995, 55; Chesterman 1997, 54; Schäffner 1999, 5). Being inherent to a particular community, norms may vary between cultures and change over time (Reiß and Vermeer 1984, 97; Toury 1995, 54, 62–64; cf. Pym's criticism of this presumed culture-specificity [1998, 112–115]). Like genres, norms follow conventional patterns and give rise to expectations, but norms are more compelling than genre conventions since deviating from a norm is often followed by a sanction (Hermans 1991, 161; Toury 1995, 54–55; Chesterman 1997, 54–55).

Norms operate on several levels, from the selection of the text to be translated to the strategies chosen by the translator (Toury 1980, 53–55; Toury 1995, 58–59). The most relevant norms for the present study are the textual characteristics that TT readers expect of a translated text. These are connected to what Chesterman calls product or *expectancy norms* (Chesterman 1993, 9–10; Chesterman 1997, 64; cf. Toury's operational norms [1980, 54; 1995, 58–59]). These norms cover both macro- and micro-level characteristics of the text, affecting, for example, what strategies are considered appropriate for dealing with the structure and style of the source text, as well as for translating shorter segments and formulating the TL wording (Toury 1980, 54; Toury 1995, 58–59; Chesterman 1997, 64).

Applying the concept of norm in the present study would not be entirely unproblematic. In general, showing the existence of norms is notoriously difficult. Norms are negotiated by actors involved in complex social networks, as emphasised by the sociological approach within Translation Studies (see overviews by Chesterman 2006 and Wolf 2007). As a result, a community may have alternative or competing norms of varying prevalence and validity, perhaps concerning only a specific genre (Toury 1980, 59; Hermans 1991, 167; Toury 1995, 59, 62–64; Toury 1999, 27–28, 67). In addition, as actors need to come to terms with possibly conflicting norms and power relations, their statements about norms may not be in line with the actual characteristics of translations (Pym 1998, 111–115), and different translations often conform to a norm to a varying degree (Hermans 1991, 167; Chesterman 1997, 64–65). This means that norms cannot be equated with directly observable textual regularities (Pym 1998, 110–111; Chesterman 1999, 91; Hermans 1999, 137).

It is dubious whether there are norms specifically regulating the translation of allusions. At least the six experienced Finnish literary translators interviewed by Leppihalme in the early 1990s thought that they translated allusions on a case-by-case basis (Leppihalme 1997a, 87). It is also possible that the historical documents analysed for TT readers' expectations will contain few or no references to how allusions or similar phenomena should be translated. In that case, I first need to work out what TT readers would have expected of a good translation in

general, and then consider what implications these more general ideas have for the translation of allusions.

In order to reconstruct TT readers' expectations about translations in the 1940s and the 1980s, I partly employ the same methods as researchers interested in norms (see Toury 1980, 57; Toury 1995, 65; Pym 1998, 111–112; Brownlie 2003, 125–126). In addition to studying previous research (e.g., Kujamäki 2007a), I analyse non-scholarly statements made by critics, translators and editors published in various journals.

However, instead of trying to pin down norms, which would require at least further analysis of a variety of translations, I look for less compelling indications of what TT readers would have expected of the Sayers translations. I also compare these expectations to the general characteristics of the Sayers translations and particularly relate them to how the ST allusions were translated in practice, in order to discover to what extent the Sayers translations were likely to correspond to TT readers' expectations.

The results of this analysis cannot be generalised to argue for the existence of certain kinds of translation norms in the 1940s or the 1980s. However, the study should nevertheless throw some light on the expectations concerning translations and thus provide useful data and encourage further research, particularly into the translation of popular and detective fiction in Finland.

The material of the case study has several interesting dimensions: a large number of varied allusions in source texts that are a mixture of a 'low' genre and 'high' literature and that have been translated into Finnish in two different contexts. It remains to be seen to what extent the differences between the target contexts are reflected in the translations and to what extent there are similarities in how different kinds of ST allusions were translated and what kinds of interpretive possibilities they offered to TT readers.

As the investigation of the target contexts is already part of the case study, specific hypotheses cannot be presented. However, on the basis of previous research, the material may well manifest both differences connected to the socio-cultural contexts and similarities in correlations among the properties of ST allusions, translation strategies and interpretive possibilities in the target texts. For example, ST allusions that are culturally familiar or have a coherent cotextual meaning may have been retained in all the translations. Such correlations can only be discovered by systematically analysing the properties of ST allusions, translation strategies and interpretive possibilities. The following chapter defines the categories of the cultural and textual properties of allusions, which are the cornerstone of the analysis method.

3 Cultural and textual properties of allusions

This chapter lays the groundwork for studying what happens when a stretch of foreign discourse is inserted into another text as an allusion. This innate foreignness of allusions is manifested in different ways in the cultural and textual properties of individual allusions, which have a significant impact on the translation and interpretation of allusions.

Firstly, an allusion has an external, 'foreign' referent beyond the alluding text that readers are supposed to recognise. However, as this recognisability can only be assumed, individual allusions may be unfamiliar to some readers or become so in translation. This **cultural foreignness/familiarity** plays a major role in the translation and interpretation of allusions: the implicit meanings of allusions may be lost even to some source-cultural readers, and conveying them to TT readers is often a challenge for the translator.

Secondly, as the allusion resembles its external, 'foreign' referent in some manner, this resemblance may make the allusion stand out from its new cotext in the alluding text and appear markedly foreign in terms of **textual properties**. The extent of textual deviance often depends on how closely the allusion echoes its referent. If the similarities only involve the content, the allusion is more likely to fit easily into its new cotext. In contrast, if the allusion also adheres to the form of its referent, e.g. as an exact quotation, there is a greater chance that the allusion stands out from its new cotext. Previous research draws attention to two main kinds of such textual deviance, connected to cotextual meaning and to style and form.

As noted above in connection with the definition of allusion (Section 2.1.1), an allusion already has a meaning in its cotext. In some cases, this cotextual meaning can even be *coherent* without the referent, making sense in its new cotext. However, the cotextual meaning can also be *incoherent*, in which case the allusion is hardly intelligible without its referent. The **coherence of cotextual meaning** affects the reader's possibilities for constructing an interpretation for the allusion, particularly if the referent is unfamiliar; incoherent allusions are also more likely to be noticed.

The reader's chances of noticing an allusion are also affected by the **style and form** of the allusion. Some allusions have a markedly different style from their cotext or are set apart by typographical devices such as quotation marks. Such *marked* allusions are 'foreign' in relation to their new cotext; the markers make the allusions more noticeable and may also suggest connotations relevant to interpretation if the referent is unavailable. In contrast, *unmarked* allusions with no distinctive stylistic or formal features blend into their cotext so as to become unnoticeable, or 'familiar'.

The more specific categories of these cultural and textual properties are defined in this chapter. In Section 3.1, I explore the nature of cultural foreignness and familiarity and determine how to assess it for research purposes in cases where reader-response tests are not feasible. Section 3.2 covers the textual properties of allusions, setting up the categories for analysing the coherence of cotextual meaning and stylistic and formal markers. Implications for research are discussed in Section 3.3, which also includes a table that summarises the categories of the cultural and textual properties (Table 3).

3.1 Cultural foreignness and familiarity

By definition, the referents of allusions belong to knowledge assumed to be shared by the author and at least some of his/her readers. This knowledge is often considered cultural even in literary research. For example, Perri's "rules for alluding" (1978, 300) emphasise the importance of shared language and cultural tradition. Literary studies sometimes further acknowledge that not all readers within a particular culture are able to recognise or interpret allusions (e.g. Irwin 2002, 523). However, no method is proposed for assessing the familiarity of individual allusions. If lack of shared tradition prevents some readers from grasping the significance of allusions, the literary scholar's advice is to wait for the reader "with the proper, fertile background" (Pasco 1994, 183) or to add footnotes and glosses to the text (Irwin 2002, 529).

Translation research, in contrast, emphasises that allusions may become unrecognisable even to a well-read audience when they cross a cultural barrier. As different cultures often allude to different referents, target-cultural readers would often have to be not only well-read but bicultural to be able to interpret allusions (cf. Leppihalme 1997a, 23). Allusions have even been characterised as the cultural "shorthand" that is "the real untranslatable" (Lefevere 1992, 56). Most researchers are not as pessimistic, but it is generally acknowledged that allusions may easily disappear in translation (Voituriez 1991, 163), be misunderstood (Gambier 2001, 230) or become puzzling culture bumps (Leppihalme 1997a, 4).

Although translation research has paid more attention than literary studies to cultural familiarity, no method apart from reader-response studies is proposed

for assessing the degree of familiarity, perhaps because the translation of allusions has not been studied a great deal. In this section, I first consider what 'culture' means in connection with allusions and then discuss how to assess the cultural foreignness and familiarity of allusions on the basis of textual and documentary evidence.

Traditionally, culture is often understood in the humanist sense, as knowledge that 'educated' or 'civilised' members of a community have about history, national institutions and canonised works of literature and art (Katan 2004, 25–26; Katan 2009, 70). This rather static concept has later been expanded to customs, values and beliefs of everyday life, giving rise to the anthropological definition of culture (Koskinen 2004, 144; Katan 2009, 70). However, even the anthropological definition is absolute in the sense that it often involves national cultures distinguished by supposedly clear-cut linguistic and political borders (Katan 2004, 27–30; cf. Koskinen 2004, 144).

In reality, cultures are rarely so homogenous or distinct. A national culture may consist of several 'diacultures' (Ammann 1995, 43–44), and an individual can belong to more than one culture (Katan 2004, 57). Cultures need not even follow national borders: a supranational institution, for example, may develop practices and values that at least the members of that institution experience as a distinct culture (Koskinen 2004, 145–146). Such considerations make culture a more relative concept. Cultural allegiance is not necessarily a given but something that is negotiated or experienced (Katan 2004, 31; Koskinen 2004, 146, 149).

In terms of the absolute view of culture, allusions could be classified on the basis of their origin, as source-cultural or target-cultural ones, with perhaps additional categories for allusions known in both cultures (cf. Pedersen 2005, 10–11) or throughout the Western world (Leppihalme 1997a, 80). However, as cultures mix and merge, cultural provenance alone does not necessarily tell whether particular readers at a particular time are actually able to identify the referent of an allusion. Some source-cultural allusions may be too specialised even to most ST readers (cf. Pedersen 2005, 11). A more specific classification is clearly needed.

The relative approach to culture appears more fruitful. It means that the provenance of the allusion is beside the point: what matters is whether target-text readers are likely to be able to identify it. Cultural foreignness or familiarity depends on readers' knowledge and experience. As pointed out by Nord (2000, 204; 2005, 869), a translator needs to focus on those differences between cultures that are *relevant* to particular readers in a particular situation. As far as allusions are concerned, the relevant factor is the availability and prominence of a referent (text) in a particular context.

Cultural foreignness and familiarity thus always need to be assessed with a specific context and readership in mind. Since the present study focuses on the translation of allusions, **cultural foreignness and familiarity are analysed from the translator's perspective**. In other words, I study allusions in the original

English texts, estimating whether they were likely to be recognised by Finnish target readers in the 1940s and the 1980s. These assessments are relevant to research purposes, as translators may well treat ST allusions that are supposedly familiar to TT readers differently from unfamiliar ones.

Cultural foreignness and familiarity are also assessed on the basis of the specific referent, as not all allusions to the same referent text are equally familiar to readers. For example, an allusion including the title of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) would probably have been recognisable to Finnish readers in the 1980s. The novel had been translated twice before the 1980s and made into a Disney film (1951). In the 1980s, Alice's adventures were also published as abbreviated children's books and had inspired a comic magazine. In contrast, Finnish readers in the 1980s seem to have found even an allusion naming one of the central characters, the White Rabbit, difficult to identify and interpret, as indicated by the results of reader-response tests (Leppihalme 1997a, 143–6).

The most accurate method for assessing familiarity would probably be reader-response tests in which subjects are asked to identify and interpret allusions (for examples, see Leppihalme 1997a, Ch. 5 and Tuominen 2002, Ch. 6). Unfortunately, such tests are difficult to perform on a large scale and not possible at all if we are dealing with a historical context. In such circumstances, familiarity needs to be assessed on the basis of textual and documental evidence. Factors to be taken into account include the nature of the target readership, the availability of the referent text, the status of the referent text, and the significance of repetition.

Some further characterisation of the **target readership** is necessary because of the heterogeneity of cultures. Virtually all Finns in the 1940s and the 1980s did go through the same compulsory education based on a national curriculum (see Chapter 6 for details), but there still must have been partly quite extensive differences among individual readers in terms of further education and reading habits. Above all, individual readers probably had varying knowledge about the referent texts of Sayers' allusions, such as the Bible, mythology and literature. Assessing cultural familiarity in a way that would fully take this variety into account is not possible; some delimitation is required.

Considering the partly exclusive nature of Sayers' allusions (see Section 2.2.2 above), the best solution is to focus on that part of the target readership with some literary background. Such readers could be expected to have basic knowledge of Biblical and mythological tales, as well as some knowledge of canonised or otherwise widespread translated fiction in the contemporary context. However, they are by no means 'super readers' who would recall even the smallest details of the texts they have read. Delimiting the readership in this way is necessary because it would scarcely make sense to presume a target audience with little interest in fiction; such readers might well find all the allusions in the novels unrecognisable or have hardly any motivation to work out their meaning.

When assessing the **availability of the referent text**, it is logical to start by finding out whether the referent text has been published in Finnish at all; if it has not, the allusion is usually unfamiliar by default. If the referent text has been published in Finnish, the situation becomes more complex. How many times has the referent text been published as new editions or as new translations? The number of editions or retranslations gives a fairly good idea of the availability of the text, to some extent even of its popularity. If the referent text has been published only once or twice, its author or central characters may be familiar to some readers; if the number of editions or retranslations is high, it is reasonable to assume that that particular work is fairly widely available. The time of publication is also a factor. If the referent text has been published several times but only in the distant past, it may no longer be familiar to readers; certainly its availability in bookshops and libraries is questionable. Texts of other sign systems, such as film, TV and comic book adaptations, also need to be taken into account.

If the number of referent texts is fairly small, further investigation may take into account their reception in the relevant culture, including reviews and possible appearances in literary histories or schoolbooks. Statistics about sales and library loans could also be helpful. However, in the present study the number of referent texts is too large for such a detailed analysis.

The **status of the referent text** also has some influence on familiarity. To some extent, the status is already reflected in the frequency of editions and retranslations. Classics tend to be reprinted: Niemi (1997, 39–44) studied Finnish ‘steady-sellers’ that had remained in print for several decades and found that the most successful steadysellers were classics. At least in Finland, classics also seem to be retranslated more frequently than non-classics (Koskinen and Paloposki 2003, 28; 2005). On the other hand, readers may be only superficially familiar with a canonised work and its author through school teaching and different kinds of adaptations, in which case they may not recognise all allusions to it.

The number of times the referent occurs in the referent text or in other contexts also needs to be taken into account as **repetition of the referent** increases the probability of recognition (Leppihalme 1997a, 62). Does the allusion refer to a central character, to the author or the title? Does the character appear in one work or several works? If the allusion refers to an author, how many works by the author have been translated into the target language? Is the work available as adaptations, such as films, children’s books or comic books? Due to the importance of repetition, allusions to individual passages within the referent text are not likely to be culturally familiar unless the passage in question has become a stock phrase. Allusions paraphrasing the content of the referent text may also be difficult to identify.

On the basis of these considerations, I have formulated three categories of cultural foreignness and familiarity: probably familiar, possibly familiar and prob-

ably unfamiliar. The examples are from my material, and their familiarity is assessed for Finnish TT readers from the 1940s and the 1980s.

1) Probably familiar. The referent text has been published five times or more, also recently (within the past ten years or so). Data about the publications have been retrieved from Fennica, the National Bibliography of Finland (<https://fennica.linneanet.fi/>), and the numbers include reprints, new editions and new translations. The referent texts in this category are thus fairly widely available in the target language. In addition, the referent is a central character or a fairly prolific author, who is perhaps even mentioned in schoolbooks. The few quotation-like passages included in this category are cliché-like or appear in connection with a familiar proper name. Examples probably familiar to Finnish readers in the 1940s and the 1980s include:

- **- - exponent of the methods of Sherlock Holmes** (NT 2.2). Holmes is the protagonist in Arthur Conan Doyle's detective stories and novels. The Holmes stories were published in Finnish individually and in various collections several times before the 1940s. The Finnish translation of *The Hound of the Baskervilles* alone had made it into its third edition by 1931; Conan Doyle's collected short stories were first published in three parts in 1933. In the 1980s, the translation of *The Hound of the Baskervilles* had made it into its 10th edition (1981), and the collected short stories were published for the third time in 1983. As a result, an allusion referring to Holmes by name was probably familiar to Finnish readers with some literary background in both the 1940s and the 1980s.
- **Two Dantesque shapes with pitchforks loomed up** (WB 12). Dante and his work are described in many history textbooks (e.g. Mantere and Sarva 1927, 142–143; Lehtonen 1964, 135, 137). Eino Leino's translation of *Divina Commedia* was published three times in the 1910s and 1920s and twice in the 1960s, as well as in 1980; Elina Vaara's translation was published once in the 1960s. At least the name of Dante was probably familiar to Finnish readers with some literary background in both the 1940s and the 1980s.
- **I feel like Ulysses, come to port after much storm and peril** (NT 1.1). Ulysses (in Finnish, *Odyseus*) is a central character of classical mythology whose wanderings are described in history textbooks (e.g. Hästesko 1929, 20; Mantere and Sarva 1934, 40–42; Lehtonen 1964, 41–43) and mentioned in dictionaries of quotations and foreign words (e.g. Hendell 1932, 370; Aikio [ed.] 1969, 438). The cotext also provides hints about the tale.
- **Perfectly simple, Watson** (WB 9; FRH 7). The allusion contains the name of a central character in the Holmes stories (cf. discussion of the availability of Conan Doyle's work above). Some readers perhaps also recalled the stock phrase

Elementary, my dear Watson (in Finnish, *Yksinkertaista, rakas Watson*) made famous by the Sherlock Holmes films featuring Basil Rathbone (Clarke 2002, 204).

- -- **the beard of Samson was not sacrificed altogether in vain** (FRH 29). FRH was only translated into Finnish in the 1980s, by which time Samson (in Finnish, *Simson*) had become a synonym for strength (e.g. Aikio [ed.] 1969, 555; Sinnemäki [ed.] 1982, 407).

Often only the most commonplace references can be considered familiar in the sense that at least readers with some experience of literary texts could probably identify the name or the phrase and attach some meanings to it, such as recalling that Sherlock Holmes is a master detective or that Ulysses wandered long and endured many perils before finding his way home. In reality, allusions usually require more in-depth knowledge about the referent, but without reader-response tests it cannot be estimated to what extent readers were able to apply such knowledge.

It should also be noted that the assessments are generalisations. Even a probably familiar allusion would not necessarily have been recognised by all members of the specified audience, i.e. Finnish readers in the 1940s and the 1980s with some experience of literary texts. When an allusion is classified as probably familiar, this means that, on the basis of the availability of the referent text and the role of the referent, at least competent translators probably recognised the allusion or could identify it with the help of encyclopaedias or informants, and that TT readers with some literary background could reasonably be expected to recognise the allusion as well. Individual translators and educated TT readers may have recognised different allusions and attached different meanings to them, but the assessments should provide a fairly accurate view of the general probabilities.

2) Possibly familiar. The referent (text) is available in the target language, but not so widely as in the previous category: the referent text has been published only one to four times or the character alluded to does not have a central role in the text. The referent may still be familiar to some translators and TT readers, particularly widely read literature enthusiasts, but even a reader with some literary background may remain nonplussed. Some Biblical quotations and lesser Biblical characters are also included in this group, since adaptations of Biblical stories were read at Finnish schools and some phrases could sound familiar. All but the most commonplace references to mythology also belong to this category. Examples include:

- -- **a sudden gleam of bright grass, like a lawn in Avalon** -- (FRH 2). Collected tales of King Arthur and his knights were published in Finnish only once before 1940 and three times before 1980. However, Avalon plays a fairly central role in

them, which makes the allusion possibly familiar to Finnish readers in the 1980s. (FRH was only translated into Finnish in the 1980s.)

- **- - a splash of sunshine - - fell all about her like Danaë's shower** (NT 2.1). The allusion refers to a marginal mythological character, although tales of classical mythology were published at regular intervals and Zeus' visit to Danaë in the form of a golden shower is recounted in some dictionaries of quotations and foreign words (e.g. Hendell 1932, 111; Aikio [ed.] 1969, 130; Hendell-Auterinen and Jääskeläinen [eds.] 1967, 137). The allusion was possibly familiar to Finnish readers in both the 1940s and the 1980s.
- **Manon Lescaut** (CW, e.g. Ch. 13). Manon Lescaut is a major character in the eponymous novel by Abbé Prévost, but the novel was only published in Finnish once before 1940, which means the allusion was possibly familiar to Finnish readers in the 1940s. (CW was only translated into Finnish in the 1940s.)
- **"I thought to see the fairies in the fields" - a lost work by Sir James Barrie, no doubt!** (NT 2.7). Barrie's story about Peter Pan and the fairy Tinker-Bell was published in Finnish once before 1940 and three times before 1980. There are to date no translations of Barrie's other works. The Disney film (1953) or picture book adaptations in the 1970s are not very helpful in this particular case, as they are more likely to be connected to Walt Disney than to Barrie. The allusion was possibly familiar to Finnish readers in both the 1940s and the 1980s. (In contrast, allusions naming Peter Pan or other central characters would have been probably familiar in the 1980s.)
- **I never read much except Henty - -** (WB 10). Four translations of Henty's work were published between 1910 and 1940, and there were three publications between 1969 and 1981. This means that Henty's name was possibly familiar in both the 1940s and the 1980s.
- **Scenes which make emotional history - - should ideally be expressed in a series of animal squeals - - [t]he D. H. Lawrence formula** (CW 7). One of Lawrence's works was translated into Finnish in 1934, so some readers in the 1940s may have recognised the name and grasped the reference to his ideas about following one's natural instincts. In the 1980s, the degree of familiarity would have been different (there were 8 publications of Lawrence's works in the 1960s and the 1970s), but CW was only translated into Finnish in the 1940s.

3) Probably unfamiliar. The referent text is not available in the target language at all, or the referent text is available but the specific referent within it is an individual passage. Some readers very familiar with the author or the referent text

might still recognise the allusion, but this is unlikely. In the analysis of translation strategies, it is still relevant to take into account whether the referent text has been translated into Finnish or not, since this affects the range of strategies available to the translator. Examples of allusions probably unfamiliar to Finnish readers in both the 1940s and the 1980s include:

- **A plague on both your houses!** (FRH 1). Shakespeare's *Romeo and Juliet* has been translated into Finnish several times but this particular passage (Act III, Scene i) has not become a stock phrase in Finnish (unlike, for example, the Finnish equivalent of *To be or not to be*, *Ollako vai eikö olla*, from *Hamlet*).
- **Hear the tolling of the bells, iron bells - - what a world of solemn thought their monody compels!** (NT 2.3). Unlike his short stories, Edgar Allan Poe's (1809–1849) poem "The Bells" was apparently published in Finnish only once, in 1946 (in *Rakkauden ja kuoleman lauluja*, translated by O. Nousiainen).
- **A grey suit, I fancy, neat but not gaudy, with a hat to tone - -** (WB 1). *Neat but not gaudy* refers to Samuel Wesley's "An Epistle to a Friend Concerning Poetry" (1700), which has, to my knowledge, not been translated into Finnish.

Finally, in some cases the allusion consists of two or more parts that differ in their familiarity.

- **- - so much easier in Shakespeare's time, wasn't it? Always the same girl dressed up as a man - -** (WB 7). Shakespeare's plays have been regularly reprinted and retranslated in Finland, which makes the proper name probably familiar to Finnish readers in both the 1940s and the 1980s. Shakespeare is also described in history textbooks as one of the most significant playwrights throughout the ages (e.g. Mantere and Sarva 1934, 80–84; Lehtonen 1964, 161–3). The subsequent paraphrase requires more knowledge about the contents of Shakespeare's comedies (such as *The Two Gentlemen of Verona*, *The Merchant of Venice*, *As You Like It* or *Twelfth Night*), but is still fairly general and was possibly familiar in both the 1940s and the 1980s.
- **It reminds me of what the good lady said about Hamlet - that it was all quotations** (FRH 22). The eponymous play by Shakespeare has been retranslated and reprinted in Finnish several times at regular intervals, and Hamlet is the protagonist, which makes the name of the play probably familiar to readers in both the 1940s and the 1980s. Some history textbooks even describe the plot of the play (e.g. Mantere and Sarva 1934, 80–84; Lehtonen 1964, 161–3). In contrast, the observation that *Hamlet* is "all quotations" was likely to be unfamiliar. It quotes a commonplace expression that has been attributed, for example, to Queen Victoria (Clarke 2002, 319); there is no corresponding Finnish phrase.

- **As Stevenson says, we shall pass this way but once** (NT 1.2). Finnish translations of works by R.L. Stevenson had been published over 20 times before 1940 and 73 times before 1980; particularly *Treasure Island* (1883) had remained in print. As a result, Stevenson's name was probably familiar in the 1940s and the 1980s. However, the second part of the allusion was likely to be unfamiliar. It refers to an expression that has also been attributed to other authors and that has no Finnish equivalent: "I expect to pass through this world but once; any good thing therefore that I can do - - let me do it now - - for I shall not pass this way again" (Clarke 2002, 51).

It will be interesting to see how translators have dealt with such partly familiar allusions. On the one hand, TT readers could perhaps attach some connotations to one part of the allusion; on the other hand, they probably could not identify the other, more specific passage.

As illustrated by the examples, assessing the familiarity of an allusion requires taking into account several factors and balancing them against each other. For example, sometimes an allusion to a frequently reprinted classic may evoke such an obscure referent that it can hardly be considered familiar. It should also be borne in mind that some factors that could in other circumstances be relevant to assessing familiarity, such as reviews or sales figures, cannot be analysed in the present study due to the high number of different referent texts. Estimating the familiarity of allusions in another study, with a different readership and different referent texts, may require some revision of the criteria of foreignness and familiarity proposed above, but the general principles as such are valid and produce assessments that can be justified and duplicated.

The assessments also reflect broad tendencies and cannot predict the reactions of individual readers. Nevertheless, applying the criteria should produce a fairly accurate estimate of the availability and prevalence of the referents in the target-cultural context. As a consequence, the results should reflect fairly well what kinds of chances that part of the target audience with some reading background had of identifying allusions.

Having now outlined the categories of cultural foreignness and familiarity, which are analysed in relation to a particular readership, I turn to exploring those properties of allusions which rely more on their linguistic and textual features.

3.2 Textual properties of allusions

Allusions can resemble their referents in a manner that makes them stand out in their new cotext, either in terms of their style and form or of their cotextual meaning. In the following sections, I consider these two ways in which allusions

may deviate from or blend into their surroundings, defining the more specific categories for analysing them and discussing their role in the translation and interpretation of allusions.

3.2.1 Markedness of style and form

There are several different ways in which the author may signal that a passage is supposed to be interpreted as a stretch of foreign discourse, or an allusion. The resemblance between an allusion and its referent may involve only semantic content (paraphrase), but the form of the allusion may also be more or less identical with the form of the referent (proper name, exact quotation, or modified quotation).

In rare cases, even a single word or a particular rhyme or rhythm may evoke a specific referent (Ben-Porat 1976, 110; Perri 1978, 304; Pucci 1998, 32). For example, individual terms can become so strongly linked to a particular theory that they evoke it even without an explicit reference (Venuti 2006, 25–26). At the other extreme, the characters, structure and events of an entire work may echo those of another: for example, Johanna Sinisalo's novel *Sankarit* ('The heroes', 2003) is a modern version of the Finnish national epic *Kalevala*. However, there were no examples of these two extremes in my material.

Allusions can be classified on the basis of their form. Such classifications are discussed e.g. by Perri (1978, 304), Hebel (1991, 142–145) and Leppihalme (1997a, 10), and they are very similar to other classifications of intertextual connections (Tammi 1991, 327 ff.). In the present study, a detailed formal classification would be superfluous, as the form alone does not necessarily tell to what extent an allusion stands out from its new context. On the other hand, it is sometimes useful to be able to describe the form of an allusion briefly, and the form also has some bearing on the classification of translation strategies. For these reasons, I employ the following classification of forms:

- *Proper-name (PN) allusions*: "allusions containing a proper name" (Leppihalme 1997a, 10; cf. Hebel's 'onomastic allusions' (1991, 142–143);
- *Key-phrase (KP) allusions*: "allusions containing no proper name" (Leppihalme 1997a, 10). This category becomes relevant in connection with translation strategies. To describe the form of an individual allusion more specifically, I further divide key-phrase allusions into:
 - *Quotation-like allusions*: allusions that quote the referent text exactly or with some modifications, but still bear traces of shared language; cf. Hebel's 'quotational allusions' (1991, 143);

- *Paraphrase allusions*: allusions that share only semantic content with the referent text (cf. Perri 1978, 304; Pasco 1992, 15).

On the basis of the degree to which an allusion stands out from its cotext, allusions have been divided into *marked* and *unmarked* ones (Hebel 1991, 142). For reasons of clarity, the terms can be explicated as *stylistically marked* and *stylistically unmarked*. (After all, allusions can be ‘marked’ by their cotextual meaning as well.) Admittedly, purely typographical features such as quotation marks or italics are not examples of marked style. However, a joint term like ‘stylistically-formally marked’ would be too unwieldy, and stylistic markers were more common in my material.

Possible markers are discussed in various studies; typically, the focus is on marked allusions, and it is left implicit that the absence of any markers produces an unmarked allusion. Even Hebel, who introduces the important distinction between marked and unmarked allusions, describes only the former: marked allusions stand out from their cotext by ‘reproducing’ the language of the referent text, or by means of typographical devices such as quotation marks, italicisation, capitalisation or spacing (Hebel 1991, 142–143). In Hebel’s view, reproduction of language as a marker only involves cases where the allusion appears in a different language from that of the alluding text (such as a Latin quotation in an English text); in reality, even an allusion in the same language may stand out from its cotext. Hebel also lays perhaps too much emphasis on typographical devices, without considering what kinds of stylistic or formal markers ‘reproduction of language’ may entail.

Much along the same lines, Riffaterre’s examples of “linguistic anomalies” signalling intertextual references include misspellings, different typeface or unexpected use of upper or lower case (1993, 88). Again, stylistic or formal markers are not discussed explicitly, although one example illustrates that special-field terminology can be anomalous in an otherwise fantastic poem (Riffaterre 1990, 62–63). Riffaterre also seems to believe that intertextual references are always signalled by anomalies, which is not necessarily the case.

Markers more closely connected to stylistic features are discussed by Perri and Conte. Perri (1978, 305) mentions several examples of ways in which an allusion may resemble its referent, including rhyme, alliteration and assonance. Conte (1986, 43) adds that allusions may further maintain the “noble distance” between everyday language and poetic discourse by means of poetic rhythm and metre, unusual word order and figures of speech.

Finally, the most detailed and systematic discussion of the various ways in which the style and form of an allusion can be ‘marked’ in the alluding text is presented in Leppihalme’s study (1997a, 63–66). She connects these features to recognisability, regarding them as something that “ring[s] a bell” (ibid., 64). In connection with her classification of translation strategies, she divides the fea-

tures into *internal* and *external marking* (ibid., 84, 116–118). The following list has been mainly compiled on the basis of her examples (ibid., 63–66, 84, 116–118); the additions in italics are based on the views of other researchers discussed in the previous paragraphs.

Stylistic and formal markers of allusions

- Internal marking or stylistic contrast: “deviations in spelling, lexis, grammar or style” (Leppihalme 1997a, 63):
 - Archaic or otherwise distinctive linguistic features, such as:
 - Unusual choice of words including special terminology, archaic and dialectal words;
 - Unusual word order or verbal inflexion;
 - Orthographical variation, poetic elision.
 - Elevated, poetic style, including *alliteration, assonance and figures of speech*;
 - Rhythm or rhyme.
- External marking: overt extra-allusive signals such as quotation marks, italics, *capitalisation* or introductory phrases.

The length of the allusion also affects its recognisability: the longer the allusion, the more likely the reader is to pay attention to it (Leppihalme 1997a, 63–64). However, length in itself is not a marker. Paraphrase allusions, for example, may extend over several sentences without standing out from their cotext.

The distinction between internal and external marking may be relevant in connection with translation strategies, but it is not necessary for analysing ST allusions and TT readers’ interpretive possibilities. Determining the degree to which an allusion is marked or unmarked is more significant than the exact form that possible markers take.

On the whole, different researchers have similar opinions on the stylistic and formal markers that make an allusion ‘foreign’ or marked in terms of style and form. Possible markers include typographical, orthographical, syntactic or stylistic features, and introductory phrases.

Although stylistic and formal markers are in principle textual properties, analysing them sometimes requires taking the extratextual context into account. If the alluding text to be studied is fairly recent, the markers can mainly be analysed by comparing the linguistic and textual features of an allusion to its cotext without specifying the extratextual context. In contrast, if the alluding text was produced long before the analysis date, the possible influence of language change needs to be borne in mind: expressions or orthography that the researcher would con-

sider archaic may have been commonplace at the time of writing, or stylistic values attached to words and expressions may have changed. In such a case, the researcher may need to consider very carefully what kinds of allusions the relevant readership (such as original readers) would have perceived as marked or unmarked in the alluding text.

However, there were no instances in my material where language change would have affected the assessments of the stylistic markers. This is demonstrated by the following examples. Each example is first discussed in terms of its markedness, but I also include brief observations about the referent and the function of the allusion to make the examples more intelligible.

1) Stylistically marked allusions

Let us first consider allusions that are clearly stylistically marked. The cases manifest distinct spelling, vocabulary, grammar or style, are accompanied by a specific introductory phrase or marked by means of typographical devices commonly connected to citations (quotation marks and italics).

The following allusion stands out because of its deviant style and syntax.

Example 2: *Go to & Put on your nightgown*

Jock Graham has quarrelled with Campbell and learns that Campbell has since been murdered. Graham understandably fears he will be suspected. He goes into a pub and meets Wimsey, who is investigating the case together with the local police. Wimsey knows that Graham is indeed a suspect and apparently has no alibi.

[Graham:] “- - Wimsey, old man, I’m in the most ghastly hole. It’s too awful. Have you heard about it [Campbell’s murder]? It’s only just been sprung upon me.”
 “*Go to, go to,*” said Wimsey, “*you have heard what you should not. Put on your nightgown, look not so pale. I tell you yet again, Campbell’s dead; ‘a cannot come out on’s grave.*” (FRH 22)

The passage contains two allusions, *Go to, go to - - you have heard what you should not* and *Put on your nightgown - - ‘a cannot come out on’s grave*. Both are stylistically marked by archaic or poetic expressions and syntax (*go to, look not, yet again*).

Both allusions evoke Shakespeare’s *Macbeth* (V, i). *Go to* is the line of a doctor to a lady-in-waiting who has accidentally heard Lady Macbeth admit that she is an

accomplice to murder. This allusion mainly adds a melodramatic emphasis to the text. The second allusion, *Put on your nightgown*, has more subtle implications, echoing the words of Lady Macbeth when she tries to clean her hands of a bloodstain only she herself sees: "Wash your hands, put on your nightgown; look not so pale. - I tell you yet again, Banquo's buried; he cannot come out on's grave" (Shakespeare s.d., 812). The link seems to suggest that Graham had a hand in Campbell's murder, although Wimsey might not be making this implicit accusation if he seriously believed Graham was guilty.

Extra-allusive introductory phrases mentioned by Leppihalme also signal that there is at least a potential allusion (which sometimes actually precedes the introductory phrase). Particularly if the introductory phrase makes use of a proper name or a book title to specify the referent, the allusion is stylistically marked, as there is a definite marker of an external referent. In the present study, specific introductory phrases are also regarded as part of the allusion proper rather than as 'extra-allusive' passages since they may convey some connotations, as illustrated by the following example of a stylistically marked allusion.

Example 3: 'Slashing trade, that'

Wimsey comments on the circumstances of a murdered man.

[Wimsey:] " - -The father [of the murdered man] is a parson - 'slashing trade, that' *as the naughty bully says to the new boy in one of Dean Farrar's books*. He has a threadbare look. - -"

The italicised passage has the form of an introductory phrase, but it is considered part of the allusion since the paraphrase and the name of the author may evoke some ideas about the meaning of the allusion. The allusion in its entirety consists of a quotation (*'slashing trade, that'*), a paraphrase (*as the naughty bully says to the new boy*) and a phrase containing a proper name (*in one of Dean Farrar's books*). The allusion is stylistically marked by quotation marks and the introductory phrase.

The allusion refers to a scene in Frederic William (Dean) Farrar's 1862 novel *St. Winifred's or The World of School* (Clarke 2002, 219, 554-555), where the son of a curate comes to a boarding school wearing shabby clothes with "a somewhat odd cut" since "his mother was too poor to give him new clothes" (Farrar s.d., Ch. 22). A bully com-

ments on this with the words in inverted commas. The allusion is mainly used for emphasis and humour.

In contrast to such specific 'source references', introductory phrases can also be vague, such as *some blighter said* (WB 10) or *a person in a book I used to read as a boy* (WB 10). Such phrases that do not identify a definite external referent are less noticeable and may be simply glossed over by the reader. Hence, they belong to the next category.

2) Allusions with some stylistic markers

The following allusion features a vague introductory reference and a hint of a poetic cadence. The stylistic contrast is considerably less evident than in the examples discussed above, and the allusion is classified as a case where there are only some stylistic markers.

Example 4: That horrid man who pretended to be a landscape painter

Wimsey and Vane are discussing Vane's relationship with her former lover, Philip Boyes. Vane explains that Boyes first claimed he did not believe in marriage and persuaded her to live with him without getting married although this was against her principles. Boyes later proposed to Vane, but Vane turned him down because she "didn't like having matrimony offered as a bad-conduct prize" (SP 4). Wimsey sympathises:

[Wimsey:] "I don't blame you."

[Vane:] "Don't you?"

"No. It sounds to me as if the fellow was a prig – not to say a bit of a cad. Like *that horrid man who pretended to be a landscape-painter and then embarrassed the unfortunate young woman with the burden of an honour unto which she was not born*. I've no doubt he made himself perfectly intolerable about it, with his ancient oaks and family plate, and the curtseying tenantry and all the rest of it." (SP 4)

There is a suggestion of a poetic rhythm in *with the burden of an honour*, but it may not be noticeable unless readers are familiar with the referent. In addition, although the introductory reference to *that horrid man* indicates that the passage could be allusive, it is rather vague. On the whole, the passage has some stylistic markers or is stylistically marked to some extent.

The allusion evokes Tennyson's poem "The Lord of Burleigh" (Clarke 2002, 359), in which a lord pretends to be a landscape painter and marries a common village girl. When the lord reveals his true identity and takes the girl to his mansion, the girl grows unhappy and finally dies: "But a trouble weigh'd upon her, / And perplex'd her, night and morn, / With the burthen of an honour / Unto which she was not born" (Tennyson 1842). The allusion has a humorous tone, but it also suggests that Vane is lucky to have escaped an unhappy marriage. Thematically, the allusion draws attention to the problems of relationships based on inequality of status.

Proper names present an interesting case in terms of markedness. In Leppihalme's study, where respondents were asked to identify allusions, proper names were frequently suspected of being allusive (Leppihalme 1997a, 183). However, as Leppihalme points out, the results were probably influenced by the task: the test consisted of excerpts from several texts, which made many proper names seem unfamiliar and hence potentially allusive to respondents instructed to look for allusions (*ibid.*, 185).

In my view, proper names can mostly be regarded as stylistically marked to some extent. While readers are likely to pay attention to capitalisation, they also expect to come across proper names every now and then, which suggests proper-name allusions are unlikely to appear as anomalous as stylistically deviant quotation-like allusions. In practice, the reader's experience of a proper-name allusion is probably less affected by its orthography than by the coherence of its cotextual meaning, which is considered in the following section.

In contrast to proper names, the stylistic markedness of metaphors shows more variation. The following metaphorical passage has a style that is marked to some extent.

Example 5: I have locked my heart in a silver box

Wimsey, his mother and his friend, Chief Inspector Charles Parker, are attending the trial of Harriet Vane. Wimsey tells others he believes that Vane is innocent, but the case is too convincing and the jury is prejudiced, so she will probably be sentenced to death. Parker, who investigated the case, is naturally anxious to hear why Wimsey thinks Vane is innocent.

[Wimsey's mother, the Dowager Duchess:] " - - Well I suppose we shall soon know now, not the truth, necessarily, but what the jury have made of it."

[Parker:] "Yes; they are being rather longer than I expected. But, I say, Wimsey, I wish you'd tell me -"

[Wimsey:] “Too late, too late, you cannot enter now. *I have locked my heart in a silver box and pinned it wi’ a golden pin.* Nobody’s opinion matters now, except the jury’s. - -” (SP 3)

The italicised passage has some stylistic features that make it slightly stand out from its cotext: an elision and a hint of poetic rhythm. It is stylistically marked to some extent. Without these features, the metaphor alone would not make the passage marked in terms of style or form, although it affects the coherence of the cotextual meaning.

The allusion evokes a 17th-century ballad, “Waly, Waly”, where a lover mourns his faithless love (Clarke 2002, 307). The last stanza begins: “But had I wist, before I kist, / That love had been sae ill to win, / I had lock’d my heart in a case o’ gowd, / And pinn’d it wi’ a siller pin” (see “Waly, Waly” in References). Wimsey thus acknowledges that his love for Vane is almost hopeless and wishes he could have guarded himself against falling in love. The referent text, which features a faithless love, may also suggest jealousy of Vane’s former lover. The connection to love and jealousy only becomes evident in the light of the referent; in the cotext, the passage can simply be read as a melodramatic request to Parker to refrain from further queries.

In Leppihalme’s study, where respondents were asked to identify allusions, metaphorical language was a major cause for suspecting an allusion (Leppihalme 1997a, 182). However, the reason seems to have been the non-literal meaning of metaphors (ibid.) rather than any stylistic or formal aspects. The results also must have been influenced by the task (ibid., 186); in reality, readers encounter non-allusive metaphors and other figures of speech on a regular basis.

All in all, metaphorical language as a feature that makes an allusion stand out from its cotext is more closely linked to the coherence of cotextual meaning discussed in the following section. In terms of style and form, metaphorical language can also blend into its cotext, which brings us to the third category.

3) Stylistically unmarked allusions

The following allusion illustrates how even a metaphorical allusion may appear stylistically unmarked in its cotext.

Example 6: Burn my books

Wimsey is attending the trial of Harriet Vane, who is suspected of poisoning her former lover, partly because she

writes detective novels and owns several books about poisons. Wimsey has fallen in love with Vane and is distraught since she will probably be sentenced to death.

[Wimsey:] “- - I’m going home to *burn my books*. Dangerous to know too much about poisons, don’t you think? Be thou as chaste as ice, as pure as snow, thou shalt not escape the Old Bailey.” (SP 1)

The passage about burning books fits in seamlessly into the surrounding cotext and is stylistically unmarked. The passage can even be interpreted literally, or as a metaphor that suggests books (knowledge or learning) are useless or dangerous.

The allusion evokes Christopher Marlowe’s *The Tragical History of Dr Faustus* (Clarke 2002, 105), where reading books of magic and necromancy leads Faustus to forge a pact with the devil. In the final scene, just before devils take Faustus away, he wishes he had “never seen Wittenberg [University], / never read book! [sic]” and swears he will “burn [his] books” (Marlowe 1616). Although there is a touch of irony in the allusion, it also has darker undertones. Wimsey seems to doubt whether all his books on detection, his ‘learning’, can save Vane from execution and fears that if he fails, he will be tormented by his lost love as if he were in Hell.

Paraphrase allusions are also often both coherent and stylistically unmarked in their cotext, as witnessed by the following description.

Example 7: Long, terrible shriek

Wimsey and his manservant Bunter are on their way to question a suspect, but become lost in the desolate Yorkshire moors as a dense fog suddenly rises.

How long that nightmare lasted neither could have said. The world might have died about them. Their own shouts terrified them; when they stopped shouting the dead silence was more terrifying still. They stumbled over tufts of thick heather. - - They were shrammed through [benumbed] with cold, yet the sweat was running from their faces with strain and terror.

Suddenly - from directly before them as it seemed, and only a few yards away - *there rose a long, terrible shriek* - and another - and another.

“My God! What’s that?”
“It’s a horse, my lord.” (CW 11)

The italicised phrases have no formal or stylistic devices that would distinguish them from the cotext, which makes them completely unmarked.

The passage recalls a similar scene in Arthur Conan Doyle’s *The Hound of the Baskervilles* (Chapter VII), where Dr Watson witnesses a pony drowning in a mire in the Devonshire moors: “Something brown was rolling and tossing among the green sedges. Then a long, agonized, writhing neck shot upwards and a dreadful cry echoed over the moor. It turned me cold with horror - -” (Conan Doyle 1989, 487).

The allusion creates a parallel between Wimsey and the terrified Dr Watson, suggesting Wimsey is not equal to Sherlock Holmes, the cold master detective (Rowland 2001, 125–126). This interpretation is reinforced by the fact that Wimsey comes very close to drowning in the bog himself and spends long and agonising moments uncertain of rescue (CW 12). In contrast, Holmes only sinks to his waist while retrieving a piece of evidence and is quickly rescued by his friends (*The Hound of the Baskervilles*, Ch. XIV; Conan Doyle 1989, 545).

Finally, sometimes one part of the allusion can be more stylistically marked than the other. This is usually significant when the allusion would not be noticeable without the stylistically marked part, as in the following excerpt, where only the explicit source reference signals an allusion.

Example 8: What, in our ‘ouse!

Harriet Vane’s lover, Philip Boyes, has died, and an exhumation and a post-mortem show that he was poisoned with arsenic. At the time of his death, Boyes was staying in the house of his cousin and his meals were prepared by Mrs Pettican, the cook. She has a vivid memory of the moment she heard Boyes had been poisoned:

[Mrs Pettican:] “Why, when master [Boyes’ cousin] told us about them diggin’ poor Mr Boyes up and findin’ him full of that there nasty arsenic, it give me sech a turn, I felt as if the room was a-goin’ round like the gallopin’ ‘orses at the roundabouts. ‘Oh, sir!’ I ses, ‘*what, in our ‘ouse!*’ That’s what I ses, and he ses, ‘Mrs Pettican,’ he ses, ‘I sincerely hope not.’”

Mrs Pettican, having imparted *this Macbeth-like flavour* to the story was pleased with it - -. (SP 9)

The first italicised passage blends into its cotext in terms of both cotextual meaning and style; there are no features to make readers suspect an allusion. The dropping of the 'aitch' in the word *house* can be attributed to Mrs Pettican's sociolect. In contrast, the proper name identifying the referent is marked to some extent.

The allusion evokes Shakespeare's tragedy (II, iii) and Lady Macbeth's reaction to Duncan's murder: "Woe, alas! What, in our house?" (Shakespeare s.d., 800). The allusion is mainly humorous: it is probably not intentional on Mrs Pettican's part, and if readers wonder whether Mrs Pettican (like Lady Macbeth) is involved in a murder, the subsequent paragraphs soon disabuse them of this notion.

On the whole, the classification of allusions on the basis of their stylistic and formal markers appears to be a fairly straightforward process. Admittedly, the middle category of allusions with some stylistic markers may raise some doubts. Traditionally, allusions have only been divided into marked and unmarked ones; this division also applies to the concept of markedness as employed in linguistics. It could be argued that something is either marked or not. On the other hand, the examples have illustrated that there is a definite difference between allusions with immediately distinctive features such as quotation marks or archaic style, and allusions where the reader may fail to notice the markers, particularly if s/he is momentarily distracted. Yet these less distinct markers can hardly be equated with the absence of any markers. At least at this stage, as the method is developed and tested, it is sensible to start with the more specific, three-fold distinction and see how it works out in practice.

Stylistic markers are a major factor at the early stages of the interpretation process, as they influence whether a reader interprets a particular passage as potentially allusive. If the reader can recognise the allusion, s/he probably pays no further attention to its stylistic and formal features, since the interpretation of the allusion is then constructed in a dialogue with the referent and the referent text.

However, if the referent is unavailable, stylistic markers can also play a significant role in constructing an interpretation for the allusion. Particularly poetic or archaic style gives rise to connotations that may suggest a literary tone and enhance the reading experience or lend some motivation to otherwise puzzling passages. Similarly, introductory phrases may imply a literary reference, possibly making the reader wonder whether s/he is supposed to recognise the referent. Stylistic markers thus affect interpretation even when (or perhaps particularly when) the referent is not recognised by the reader, and the translator needs

to be aware of their significance. The following section considers another textual property involved in the reading experience.

3.2.2 Coherence of cotextual meaning

Previous research, focusing on the allusive interpretation, has typically paid little attention to the cotextual meaning that an allusion has without its referent. Yet the “double reference” of allusion is acknowledged: in addition to the allusive interpretation, each allusion has a “literal, un-allusive significance” (what I call cotextual meaning) (Perri 1978, 294–295; 301). Perri also notes briefly that the audience “comprehends” even the cotextual meaning (1978, 301).

Further observations on cotextual meaning indicate that its coherence varies. According to Riffaterre, intertextual references can be signalled by “gaps” in the “linear, non-literary reading” of the text (1978, 142). Although Riffaterre does not provide a specific definition for gap, his descriptions suggest incoherence: there is something “missing from the text” (Riffaterre 1990, 56), there are “gaps in the fabric of the text” (Riffaterre 1994, 781).

On the other hand, Riffaterre also points out that the cotextual meaning of an intertextual reference can be understandable on the basis of a “linear” reading alone, i.e., without the referent (1978, 142, 145). Similarly, Tammi observes that intertextual references “tend to acquire some function” in their local cotext (1999, 6). Leppihalme finds that a literally translated allusion may sometimes be “transparent enough on a metaphorical level” (1997a, 96), which suggests that the cotextual meaning of the ST allusion was fairly coherent to begin with.

The most explicit stance on the coherence of cotextual meaning is probably taken by Hebel, who argues that proper-name allusions “usually lack a semantic meaning in the sense proper”, while quotation-like allusions “usually hold a semantic meaning” and “can, to a certain extent at least, be comprehended” without the referent (1991, 151–152). Evidently, there are degrees of coherence of cotextual meaning: one allusion may have an incoherent cotextual meaning that stands out from its cotext and is difficult to understand, while another allusion may be coherent and make sense on the basis of its cotextual meaning alone.

Previous research does not specify how to determine whether the cotextual meaning of an allusion is coherent or not, but some hints are provided. Firstly, the coherence of cotextual meaning should be assessed without taking knowledge about the referent into account. The cotextual meaning of an allusion is incoherent when the allusion appears puzzling or unintelligible on its own, without the clarifying presence of the referent.

Secondly, following Riffaterre (1979, 496), cotextual meaning can be defined as the meaning produced by the relationship between words and their non-verbal referents according to the rules of the language and the constraints of the cotext

(usually, the surrounding words, sentences and paragraphs). In other words, the reader constructs the cotextual meaning by making use of his/her language skills and the information provided by the cotext.

However, the coherence of cotextual meaning cannot be estimated on purely linguistic or textual grounds. Coherence is about the reader making the text to make sense, which necessarily involves an extratextual element: the cotextual meaning must be congruent with the reader's previous knowledge about the world (De Beaugrande and Dressler 1981, 84; Baker 1992, 218–219). Coherence is dependent on the reader's cultural and intellectual background. In some cases, coherence may require very specific extratextual knowledge about individual texts, culture-specific items and similar unique phenomena. On the other hand, coherence can sometimes also be established on the basis of general knowledge shared by readers from several cultures, for example, throughout the Western world.

Coherence clearly always partly relies on some extratextual knowledge. Some delimitation is needed so that it can be estimated whether readers without knowledge about the referent of the allusion had the possibility to make sense of the allusion. As in connection with cultural foreignness and familiarity, the delimitation is done from the translator's point of view: the coherence of cotextual meaning is assessed on the basis of such general knowledge that can be expected to be shared by Finnish readers in both the 1940s and the 1980s. Specific knowledge about other texts, real-life characters, historical events and similar phenomena is not taken into account. Culture-specific connotations also fall outside the scope of common knowledge unless they are explicated in the cotext. This means that the extratextual knowledge involved is very general in its nature, and largely even coincides with the general knowledge of readers with a Western background from Sayers' days to today. For example, most English- and Finnish-speaking readers, whether in the 1920s or in 2010, would probably agree that a nightgown is an unusual garment to wear in a pub and that bows and spears are weapons historically used in hunting and warfare. (I return to these examples later in this section.)

In other words, **the coherence of cotextual meaning is assessed on the basis of the linguistic and textual characteristics and common knowledge that any member of the relevant readership in principle has access to**, provided that they have sufficient language skills and reasoning abilities. This is to some extent an artificial solution, but it is necessary for analysing whether readers without more specific, cultural knowledge about the allusive referent could have constructed a coherent meaning for the allusion.

More specifically, cotextual meaning is *incoherent* if grammatical structures, denotative meanings and deductions based on the cotext and common knowledge are unlikely to amount to a logical, sensible interpretation for the relevant readership. In contrast, the cotextual meaning is *coherent* if the allusion is likely to make sense in its cotext and for the relevant readership even without knowledge about the referent.

The coherence of cotextual meaning is evaluated as comprehensible or puzzling in relation to the cotext of the allusion. This means, for example, that some allusions may not appear as incoherent in a poetic environment as they would in a more prosaic cotext. As Riffaterre (1990, 61) points out, a reference to a fountain of blood may not seem anomalous if it “conforms to accepted rules of the fantastic”, or, in other words, if the cotext abounds with equally fantastic phenomena. In the material studied, examples mainly include cases where several allusions are woven together into a ‘stream of allusions’ (see discussion of Example 23, *Good night, sweet Prince*, in Section 4.1.3).

In some cases, the cotext may lend some motivation even to an allusion with an incoherent meaning. If the allusion has an elevated style, the reader may regard the puzzling meaning as a by-product of the style or accept that the passage is a literary reference s/he does not recognise. Sometimes a mere awareness of the existence of a referent text suggests a sense of “literariness” (Riffaterre 1990, 56) that may enhance the reading experience. This needs to be taken into account in the qualitative analysis, but it does not change the fact that the cotextual meaning remains unclear.

Coherence is thus determined on the basis of whether the cotextual meaning of the allusion appears puzzling in the alluding-text cotext. This probably makes it easier to estimate the coherence of allusions in prose than in poetry: in a prose text not depicting a fantasy world, references to fountains flowing with blood would mostly be strange and puzzling, unless the cotext supported a relevant metaphorical interpretation.

The next step is to consider how to distinguish between coherence and incoherence in practice. It should be relatively easy to distinguish between passages whose cotextual meaning gives rise to puzzlement and passages that are fully intelligible in their cotext, but there is an intermediate category between these two opposites. The issue is best approached by means of examples. As in the previous section, each example is first analysed in terms of its coherence, but the final paragraph includes a brief discussion of the referent and the function of the allusion.

1) Cotextual meaning incoherent

Firstly, the following excerpt contains a passage with a cotextual meaning that readers with sufficient English skills and general knowledge would probably find incoherent. The example has already been discussed in Section 3.2.1 above in terms of its stylistic markers.

Example 9: Go to & Put on your nightgown (revisited)

Jock Graham is worried that he will be suspected of murder, and approaches Wimsey in a pub. Wimsey, who is investigating the case with the local police, knows that Graham is indeed a suspect.

[Graham:] “ - - Wimsey, old man, I’m in the most ghastly hole. It’s too awful. Have you heard about it [Campbell’s murder]? It’s only just been sprung upon me.”

“Go to, go to,” said Wimsey, “you have heard what you should not. Put on your nightgown, look not so pale. I tell you yet again, Campbell’s dead; ‘a cannot come out on’s grave.” (FRH 22)

As already explained in Section 3.2.1, the example contains two allusions, *Go to, go to* and *Put on your nightgown - - ‘a cannot come out on’s grave*. The first allusion, although stylistically marked, is intelligible: Graham should not have heard the news. However, the request to *put on your nightgown* seems incongruent, as Graham and Wimsey are in a pub. Readers would probably also be hard pressed to come up with a metaphorical meaning that would make sense in the cotext. As the sentence is stylistically anomalous and surrounded by similarly marked sentences, readers who do not recognise the allusion may suspect that Wimsey is quoting, which explains the reference to nightgown to some extent. On the other hand, if readers start wondering about the nightgown, there is no logical reason for Wimsey’s mentioning it. The second allusion is incoherent, and requires knowledge about the referent to suggest functions relevant in the cotext (discussed in Section 3.2.1 above).

Proper-name allusions, with their unique referents, perhaps always require some extratextual knowledge to be fully intelligible (cf. Hebel 1991, 151). However, each allusion must be assessed separately, since the cotext may provide a varying amount of clues even about the meaning of a proper name. The following excerpt contains a proper-name allusion that is incoherent.

Example 10: Socrates’ slave

Wimsey and Parker are interviewing an absent-minded student, Mr Piggott, suspecting that he knows something about the murderer’s movements. With carefully phrased questions, Wimsey manages to make the student recall details that the student himself did not know he remembered.

Mr Piggott sat for some moments in contemplation. “I say,” he said at last, “I did know all that, didn’t I?”
[Wimsey:] “Oh yes - you knew it all right - like *Socrates’ slave*.”

“Who’s he?”

“A person in a book I used to read as a boy.” (WB 10)

Piggott is obviously puzzled by Wimsey’s remark, and Wimsey’s answer to his inquiry provides no further information of substance. On the basis of the cotext, readers can mainly deduce only that Socrates’ slave was a character in a book, possibly a book for children or young readers. However, this does not explain the similarity between Piggott and the slave; possible associations of obedience or submissiveness are not very relevant in the cotext. The cotextual meaning of this allusion can be regarded as incoherent.

The lengthy series of questions and answers preceding the allusion echoes the method of Socratic questioning, but the connection may be difficult to establish unless readers are familiar with Plato’s dialogue “Meno” (Clarke 2002, 559; Plato s.d.). In the dialogue, Socrates makes Meno’s slave ‘recall’ something the slave did not know he knew: when asked simple questions that can be answered with “Yes” or “No”, the uneducated slave is able to deduce the existence of the Pythagorean Theorem. Employing a similar method of questioning, Wimsey makes the forgetful student elaborate on his initially vague memories.

2) Cotextual meaning incoherent to some extent

The allusions in this category have a cotextual meaning that is not quite clear in a literal sense. However, either the allusion makes sense on a metaphorical level, or the cotext of the allusion provides some hints about its meaning. Most proper-name allusions in the material studied actually belong to this category: although they do not have a literal meaning, they usually appear in a cotext that suggests at least a partial interpretation.

Example 11: Reputation as a Sherlock

The readers of *The Five Red Herrings* learn early in the novel that Wimsey is an amateur detective. In Chapter 7, Wimsey is interviewing a painter who comments, “You’ll be helping the police, I expect - - I was forgetting that you had such a reputation as a *Sherlock*. - -” (FRH 7).

Since readers know at this point that Wimsey is an amateur detective, the remark about helping the police may guide them towards deducing that Sherlock may also be an amateur detective. The cotextual meaning of the allusion appears to be incoherent to some extent.

The example also demonstrates how major aspects of the entire alluding text may contribute to the coherence of cotextual meaning.

Readers who make the connection Arthur Conan Doyle's Sherlock Holmes stories can add further relevant characteristics to the interpretation: Wimsey is humorously compared to a master detective.

The next example concerns metaphors. Riffaterre seems to think that metaphorical usage automatically constitutes a gap, but this need not always be the case. At least in the material studied, metaphors were typically only incoherent to some extent: as in the following example, they could not be understood literally, but could still be interpreted in a figurative sense.

Example 12: Captive to my bow and spear

Wimsey is discussing Campbell's murder with the Scottish police.

"Och, weel," said the Sergeant, "if ye find him [the murderer], ye'll let us know."

"I will," said Wimsey, "though it will be rather unpleasant, because ten to one he'll be some bloke I know and like much better than Campbell. Still, it doesn't do to murder people, however offensive they may be. I'll do my best to *bring him in captive to my bow and spear* - if he doesn't slay me first."
(FRH 2)

While the italicised passage can hardly be interpreted literally, as Wimsey is unlikely to actually use a bow and a spear, the passage is nowhere as puzzling as the above-discussed *Put on your nightgown*. Finnish readers in the 1940s or 1980s, or, more generally, readers with a Western background could probably easily interpret Wimsey's phrase as a metaphor referring to hunting or war. The allusion is incoherent to some extent.

The allusion is humorous and sounds stereotyped, but there may also be a Biblical connection (Clarke 2002, 113). In II Kings (6:22), Prophet Elisha tells the King of Israel to be merciful to his captured enemies: "Thou shalt not smite them: wouldst thou smite those whom thou hast taken captive with thy sword and with thy bow? set bread and water before them, that they may eat and drink, and go to their master." The Biblical passage

would suggest the killer will be treated mercifully, and this implication is proved correct at the end of the novel.

3) Cotextual meaning coherent

Coherent allusions have an intelligible cotextual meaning in a literal sense even without the referent. Paraphrase allusions such as the one in the following excerpt are typical examples of this category. The interpretation of the allusion has already been discussed above in Example 7 in Section 3.2.1.

Example 13: Long, terrible shriek (revisited)

Wimsey and his manservant Bunter are caught in a dense fog on the moors.

Suddenly – from directly before them as it seemed, and only a few yards away – *there rose a long, terrible shriek* – and another – and another.

“My God! What’s that?”

“*It’s a horse, my lord.*” (CW 11)

The italicised passages describe the situation in a manner that is completely coherent on the basis of the cotext alone.

Finally, as was the case with cultural foreignness and familiarity and with stylistic markers, an allusion may consist of parts with varying degrees of coherence of cotextual meaning. This is usually significant when one part of the allusion provides information about another part that might otherwise be incoherent at least to some extent.

Example 14: That well-thought-out little work of Mr Bentley’s

A murderer describes in his confession how he made sure that the body of his primary victim, Sir Reuben Levy, would be as similar as possible to that of the vagabond he killed to confuse the police:

Remembering *that well-thought-out little work of Mr Bentley’s*, I had *examined Levy’s mouth for false teeth*, but he had none. (WB 13)

The allusion refers to the detective novel *Trent’s Last Case* (1913) by Edmund Clerihew Bentley, where the detective’s suspicions are partly raised by the fact that the victim of a violent death apparently went out fully dressed but without his dentures (Clarke 2002, 74; Bentley 1913, Ch. 4). The murderer in *Whose Body?* takes this into account but need not fear a similar discovery.

On its own, *that well-thought-out little work of Mr Bentley's* gives readers hardly any clues about the significance of the referent text. However, the second part of the allusion has a coherent cotextual meaning, so readers need not be greatly puzzled even if they do not recognise the referent. This may also affect the translator's decisions.

Formulating the categories of coherence required some more discussion than stylistic markers because of the scarcity of previous research. There are also two issues connected to the coherence of cotextual meaning that may appear somewhat controversial: the delimitation of readers' general knowledge and the analysis of proper names.

To distinguish cotextual meaning from allusive interpretation, it is necessary to delimit the extratextual knowledge that readers employ in constructing the cotextual meaning to such general knowledge that is not culture-specific or otherwise unique in nature. This is, as I have acknowledged, an artificial solution; in reality, readers hardly make such distinctions when they process a text. However, without the distinction, it could not be reliably assessed whether readers can make sense of an allusion without the referent or other specific knowledge that may not be available to all readers. The examples discussed above have, I trust, illustrated that distinctions among degrees of coherence can be made; the discussion of interpretive possibilities in the next chapter will show that degrees of coherence have a significant impact on the reading experience.

It could also be argued that the assessment of coherence hardly applies to proper names, which mostly have no meaning provided by the reader's language skills or general knowledge (with the exception of invented names such as *the White King*). Undoubtedly it would be easier to restrict the analysis of coherence to allusions taking the form of a quotation or a paraphrase, but this would severely impair the representativeness of the material. The examples discussed have also illustrated that even though a proper name has no 'literal' meaning, its cotext does. As a result, different proper names may make sense in their cotext to a varying degree.

The incoherence of cotextual meaning has some bearing on signalling allusive passages to the reader. After noticing the allusion, readers who are able to recognise the allusion probably pay little attention to whether it makes sense in its cotext or not; they simply interpret the allusion in the light of the referent.

However, if a reader is not familiar with the referent, s/he is left to contend with the cotextual meaning of the allusion. Then the degree of coherence plays a major role in determining whether the reader can make sense of the passage or whether s/he is likely to remain puzzled. This means that assessing the coherence of cotextual meaning is important to the researcher and the translator. Particularly if the cotextual meaning of an unfamiliar allusion is unclear, the

translator may need to consider whether to modify the ST passage in order to spare TT readers unnecessary puzzlement.

3.3 Methodological implications

The present chapter has established criteria for analysing cultural and textual properties of allusions that are involved in the interpretation and translation of allusions. The categories of the properties are summarised in Table 3 below.

Table 3: Categories of the textual and cultural properties of allusions

Cultural foreignness and familiarity	Probably familiar	Possibly familiar	Probably familiar
	Referent text published over 5 times and recently; referent central character or productive author. Also cases where referent has become a stock phrase.	One of the following: * Referent text available but published only 1 to 4 times; referent a major character, title or the author. * Referent text published more frequently but referent a relatively minor character or a quotation repeated in school books.	One of the following: * Referent text not available at all; * Referent text available but referent a minor character or an individual passage with no special status.
Markedness of style and form	Stylistically unmarked	Stylistically marked to some extent / some stylistic markers	Stylistic marked
	No spelling, lexis, grammar or style distinct from cotext; no typographical devices or introductory phrases.	At least one of the following: * Some minor stylistic contrast that may not be immediately evident (elision, suggestion of rhythm); * Vague introductory phrase; * Capitalisation (proper names).	At least one of the following: * Style clearly distinct from that of the cotext; * Allusion accompanied by an introductory phrase specifying the referent (text); * Allusion set apart by quotation marks or italics.
Coherence of cotextual meaning	Coherent	Incoherent to some extent / some incoherence	Incoherent
	Immediately intelligible, makes sense on a literal level on the basis of language skills and general knowledge.	Does not make sense literally, but cotext provides some clues about meaning or allows for a metaphorical explanation based on general knowledge.	Unlikely to make sense literally or metaphorically, cotext offers hardly any clues; would require specific extratextual knowledge.

The influence of cultural foreignness and familiarity, which are connected to readers' knowledge about the referent, is perhaps the most obvious: familiarity enhances readers' chances of noticing an allusion, but it has an even greater significance for their possibilities of interpreting the allusion in relation to its referent. If the referent is unfamiliar (not available at all or in principle available but very little known), most members of the relevant readership probably will not be able to connect the allusion to the referent. Translators are likely to assess the familiarity of an allusion at least intuitively, and this estimate may well affect their choice of translation strategy.

The coherence of cotextual meaning and stylistic markers also have some bearing on noticing an allusion. If the allusion stands out from its cotext because of incoherent cotextual meaning or stylistic markers, the reader perhaps suspects that the passage is a potential allusion even if s/he is not familiar with its referent. If the allusion is unfamiliar, its cotextual meaning has a major influence on whether the reader can construct a coherent meaning for the passage. Possible stylistic markers may also affect the interpretation of an unfamiliar allusion by suggesting a literary or poetic tone or other connotations. This means that translators quite possibly pay attention to the coherence of cotextual meaning and to stylistic markers when analysing the source text, particularly when the allusion is culturally unfamiliar.

When applying the categories to studying translated allusions, the first step is to analyse the ST allusions from the translator's point of view to answer the following questions:

- Cultural foreignness/familiarity: Were TT readers (in this study, Finnish readers in the 1940s and the 1980s) likely to be familiar with the referent of the ST allusion?
- The coherence of cotextual meaning: Does the ST allusion have a cotextual meaning that can be characterised as coherent for readers with sufficient language skills and general knowledge?
- Stylistic markers: Does the ST allusion have markers that probably make it stand out from its cotext in terms of style, form, typography etc.?

The results of this analysis of ST allusions can then be used to discover how the cultural and textual properties of ST allusions are connected to translation strategies, in other words, whether particular combinations of properties correlate with certain translation strategies. It may be of particular interest to consider how translators have dealt with ST allusions with incoherent cotextual meaning or stylistic markers.

The method has its limitations as well. As particularly cultural foreignness/familiarity and the coherence of cotextual meaning need to be analysed in relation to a particular readership, the researcher needs to construct as specific an image of that readership as possible by means of previous research and documental evidence, taking into account at least readers' education, their reading experience

and the texts available to them. Even then, the readership remains a construct and an approximation. On the other hand, even reader-response tests only reach a fraction of real readers (and not always a representative part). In addition, reconstructing a relevant, actual readership is a more realistic approach than the notion of the ideal reader often employed in literary studies.

As the readership is an approximation, the categories cannot predict the reactions of individual readers. A randomly selected Finn from the 1940s, for example, might not have recognised the probably familiar allusion to Sherlock Holmes or might have come up with an explanation why Jock Graham should put on his nightgown in a pub. Nevertheless, a rigorous application of the criteria should produce estimates of how most members of the specified readership were likely to react, which provides relevant information about the reading experience in cases where actual readers are beyond the reach of reader-response tests.

Ultimately, as in many studies in the humanities, the results of the present study cannot be checked against an absolute yardstick. The classification of allusions into the categories described above, as well as the interpretive possibilities outlined in the next chapter, are the researcher's interpretations. As such, the only means of verifying their relevance to reality is to ensure that the solutions are consistent and justifiable and that this is illustrated to the reader of the study by means of convincing examples, as I have done above and aim to do in the following chapters.

The next step is to apply the categories of cultural and textual properties to translated passages in order to find out what kinds of interpretive possibilities translations offer to TT readers. Interpretive possibilities are determined on the basis of whether readers can connect the TT passage to a referent (cultural foreignness/familiarity), whether the TT passage stands out from its cotext (the markedness of style and form), and whether the TT passage is coherent in its cotext (the coherence of cotextual meaning). The analysis method is elaborated in the next chapter.

4 Allusions and the reader: interpretive possibilities

As a Bakhtinian dialogue, the interpretation of allusions is a process that is different for different readers but never completely open-ended. The outcomes of the dialogue between the reader and the text are limited by the reader's context (cultural foreignness/familiarity) and by the properties of the text (coherence of the cotextual meaning and stylistic and formal markers). These limitations make it possible to determine which *interpretive possibility* is the most probable for a particular readership.

An interpretive possibility consists of the set of clues that the reader derives from the allusion and its cotext, as well as to some extent from his/her context, and uses for constructing an interpretation. This set of clues delimits interpretation but does not predict how individual readers will actually interpret the allusion, i.e. which specific meanings or *functions* they assign to it. In other words, an interpretive possibility holds the potential for a variety of interpretations, but this potential is limited in a way that makes it a relevant object of study.

Interpretive possibilities, explored in more detail below, are determined on the basis of the cultural and textual properties of allusions discussed in the preceding chapter. A particular combination of these properties makes one interpretive possibility more likely than others for a particular readership. An *allusive interpretation* is only possible when the allusion is culturally familiar to readers. With other combinations of cultural and textual properties, an allusion is more likely to be interpreted *pseudo-allusively* or *non-allusively*, or it may even remain a puzzle, a *culture bump* (Leppihalme 1997a, 4).

Analysing interpretive possibilities provides a more comprehensive view of the interpretation of allusions than the previous focus on the allusive interpretation. The interpretive potential available to a particular readership can be described more systematically than before, and the 'new' interpretive possibilities, pseudo-allusive and non-allusive, draw attention to the fact that the allusive interpretation is not always the only relevant possibility.

On the other hand, there are differences between the interpretive possibilities. From the reader's perspective, some interpretive possibilities require more *interpretive effort* than others, possibly even a disproportionate amount of effort. With regard to the alluding text, changes in interpretive possibilities may result in *functional shifts* that affect even the entire text. Awareness of readers' effort and functional shifts is important to both the researcher and the translator.

The present chapter begins with a discussion of how interpretive possibilities can be determined (Section 4.1) and then proposes a method for estimating the differences between them (Section 4.2). The chapter concludes with an overview of methodological implications.

4.1 Interpretive possibilities

In this section, I introduce a systematic framework for analysing what kind of possibility readers in a particular context are likely to have for interpreting an allusion. **Interpretive possibility is defined as the interpretive potential of an allusion for a particular audience;** it consists of a set of clues that is limited by the readers' context and the characteristics of the text. These clues are provided by the referent of the allusion and by the textual properties of the allusion in the alluding text, which means that interpretive possibilities depend on the cultural and textual properties of allusions.

Interpretive possibilities are essentially based on questions of "what is possible": Is it possible for a particular readership to connect the allusion to its referent? Is it possible for readers to understand the cotextual meaning of the allusion? Is it possible for them to derive some connotations from the stylistic markers? Each interpretive possibility describes how the options of a particular group of readers are *delimited* by the cultural and textual properties of allusions. If readers are familiar with the referent, the clues provided by their knowledge about the referent will probably affect their interpretation of the allusion. If readers are not familiar with the referent, they will simply process the textual properties they have access to, such as the marked style of the allusion.

Interpretive possibilities thus describe the interpretive potential that is most probably available to particular readers. They do not determine which specific *functions* readers eventually assign to allusions. The interpretive potential is applied by individual readers in different contexts, which adds a subjective element to the final interpretation. On the other hand, probable functions can be suggested on the basis of textual properties and readers' context, and this is often fruitful in demonstrating the differences between, for example, an allusive interpretation and a pseudo-allusive interpretation.

The first step in exploring readers' interpretive possibilities is to consider whether the relevant readership can *notice* and *identify* the allusion. Noticing is affected by readers' previous experience of the allusion and its referent (cultural familiarity), as well as by the degree to which the allusion stands out from its cotext (the coherence of cotextual meaning and possible stylistic markers). In order for readers to identify the allusion, it must be culturally familiar to them, but there must also exist a sufficient resemblance between the allusion and its referent so that readers can make the connection.

If readers are able to identify the referent (it is probably or at least possibly familiar to them), they also have the chance to negotiate a meaning for the allusion in a dialogue between the alluding text and the referent. This does not necessarily mean that all readers will do so, or that they will all come up with similar interpretations, but at least they have the *possibility for an allusive interpretation*.

If the allusion is unfamiliar, readers have no access to the referent; instead, they rely on the textual properties of the allusion in the alluding text. The crucial issues are whether the allusion stands out from its cotext by virtue of its cotextual meaning or style and form, and whether readers can discover a coherent explanation for possible anomalies.

If the unfamiliar allusion is only stylistically marked, it is probably still interpretable on some level. The stylistic features may give rise to poetic or archaic connotations suggesting a literary reference, and as long as the cotextual meaning of the passage is coherent at least to some extent, readers are probably not unduly puzzled. As such passages nevertheless appear to suggest an allusion although no referent is available, they offer the *possibility for a pseudo-allusive interpretation*.

In contrast, an unfamiliar allusion that has an incoherent cotextual meaning is more challenging. If the passage also has stylistic markers, readers may classify it as an unfamiliar literary reference, which provides at least some justification for the deviance. However, particularly if the passage simply has a puzzling cotextual meaning, there is an obvious *risk of a culture bump* (Leppihalme 1997a, 4).

Finally, the unfamiliar allusion may also blend into its cotext to such an extent that it has a coherent cotextual meaning and lacks any stylistic markers that would signal an allusion. Such passages are probably the easiest for readers to interpret, as they will not even be aware that they may be 'missing' something: they can easily construct a *non-allusive interpretation* on the basis of the cotext.

In what follows, terms like 'the possibility for an allusive interpretation' can be replaced by synonymous expressions such as 'allusive interpretive possibility', 'potentially allusive passage', 'facilitating an allusive interpretation',

'allowing for an allusive interpretation', 'appearing allusive' etc. The purpose is to avoid repetition; the alternative formulations still refer to the interpretive possibility rather than to an interpretation constructed by an individual reader.

The method for analysing interpretive possibilities is illustrated by the flowchart in Figure 1. The decision points and processing steps have been ordered so as to produce a logical sequence for research purposes; the chart does not represent the interpretation process from the reader's perspective.

The chart is followed by examples of the different interpretive possibilities. As the focus of this study is on translated allusions, I mainly discuss examples from Finnish translations and from the perspective of Finnish readers in the 1940s or the 1980s. However, to demonstrate that the method can also be applied to original texts, I comment on ST allusions and analyse which interpretive possibilities and functions they are likely to give rise to if ST readers are unfamiliar with referents.

In connection with each example, I identify the referent of the ST allusion and comment on the functions that the allusion is likely to have if interpreted in relation to the referent. I then analyse the properties of the TT passage more closely and determine which interpretive possibility the TT passage was likely to offer readers, drawing attention to the interpretive possibilities of ST readers when relevant. I also discuss the functions suggested by a particular interpretive possibility. If there are two Finnish translations of the ST allusion, I only include the full text of one of them so as not to distract the reader, as comparing translations is not the main aim of this chapter.

As explained at the beginning of this study, references to the source texts are indicated by chapter and references to the translations by page. For further details, see "Abbreviations and formatting".

The analysis demonstrates that relating an allusion to its referent (allusive interpretation) is not the only possibility for reading the allusive passage. Even if the referent is not available, readers still process the text and make use of the interpretive clues, trying to construct a coherent interpretation. The textual properties of an unidentifiable allusion may give rise to relevant interpretations that sometimes even bear a close resemblance to the functions suggested by the referent.

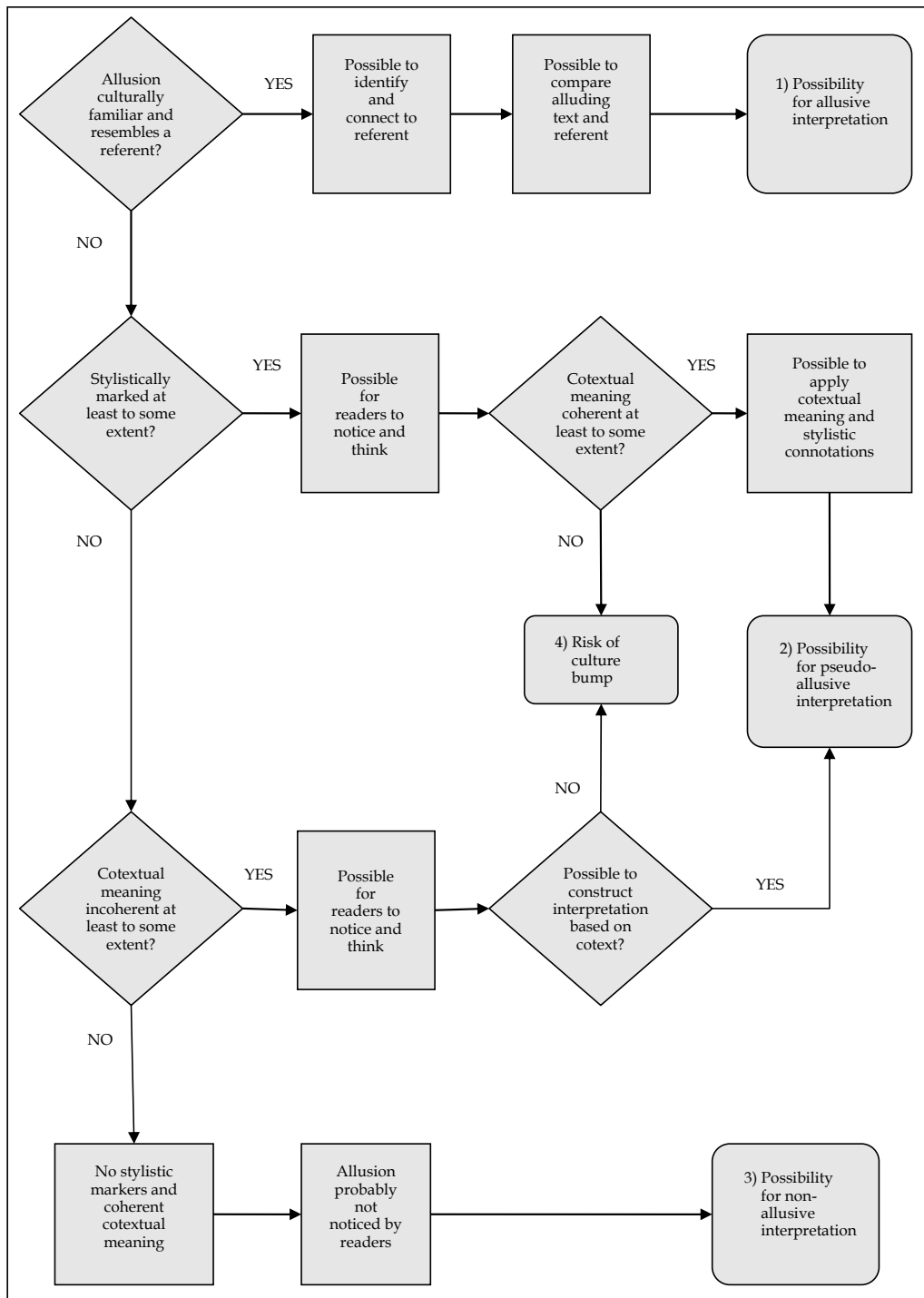


Figure 2: Flowchart for analysing interpretive possibilities

4.1.1 Possibility for an allusive interpretation

This is the interpretive possibility that has received the most attention in previous research. It means that the allusion is familiar to the relevant readership and bears a sufficient resemblance to a referent so as to be recognisable.

Cultural familiarity is the factor that has the most impact on this interpretive possibility. The flowchart in Figure 2 does not make a distinction between probably and possibly familiar allusions since in both cases it is still possible that at least some readers can connect the allusion to the referent. In a more detailed analysis, the two categories need to be kept separate. This interpretive possibility is therefore further divided into cases where an allusive interpretation is probable, and cases where an allusive interpretation is possible. **An allusive interpretation is probable when the allusion is probably familiar and resembles its referent.** One example in my material is an allusion naming *the Good Samaritan* (NT 2.4). This cliché-like ST allusion was probably familiar to Finnish readers in both the 1940s and the 1980s, and both translations employ the diction of the Finnish Bible, making it possible for TT readers to recognise the TT allusion (*laupias samarialainen*, 'the merciful Samaritan'; NT1948, 108; NT1989, 118). **An allusive interpretation is possible when the allusion is possibly familiar and can be connected to a referent**, for example, *Blessed are they that have not seen* (WB 10; discussed below in this section).

Even if an allusion is probably familiar and recognisable, this simply means that readers were likely to make use of the referent. This does not guarantee a uniformity of interpretations. Individual readers may still fail to identify the referent, or they may identify the referent but not consider its significance any further, as discovered in Tuominen's reader-response study (2002, 60–61, 66). Even if readers begin to think about the deeper meaning of the referent, they may end up with different interpretations. Unless they are analysing the text for purposes of translation or research, readers of a literary work are hardly likely to look up the referent in its referent-text cotext; they probably rely on an interpretation of the referent text already stored in their minds (cf. Conte 1986, 35; Pasco 1994, 6–7), and these interpretations may differ. Further variation may emerge when readers relate their interpretation of the referent text to the allusion, even though the alluding-text cotext delimits interpretation. Allusions relying on cultural connotations attached to the referent may produce fairly uniform interpretations (cf. Leppihalme 1997a, 35–36), but even connotations need to be applied to the alluding text, which leaves some room for differences. The following allusion to the Biblical doubting Thomas aptly demonstrates the range of interpretations.

Example 15: Blessed are they

Wimsey and Parker have had an interview with a medical student (Mr Piggott of the *Socrates' slave* allusion discussed as Example 10 in Section 3.2.2) that suggests a

gruesome solution to the case. Wimsey warns the still doubtful Parker that the murderer could try to kill him as well. Parker has scarcely left Wimsey's flat when he does encounter the murderer, who tries to persuade him to share a taxi. Parker politely refuses and returns to Wimsey's flat. His scepticism is somewhat shaken:

"Frankly," he [Parker] said,
"I've been thinking you a bit
mad, but now I'm not quite so
sure of it."

Peter [Wimsey] laughed.
"Blessed are they that have
not seen and yet have believed.
Bunter, Mr Parker will stay
the night." (WB 10)

[Parker:] – Suoraan sanoen luulin jo, että sinä olet vähän hullu, mutta nyt en ole ihan yhtä varma asiasta.

Peter [Wimsey] naurooi.

– *Autuaat ovat ne, jotka eivät näe, mutta kuitenkin uskovat.* Kuulkaahan, Bunter, Mr. Parker jää yöksi. (WB1944, 158)

Back translation:

[Parker:] – Frankly, I was already thinking that you are a bit mad, but now I'm not quite so sure of it.

Peter [Wimsey] laughed.

– *Blessed are they that do not see but yet believe.* I say, Bunter, Mr. Parker will stay the night.

The allusion evokes Jesus' words to his disciple Thomas, who refused to believe in His resurrection unless he could touch His wounds (John 20:25). Seeing Jesus is eventually enough to restore Thomas' faith, but Jesus still rebukes him: "Thomas, because thou hast seen me, thou hast believed: *blessed are they that have not seen, and yet have believed*" (John 20:29; my italics). In the Finnish Bible translation that was the authorised version in both the 1940s and the 1980s, the passage reads *Autuaat ne, jotka eivät näe ja kuitenkin uskovat*, 'Blessed those who do not see and yet believe' (Joh. 20:29)

The allusion refers to an individual Biblical passage, but the quotation was often repeated in Finnish schoolbooks in connection with the tale of doubting Thomas (e.g. Ingman 1923, 199; Sundwall 1927, 168–9; Paunu and Lilja 1936, 201–202; Pohjanpää 1937, 264–5; Simojoki *et al.* 1968, 126; Virkkunen 1973, 117–8). The allusion was possibly familiar to Finnish readers in both the 1940s and the 1980s. Both translators have indeed retained the allusion in a way that makes it possible for readers to connect the TT passage to the Biblical referent. Above, in WB1944, the quotation appears in almost its exact Biblical form. WB1986 departs further from the Biblical diction, but the resulting TT passage is still recognisable (*Autuaita ovat*

ne, jotka eivät ole nähneet ja kuitenkin uskovat, 'Blessed are those who have not seen and yet believe'; WB1986, 196).

Even after identifying the referent, readers may assign different functions to the allusion. Readers may, for example, simply think that the allusion evokes a canonised work and emphasises Wimsey's learning. There is also a humorous contrast between the canonised referent text and the way Wimsey applies the passage to Parker's scepticism.

Some readers may also discover deeper meanings for the allusion: by quoting Jesus' words to doubting Thomas, Wimsey positions himself as Christ and Parker as a disciple. This suggests Wimsey has almost divine powers as a detective, and thus the allusion has a thematic significance for the alluding text as a whole. The theme is reinforced by other allusions in *Whose Body?* (see discussion of Example 27, *et iterum venturus est*, in Section 4.2.2.2 below). In spite of the humorous tone, the allusion also draws attention to a degree of inequality and power play in Wimsey's friendship with Parker.

Some readers may even connect *Blessed are they* to an earlier description of Parker as *a faithful though doubting Thomas* (WB 10; WB1944, 147; WB1986, 183), which reinforces both the thematic and the interpersonal aspects of *Blessed are they*.

The above-described possibility for an allusive interpretation thus contains the potential for a variety of functions. Different readers' interpretations may bear traces of some or all functions (lending authority, characterisation, humour, themes, interpersonal relations). In spite of possible differences, the interpretations still rely on readers' identifying the referent. Otherwise, the passage would mainly describe the interpersonal relationship between Wimsey and Parker, humorously suggesting that Parker should trust Wimsey's intuitions even on very little evidence.

Different readers sometimes connect an allusion to different referents, as demonstrated by Leppihalme's reader-response tests (notably 1997a, 154). This issue can be particularly pertinent in translation because of the impact of TT readers' different cultural background and the translator's decisions. The following allusion, for example, has two possible referents; one of them seems more probable on the basis of textual connections, but the other is the one more likely to be recalled by TT readers.

Example 16: Like the hunchback in the story

Sir Julian Freke has killed a vagabond to mislead the police and tries to dispose of the body. In his confession, he describes his efforts as follows:

I carried my pauper along the flat roofs, intending to leave him, *like the hunchback in the story*, on someone's staircase or down a chimney. (WB 13)

Kannoin kulkurini kattoja pitkin tarkoituksenani jättää hänet *kuin tarinan kyttyräselän* jonkun portaisiin tai savupiippuun. (WB1986, 240)

Back translation:

I carried my vagabond along the roofs with the purpose of leaving him, *like the hunchback in the story*, on someone's staircase or in a chimney.

Clarke (2002, 300) suggests the allusion refers to Victor Hugo's *The Hunchback of Notre Dame* (1831). This is possible; Quasimodo, the hunchback in Hugo's novel, is a deformed creature abhorred by almost all of his fellow men. Similarly, underneath the exterior of a charming nerve specialist, Sir Julian Freke is a freak, a cold-blooded monster who believes human conscience is an unnecessary, removable appendix (WB 8; Magill [ed.] 1994, 478; McGregor 2000, 32). However, otherwise Quasimodo's gentleness and his tragic love for a beautiful gypsy girl bear little resemblance to the jealous Freke or the pauper he murders. Furthermore, although Quasimodo kills the villain of Hugo's novel by throwing him down off the cathedral's roof, he does not carry the body around to hide it.

More relevant connections emerge if the allusion is linked to the humorous "Hunchback's Tale" in *One Thousand and One Nights* (Burton 1882–84). In the tale, a hunchbacked tailor accidentally chokes on a fishbone. His companions fear they will be accused of killing the hunchback; as a result, the body is carried around and left in various places, such as on steps. The idea is to saddle someone else with the body, which is also the purpose of the murderer in *Whose Body?*, who eventually leaves the body in an innocent person's bathroom.

With regard to Finnish readers in the 1980s, translations of *One Thousand and One Nights* had been published several times before the 1980s (e.g., 1956–1957, 1975, 1977). Some tales were even published individually (notably "Aladdin", in 1936, 1952, 1962, 1986, etc.). However, "Hunchback's Tale" is hardly among the best-known tales in the collection, and it was apparently not pub-

lished separately until 2001 (*Kuka murhasi kyttyräselän?*, translated by Jaakko Hämeen-Anttila).

In contrast, a Finnish translation of Hugo's novel had made it into its 5th edition by 1971 and was further reprinted in 1986 (*Pariisin Notre Dame 1482*, first translated by Huugo Jalkanen in 1915). The novel was also translated by Anna-Liisa Sohlberg in 1945, but this translation has apparently not been reprinted.

Finnish readers searching for a possible referent would have been considerably more likely to recall the hunchback in Hugo's novel. Even this connection allows for a relevant allusive interpretation, characterising the murderer as a deformed freak. In practice, however, such a link is fairly difficult to establish, as case inflections in the TT indicate it is the vagabond who is being compared to a hunchback. On the whole, this particular example was actually more likely to be experienced as a pseudo-allusion (see the following section).

An allusion can thus occasionally have more than one possible referent, and different referents may result in different functions. However, as far as the analysis of interpretive possibilities is concerned, what is significant is the fact that there is a referent readers can identify, and, as a consequence, the possibility for an allusive interpretation.

Similarly, the possibility for an allusive interpretation does not determine to what extent the referent is activated. It simply means that the allusion can be connected to a referent; beyond that, readers may conduct an extensive dialogue between the alluding text and the referent text or apply more general connotations connected to the referent. Individual readers may even simply gloss over the allusion. However, as long as the referent is familiar and recognisable, there is a possibility for the in-depth dialogue that is the defining characteristic of allusion proper and the topic of most studies on allusions.

To summarise, the possibility for an allusive interpretation includes the potential for many different interpretations but always means that readers have the chance to connect the allusion to a referent. In the following section, I begin to consider what kinds of interpretive possibilities emerge when the referent is not available.

4.1.2 Possibility for a pseudo-allusive interpretation

This interpretive possibility becomes relevant when the allusion is unfamiliar to readers but still stands out from its cotext because of its stylistic and formal properties or its cotextual meaning and is thus likely to draw readers' attention.

As long as the stylistic markers and the cotextual meaning can be used to construct a relatively coherent interpretation, there is the possibility for a pseudo-allusive interpretation. The term indicates that **the passage in question displays features that make it appear allusive even though no referent is available to readers**. This does not mean that all readers would assume such passages are allusive, but they are justified to suspect there could be a referent. On the other hand, if readers do attempt to discover a referent, they are likely to be disappointed. As no referent is available, readers must rely on the information provided by the cotext and on their general knowledge about the world to discover an explanation and a coherent interpretation for the anomalies.

Previous research contains some references to pseudo-allusions or similar phenomena. Hebel (1991, 141) mentions 'pseudointertextual allusions', which are purely fictional allusions invented by the author. Oraić Tolić (1995, 34–35) discusses purported quotations with no existing source, dividing them into 'pseudo-quotation' (*Pseudozitat*) and 'paraquotation' (*Parazitat*). Pseudo-quotations cover cases where the referent text exists but the supposed quotation cannot be located within it; a paraquotation, in contrast, does not even have an existing referent text (*ibid.*). Hebel's term is unnecessarily convoluted; Oraić Tolić's distinction between the two categories of purported quotations is useful in principle, but has little relevance to the present study. In my view, 'para-allusion' would not be a very descriptive term, as the prefix *para* can mean e.g. 'beyond', 'defective' or 'subsidiary to'. The prefix *pseudo* has a narrower and more appropriate meaning that suggests 'pretence' or 'resemblance'.

In addition, Oraić Tolić and Hebel's fictional references have been *invented by the author*. This delimits the concept to passages indicated as allusive or quotational by stylistic markers, quotation marks, italicisation etc., but without an existing extratextual referent that could be identified by any readership. In contrast, in the present study, an allusion with the possibility for a pseudo-allusive interpretation does have a verifiable referent; the referent is simply not available to a particular readership, which makes the passage pseudo-allusive to them. From the reader's perspective, entirely fictional allusions may seem very similar to allusions with unfamiliar referents, but the researcher must distinguish between the two.

Hebel and Oraić Tolić also consider only some possible functions of made-up allusions or quotations. In Hebel's view, 'pseudointertextual allusions' are often used playfully (1991, 141). Oraić Tolić focuses on how authors employ fictional quotations to question or parody the meanings of language, intertextuality and culture (1995, 35–39). In my material, pseudo-allusive interpretive possibilities can give rise to more varied functions, as the following examples will make evident.

On the whole, my concept of pseudo-allusion is closest to Antoine's 'pseudo-proverb' (*faux proverbe*). This is a translated passage that is not an existing TL proverb but appears proverbial or quasi-proverbial because it makes use of TL features typically associated with proverbs, such as brevity and rhythm (2006,

89). Similarly, a pseudo-allusion (whether translated or not) stands out from its cotext in a way that makes it seem allusive even though the relevant readership is unlikely to discover a referent.

As pointed out in Chapter 3, an allusion can stand out from its cotext in terms of style and form or in terms of cotextual meaning. I first consider cases where the passage has stylistic markers setting it apart from its cotext but has a more or less coherent cotextual meaning. The most common markers in my material include deviant style, introductory phrases and typographical devices (typically capitalisation of proper-name allusions). The following examples illustrate how such features affect the interpretation of culturally unfamiliar allusions.

1) Pseudo-allusive passages with a more or less coherent cotextual meaning

1a) **Deviant style** is often helpful since it may evoke connotations that are available to virtually any language user and can be applied in the interpretation. This is the case in the following excerpt.

Example 17: I could not love thee

A local painter has been murdered, and Wimsey is helping the police by making inquiries among other painters. He goes to see one of the painters, Bob Anderson, who in turn wants to find out what Wimsey knows about the murder.

[Anderson:] “- - Luckily I’ve got a cast-iron alibi, or I’d begin to feel I was a criminal myself. - - But tell us, Wimsey, you that’s hand in glove with the police - -”
 “I’m not allowed to tell anything,” said Wimsey, plaintively. “You mustn’t tempt me. It’s not fair. *I could not love thee, Bob, so much, loved I not honour more.* Besides, I’m supposed to be finding things out, not giving information away.” (FRH 13)

[Anderson:] “- - Onneksi minulla on raudanluja alibi. Muuten tuntisin itseni ihan rikolliseksi. - - Mutta sanopas nyt Wimsey, kun kerran olet niin hyvää pataa poliisin kanssa...”
 “Minulla ei ole lupa kertoa mitään”, Wimsey sanoi pahoitellen. “Ette saa maanitella. Se ei ole reilua. *Kas, en voisi sua rakastaa, Bob, jos kunniaa en rakastaisi enemmän.* Sitä paitsi minun pitäisi hankkia tietoja eikä jaella niitä.” (FRH1985, 149).

Back translation:

[Anderson:] “- - Luckily I have a cast-iron alibi. Otherwise I’d feel quite like a criminal. - - But say now, Wimsey, what with your being so hand in glove with the police...”
 “I’m not allowed to tell anything,” said Wimsey, regretfully. “You mustn’t coax me. It’s not fair. *Oh, I could not love thee, Bob, if I loved not honour more.* Besides, I should be getting information, not distributing it.”

Wimsey quotes the final lines of Richard Lovelace’s poem “To Lucasta, On Going to the Wars” (1649) almost word-for-word (Clarke 2002, 306; Lovelace 1863). The title expresses

the general tone of the poem, in which a man leaves his sweetheart to go to war because it is the honourable thing to do. The referent evokes a romantic notion of honour, and suggests an analogy between detection and war.

If readers are unfamiliar with the referent, as Finnish readers in the 1980s were likely to be, they must rely on the cotextual meaning and the stylistic markers to interpret the passage.

Both the ST allusion and the TT passage have poetic features, including rhythm and unusual word order, which make the passages stylistically marked, and suggest a reference to another text. Both ST and TT passages also have a cotextual meaning that is only incoherent to some extent. Wimsey does not literally love Anderson, but the references to love and honour can be interpreted in a metaphorical sense: Wimsey cannot set friendship above the obligations of detection. The stylistic markers and the fairly coherent cotextual meaning make a pseudo-allusive interpretation possible for both ST and TT readers unfamiliar with the referent.

In terms of functions, the cotextual meaning characterises Wimsey's principles in a way that is reinforced by the poetic style of the ST and TT passages, which creates a humorous contrast between poetic or idealised notions of honour and their prosaic cotext. The pseudo-allusion can even be read as purely humorous, although in practice Wimsey also upholds the code of honour suggested by the stylistic markers and the cotextual meaning.

In this case, the cotextual meaning and stylistic markers of both ST and TT passages are likely to facilitate an interpretation that is in line with the functions suggested by the referent, even if the passages become pseudo-allusive to readers.

Regardless of how readers unfamiliar with the referent eventually decide to interpret the passage, it is clear that the stylistic features have the potential to influence the interpretation. As in the example above, similar signals can be embedded into the translation in order to give rise to relevant connotations (for a similar example, see Leppihalme 1997a, 118). In some cases, a pseudo-allusion may even have functions akin to those of the allusion proper.

1b) Introductory phrases may also help readers to connect an unfamiliar allusion to a particular style or genre. Strictly speaking, knowledge about such

categories goes beyond the linguistic knowledge available to any reader; it is more cultural or intertextual in nature. On the other hand, such passages still stand out from their cotext and appear to have a more specific referent than a particular genre or style. As this more specific referent cannot be identified, it is relevant to classify such passages under the possibility for a pseudo-allusive interpretation, as in the following excerpt.

Example 18: Young man at the War Office

Wimsey and Parker are discussing a case but make little progress. Wimsey decides to change the subject to something more cheerful:

[Wimsey:] “- - Have you got any really good stories? No? Well, I’ll tell you some – enlarge your mind and all that. Do you know *the rhyme about the young man at the War Office?*”

Mr Parker endured five stories with commendable patience, and then suddenly broke down.

“Hurray!” said Wimsey.

“Splendid man! I love to see you melt into a refined snigger from time to time. - -” (CW 13)

[Wimsey:] - - Oletko onnistunut kuulemaan mitään oikein hyviä juttuja? Etkö? Minä kerron sitten minä... avarra mielesi kuulemaan. Onko *tarina sotaministeriön nuoresta miehestä* tuttu?

Mr Parker kuunteli kiitettävän kärsivällisesti viisi eri kaskua, mutta sitten hän yhtäkkiä luhistui.

- Eläköön! huusi Wimsey. Loistava mies.

Rakastan nähdä, kuinka sinä silloin tällöin sulat hienostuneeseen hihitykseen. - - (CW1948, 168-169)

Back translation:

[Wimsey:] - - Have you managed to hear any really good stories? No? Well, I’ll tell you some, I will... open your mind and listen. Are you familiar with *the story about the young man at the War Office?*

Mr Parker listened to five different anecdotes with commendable patience, but then he suddenly collapsed.

- Hurray! shouted Wimsey. Splendid man. I love to see how you melt into a refined snigger every now and then. - -

Both the ST and the TT passage contain an introductory reference (*rhyme* / ‘story’) that suggests readers are supposed to connect them to another text. This means readers unfamiliar with the referent have the possibility to interpret the passages pseudo-allusively.

ST readers unable to identify the referent probably find the cotextual meaning of the ST passage incoherent to some extent. The reference to the young man at the War Office does not explicate what is so amusing about him.

At first glance, the introductory *rhyme* simply suggests an unfamiliar reference to a song or a poem, but it may also provide further clues. Some ST readers, even if they are unfamiliar with the referent, may guess that the pas-

sage is supposed to evoke a limerick. Limericks rhyme and frequently begin with a statement about a person and his/her location. They are humorous or bawdy, and particularly the latter connotation illustrates vividly how Parker's mind is 'enlarged'.⁹

Finnish TT readers, in contrast, would have been extremely unlikely to connect the reference to limericks because there is no similar genre in Finnish literature. The Finnish translator has replaced *rhyme* with 'story' and changed *story* to 'anecdote' (*kasku*). This still facilitates a pseudo-allusive interpretation: the resulting TT passage seems to evoke an anecdote and the humorous connotations attached to the genre offer relevant interpretive clues.

Both the ST and the TT passage offer the possibility for a pseudo-allusive interpretation, and enable readers to assign relevant functions to the passages.

An unfamiliar allusion may also be simply distinguished by **1c) typographical devices**, such as capitalisation, italics or quotation marks, which indicate the passage could be allusive, but yield few connotations to be applied in the interpretation process. In such cases, it depends on the cotextual meaning of the allusion and on further clues derived from the cotext whether readers can construct a meaning for the passage, or whether there is a risk of puzzlement. The following excerpt includes a proper-name allusion whose cotext is likely to allow for a pseudo-allusive interpretation.

Example 19: Charles Garvice

Wimsey is baffled by a case and mockingly declares that a change of career is in order:

[Wimsey:] " - - When this is over I shall turn pussyfoot, forswear the police news, and take to an emollient diet of the works of the late *Charles Garvice*." (WB 5)

[Wimsey:] " - - Kun tästä on selvitty minä rupean kieltolain kannattajaksi, luovun valaheitoisesti poliisiuutisista ja otan *Charles Garvice*vainajan [sic] teokset rauhoittavaksi ruokavaliokseni." (WB1986, 101-102)

Back translation:

[Wimsey:] " - - When I've got through this, I'll become a prohibitionist, forswear police news and adopt the works of the late *Charles Garvice* as my soothing diet."

⁹ This particular limerick is not identified by Clarke (2002), but it could be something similar to the following rhyme said to date from 1938: "There was a young man from the War Office / Who got into bed with a whore of his. / She took off her drawers / With many a pause, / But the chap from the War Office tore off his." (From "Limerick o' the Day", <http://pagebuild.com/limerick/>. Retrieved on 16th September 2003.)

Garvice (d. 1920) was an author of sentimental novels (Clarke 2002, 248). Finnish readers in the 1940s may actually have recognised the author's name since some of his works were translated into Finnish between 1917 and 1924. For Finnish readers in the 1980s, the retained name was more likely to be unfamiliar, which means there was a possibility for a pseudo-allusive interpretation. (In the Finnish translation of the 1940s, the name is also retained and possibly allows for an allusive interpretation [WB1944, 81].)

Even ST and TT readers who do not recognise the name can probably deduce that Garvice is or was an author. Both ST and TT cotexts also suggest Garvice's works are unexciting and do not deal with crimes. As a result, the source text and both translations offer several clues for constructing a fairly coherent cotextual meaning for the proper name and allow for a pseudo-allusive interpretation even though the referent is unfamiliar.

2) Stylistically unmarked pseudo-allusions that are incoherent to some extent

In contrast to the pseudo-allusions discussed above, some pseudo-allusive passages mainly stand out by virtue of their cotextual meaning. In other words, readers are unlikely to recognise the allusion and it is stylistically unremarkable, but its cotextual meaning is not quite clear. However, as long as readers can still interpret the meaning at least on a metaphorical level, such passages are pseudo-allusive rather than potential culture bumps. Examples of such passages are rare in the material of this study, but at least the following allusion fulfils the criteria:

Example 20: Eagles gathered

Wimsey is discussing a murder case with Bunter, Parker and another friend when a Miss Murchison arrives. She has been working undercover in the suspect's office, and Wimsey guesses she has made a discovery.

[Wimsey:] "Have you brought us news, Miss Murchison? If so, you have come at the exact right moment to find the eagles gathered together. - -" (SP 20)

[Wimsey:] "Onko teillä meille uutisia, miss Murchison? Jos on, te olette tullut aivan oikealla hetkellä niin että tapaatte kokoustaän pitävät kotkat. - -" (SP1984, 250)

Back translation:

[Wimsey:] "Do you have news for us, Miss Murchison? If so, you have come at exactly the right moment so that you find the eagles having their meeting. - -"

The allusion probably refers to Matthew (24:28): “For wheresoever the carcass is, there will the eagles be gathered together” (in Finnish, *Missä raato on, sinne kotkat kokoontuvat* [Matt. 24:28]). There is an analogy between the Biblical passage and Wimsey and his companions discussing a murder. It is, however, unlikely that ST or TT readers would recognise such an obscure and unremarkable reference. (The Finnish translation does not follow the Biblical diction, but this probably made little difference to TT readers in terms of recognisability; the Biblical passage is not even mentioned in schoolbooks.) Both ST and TT readers would probably rely on the cotextual meaning for interpretation.

The metaphorical reference to eagles makes both ST and TT passages stand out from their cotexts to some extent. However, ST/TT readers can still probably construct a coherent cotextual meaning, connecting the passage, for example, to an image of the detective and his companions as birds of prey in flight and looking for game (the murderer). Both ST and TT passages offer the possibility for a pseudo-allusive interpretation.

In terms of more specific functions, the passages may evoke additional associations connected to eagles, including sharp eyes, majesty, or ruthlessness. The resulting idea is probably different from that suggested by the Biblical passage, where vultures peck at a carcass, but it is not incongruous in the cotext. Both ST and TT passages can also be interpreted as humorous even without the referent.

The examples illustrate that the textual properties of an allusion may give rise to clues that contribute to the interpretation (e.g. connotations attached to style), but also to clues which simply draw the reader’s attention to the passage without illuminating its meaning (e.g. quotation marks and capitalisation of proper names). On the whole, the cotextual meaning of the passage is of greater importance than stylistic markers. Readers can perhaps come to terms with some degree of incoherence, particularly if the cotext suggests helpful clues, but if the cotextual meaning of the unfamiliar allusion is very puzzling, there is a risk of a culture bump (see Section 4.1.4 below). If there are no stylistic markers in the text, the cotextual meaning becomes even more important, as the passage is more difficult to bypass as an unfamiliar literary reference.

4.1.3 Possibility for a non-allusive interpretation

This interpretive possibility emerges if an allusion is not only unfamiliar to readers but also stylistically unmarked and coherent in its cotext. In such a case, readers are unlikely to notice or identify the allusion, and, what is more, they may not even suspect its existence since the allusion has no characteristics to draw their attention. This means that readers can interpret the invisible allusion simply as another non-allusive passage, on the basis of its cotextual meaning.

Some individual readers may naturally discover referents even for the allusions assigned to this category. However, the number of such readers is likely to be low, considering that the most likely referent is unfamiliar and the allusion is unremarkable in its new cotext. Similarly, some readers may begin to wonder about the style and cotextual meaning of the allusions in this category although the allusions should be unmarked and coherent, but such occurrences are probably rare, as the following examples demonstrate.

The first two examples represent the typical combination of cultural and textual properties that makes a non-allusive interpretation possible: the unfamiliar allusion has a coherent cotextual meaning, and both the allusion and its cotext have a neutral, unmarked style.

Example 21: Begin at the beginning

Wimsey and Parker are interviewing Cranton, a thief suspected of murder who is willing to prove his innocence but does not quite know what to say first:

[Cranton:] “- - I didn’t do it, and I want to make a statement. - - Where do you want me to begin?”
“Begin at the beginning,”
 suggested Wimsey, *“go on till you get to the end and then stop.*
 - -” (NT 3.2)

[Cranton:] - - Minä en tehnyt sitä, ja tahdon antaa todistajalausunnon [sic]. - - Mistä tahdotte minun aloittavan?
 - *Aloittakaa alusta, ehdotti Wimsey, - jatkakaa kunnes pääsette loppuun ja keskeyttäkää sitten.* - - (NT1989, 208; cf. NT1948, 193–194)

Back translation:

[Cranton:] - - I didn’t do it, and I want to make a statement. - - Where do you want me to begin?
 - *Begin at the beginning,* suggested Wimsey, - *go on until you get to the end and break off then.* - -

Wimsey’s reply alludes to Lewis Carroll’s *Alice’s Adventures in Wonderland* (Ch. XII, “Alice’s evidence”). At a nonsensical trial, the judge (the King) orders a witness, “Begin at the beginning - - and go on till you come to the end: then stop” (Carroll 1996, 114). The allusion probably evokes humorous connotations if identified. However, at least Finnish readers in the 1940s and the 1980s were unlikely to recognise this brief reference: *Alice’s*

Adventures in Wonderland had been translated into Finnish (even twice by the 1980s) but this passage had not attained proverbial status.

In a situation where the allusion is unfamiliar, readers rely on its cotextual characteristics. Here, the ST passage is stylistically unmarked: there are no stylistic features, introductory phrases or typographical devices to set it apart from its cotext. In terms of cotextual meaning, the passage is coherent.

As the ST passage is unfamiliar and unremarkable, TT readers are unlikely to suspect an allusion if the passage is retained more or less unchanged in translation, which is the case in both translations. The cotextual meaning also remains coherent in both translations: TT readers can easily interpret Wimsey's remark literally. In terms of functions, this means the humour that would have been suggested by the allusive interpretation is probably lost, but the cotextual meaning is still coherent. The TT passage allows for a non-allusive interpretation.

As suggested earlier in this section, readers may begin to wonder even about such unremarkable passages. Wimsey's observation does sound so simplistic that some readers perhaps consider it uncharacteristic of him and suspect an allusion. However, cultural foreignness together with the absence of stylistic markers ensures that such readers are unlikely to locate a referent (which would facilitate an allusive interpretation), or attach connotations to the style (which would allow for a pseudo-allusive interpretation). A non-allusive interpretation hence remains the most likely possibility. Similarly, the following allusion has some stylistic markers, but will still probably yield a non-allusive interpretation.

Example 22: Honour among - gentlemen

Wimsey and Parker continue to question Cranton about a letter he received from Deacon, another suspect. Although a thief, Cranton is very particular about his manners and appearance and wishes to be considered a gentleman. In accordance with this principle, he refuses to disclose the name of a third associate.

[Cranton:] “- - Well, he [Deacon] wrote me a letter - -. Somewhere about last July, that would be. Sent it to the old crib [prison], and it was forwarded on - never you mind who by.”
 “Gammy Pluck,” observed Mr Parker, distantly.
 “I name no names,” said Mr Cranton. “*Honour among gentlemen.* - -” (NT 3.2)

[Cranton:] - - Hän kirjoitti minulle. - - Joskus viime heinäkuulla. Osoitti sen vanhaan murjuun, josta sen toimitti minulle... noo, yhdentekevää kai teille on, kuka sen toimitti.
 - Gammy Pluck, huomautti Parker kuivasti.
 - En mainitse nimiä, sanoi Cranton. - *Se on kunniasia - herrasmiesten kesken.* - - (NT1948, 194; cf. NT1989, 208)

Back translation:

[Cranton:] - - He wrote to me. - - Some time last July. Addressed it to the old hole, from where it was delivered to me by... well, I suppose it's all the same to you who delivered it.
 - Gammy Pluck, observed Parker drily.
 - I give no names, said Cranton. - *It's a matter of honour - among gentlemen.*

Cranton almost lets slip an abridged version of the proverb “There is no honour among thieves”. Originally, the proverb means that thieves betray even each other if they can profit by it. Cranton modifies the proverb to emphasise his aspirations to a gentlemanly status, and perhaps to imply that thieves can be just as honourable as gentlemen.

This ST allusion was probably unfamiliar to Finnish readers in the 1940s and the 1980s, as there is no corresponding Finnish proverb. The ST allusion is also stylistically unmarked and has a coherent cotextual meaning, although readers may pay some attention to the abrupt pause indicated by the dash. This minor anomaly is unlikely to affect identification or provide connotations that could be applied to formulate a pseudo-allusive interpretation. Both translators have retained the passage more or less unchanged in translation, which means TT readers were likely to interpret the resulting TT passages non-allusively, thinking, for example, that Cranton intended to say something different, was at a loss for a word, or wanted to make his remark more emphatic.

After these cases of unmarked allusions, I consider a rarer example. Some allusions have stylistic markers or a cotextual meaning that is not quite coherent, but as they are embedded in an equally marked cotext, readers are unlikely to spot the potential allusions.

Example 23: Good night, sweet Prince, etc.

Investigating a murder in Yorkshire, Wimsey goes to interview the master of a neighbouring farm. At the gate, Wimsey meets a farmhand who suspects Wimsey's inquiries will not be welcomed.

[Farmhand:] "Happen [the farmer]'ll set dog on tha."
 "You don't say so?" said Peter.
 "The faithful hound welcomes the return of *the prodigal*. Scene of family rejoicing. - - Glees by the old fireside, till the rafters ring and all the smoked hams tumble down to join in the revelry. *Good night, sweet Prince, until the cows come home and the dogs eat Jezebel in the portion of Jezreel when the hounds of spring are on winter's traces*. I suppose," he added to himself, "they will have finished tea." (CW 4)

[Renki:] - Voi olla laskenut koiran mäelle.
 [Wimsey:] - Mitä? Uskollinen koira tervehtii *tuhlaajapoikaa* hänen saapuessaan isänsä kotiin. Hellä jälleennäkemiskohtaus. - - Yhteislaulua kotilieden ääressä, niin että katto-orretkin soivat ja savustetut kinkut romahtavat iloisen seurueen niskaan. *Hyoää yötä ihana prinssi, kunnes lehmät palaavat kotiin ja hurtat syövät Isebelin [sic] Israelin portissa [sic] ja kevään koirat ovat talven jäljillä*. Ovat kai jo juoneet iltateensä? hän lopuksi arveli enemmänkin kuin itsekseen. (CW1948, 74)

Back translation:

[Farmhand:] - He may have let the dog loose on the hill.
 [Wimsey:] - What? The faithful dog greets *the prodigal son* on his arrival to his father's home. A tender scene of reunion. - - Everyone singing along by the home hearth so that even the rafters ring and smoked hams come crashing down on the merry company. *Good night sweet prince, until the cows return home and hounds eat Jezebel at the gate of Israel and the dogs of spring are on winter's traces*. They'll have finished their evening tea, haven't they? he finally thought, mainly to himself.

Wimsey's response consists of actual allusions alternating with poetic passages with no apparent referent. The allusions to the prodigal son and to Jezebel's fate were likely to lend themselves to an allusive interpretation even to TT readers. The Finnish readers in the 1940s were probably familiar with the parable of the prodigal son (in Finnish, *tuhlaajapoika*; Luke 15:11–32). Some may even have recognised the possibly familiar allusion to Jezebel (II Kings 9:36) although the Finnish translation does not follow the diction of the current authorised Biblical translation.¹⁰ In addition, one of the ST allusions

¹⁰ The 1933/1938 translation reads *koirat syövät Isebelin Jisreelin vainiolla*, 'dogs will eat Jezebel in the field of Jezreel' (2. Kun. 9:10). In the earlier Finnish Bible translation (*Biblia* 1776, revised in 1859), *Jezebel* is spelled *Isebel*, but otherwise CW1948 does not follow the diction of this version, either: *Ja koirat pitää syömän Isebelin Jisreelin pellolla*, 'And dogs shall eat Jezebel in the field of Jezreel'.

will probably result in the possibility for a pseudo-allusive interpretation. The reference to *sweet Prince* (*Hamlet*, V, ii; Shakespeare s.d., 634) was probably unfamiliar to TT readers but may still suggest a specific referent.

In contrast, the translations of *until the cows come home* and *hounds of spring* are likely to be interpreted non-allusively. Both ST allusions were probably unfamiliar to TT readers to begin with; they are also fairly unnoticeable in the cotext and have been translated more or less literally. *Until the cows come home* is a stereotyped reference to Beaumont and Fletcher's *Scornful Lady* (II, ii), "Kiss till the Cow come home" (Clarke 2002, 260; Beaumont and Fletcher ca. 1610). The remark is not connected to the preceding or the subsequent sentence, but Wimsey's discourse is also otherwise disjointed at this point. Furthermore, the reference to cows is easily linked to actual animals on the farm Wimsey is visiting. On the whole, the TT passage probably allowed for a non-allusive interpretation.

The hounds of spring echoes the chorus at the beginning of Swinburne's *Atalanta in Calydon* (Clarke 2002, 298; Swinburne 1885). In another cotext, this poetic metaphor could be incoherent to some extent; however, here the passage largely blends into its nonsensical surroundings. As the allusion was probably unfamiliar to the Finnish readers in the 1940s, the TT passage is likely to be interpreted non-allusively as a metaphor.

Apart from rare cases like Example 23 just discussed, passages that facilitate a non-allusive interpretation are mostly fairly effortless to interpret due to more or less coherent cotextual meaning and the absence of stylistic markers. This suggests that the possibility for a non-allusive interpretation can be a good alternative for the translator to keep in mind: although it may change the interpretation of the passage, it is still likely to result in a coherent target text. In this respect, the interpretive possibility discussed in the following section is considerably more problematic.

4.1.4 Risk of a culture bump

This fourth category is not an interpretive possibility in the full sense, since it rarely gives rise to a coherent or consistent interpretation. Nevertheless, it needs to be taken into consideration when studying interpretive possibilities since such puzzling passages do occur and may have a profound impact on the reading experience.

Allusions usually land in this category when they are unfamiliar to readers and have an incoherent cotextual meaning. Readers lack access to the referent and the implicit information it could provide, and interpreting the allusion on the basis of the cotextual meaning is difficult if not impossible. (Stylistically speaking, the allusion may be either marked or unmarked; examples follow below.)

Within Translation Studies, similar problems are generally attributed to differences or distance between cultures (see, for example, Nord 2005). This idea is valid as long as 'culture' refers to experience and knowledge rather than language-specific national structures (cf. Section 3.1). After all, problems of understanding allusions may also be caused by temporal or social distance. The root of the matter is that readers cannot relate the allusion to what they already know: the ST author's assumption about shared knowledge no longer holds in TT readers' new context. If the allusion had a coherent cotextual meaning, such a situation would not arise since readers could relate the allusion to the surrounding cotext on the basis of their linguistic and general knowledge.

Leppihalme (1997a, 4) calls such puzzling allusions *culture bumps*, defining them as source-cultural allusions that are difficult to understand for TT readers. Culture bumps "may well fail to function in the TT" because of the different cultural background: "[i]nstead of conveying a coherent meaning to TT readers, the allusion may remain unclear and puzzling" (ibid.).¹¹ Although not all culturally unfamiliar allusions become puzzling, the term is still apt for capturing the way an unfamiliar and puzzling passage interrupts the flow of reading. If such bumps abound, they may even prompt the reader to abandon the text altogether.

Some aspects of Leppihalme's definition of a culture bump call for further discussion. A culture bump is argued to occur when the TT reader "has a problem understanding a source-cultural allusion" (Leppihalme 1997a, 4). However, in Leppihalme's reader-response tests, culture bumps are linked not only to baffling TT passages but also to cases where a TT passage evokes different connotations from the corresponding ST allusion without actually puzzling or disturbing readers (Leppihalme 1997a, 172; see ibid., 146 for an example). Shifts between the functions of the ST allusion and the TT passage are often a relevant subject of analysis, particularly if such shifts are in conflict with contemporary expectations concerning translations. However, functional shifts need not always puzzle TT readers: in Leppihalme's tests, an unfamiliar allusion to the White Rabbit of *Alice in Wonderland* gave rise to various interpretations, without any expressions of annoyance at its unfamiliarity (Leppihalme 1997a, 146). Functional shifts should thus be clearly distinguished from cases where the cotextual meaning of the TT passage is actually incoherent and hinders the reader's progress. In the present study, culture bumps are identified on the basis of incoherent cotextual meaning, and possible functional shifts are analysed separately.

¹¹ The term 'culture bump' is adopted from Archer (1986, 170–171), who employs it in a more general sense to describe an experience in face-to-face intercultural communication that is "different, strange, or uncomfortable" but less severe than a culture shock.

It is this incoherence of cotextual meaning that distinguishes the risk of a culture bump from the possibility for a pseudo-allusive interpretation. A pseudo-allusion still enables readers to construct a fairly coherent meaning although some question marks may remain (cf. discussion of *Charles Garvice* in Section 4.1.2 above). The possibility for a non-allusive interpretation is even more distinct from the risk of a culture bump since non-allusive passages make sense in their cotext.

Of course, even if an allusion is unfamiliar and apparently incoherent in its context, it does not necessarily constitute a culture bump to all readers. Readers sometimes come up with explanations for even the most puzzling passages (cf. Leppihalme 1997a, 22). In this respect, it is more appropriate to describe such allusions as entailing the *risk* of a culture bump that may be averted, for example, by the reader's or the translator's efforts and creativity. The following excerpts include different potential culture bumps and translation strategies for avoiding them, showing that both stylistically marked and unmarked allusions may become culture bumps.

Example 24: In a flash, at a trumpet crash

Wimsey is attending the funeral of an unidentified man found in a country churchyard. The burial service makes him consider the nature of resurrection.

[Wimsey musing:] "...do all these people believe that [resurrection in flesh]? Do I? Does anybody? We all take it pretty placidly, don't we? '*In a flash, at a trumpet crash, this Jack, joke, poor potsherd, patch, matchwood, immortal diamond is – immortal diamond.*' Did the old boys who made that amazing roof believe? - -"

[Wimsey ajatuksissaan:] ...uskovatko kaikki nämä ihmiset tuon? Uskonko minä? Uskooko kukaan? Suhtaudumme siihen koko lailla tyynesti, vai mitä? Uskovatko [sic] ne entisajan miehet jotka tekivät tuon ihmeellisen katon? - - (NT1989, 86; cf. NT1948, 72)

Back translation:

[Wimsey musing:] "...do all these people believe that? Do I? Does anybody? We take it pretty calmly, don't we? Do [sic] those men of ancient times believe who made that amazing roof?

Wimsey is quoting Gerard Manley Hopkins' (1844–89) poem "That Nature is a Heraclitean Fire and of the comfort of the Resurrection" (Clarke 2002, 312). The poem comments on resurrection, emphasising that something in man is eternal: "Across my foundering desk shone / A beacon, and eternal beam. | Flesh fade, and mortal trash / Fall to the residuary worm; | world's wildfire, leave but ash: / In a flash, at a trumpet crash, / I am all at once what Christ is, | since he was what I am, and / This Jack, joke, poor potsherd, - - / Is immortal diamond" (Hopkins 1918; vertical slashes original). The poem has not been translated into Finnish.

Readers unfamiliar with the referent would in all likelihood have difficulties finding a coherent meaning for the ST passage; even Hopkins' poem is cryptic. The ST passage is stylistically marked by rhyme and alliteration, which means that some readers may simply dismiss it as an unfamiliar literary reference. However, if readers begin to think about the cotextual meaning, they are likely to be puzzled. The passage has the risk of becoming a culture bump. In both Finnish translations, this is avoided by the translators' omitting the sentence containing the allusion, which leaves no gap in the cotext and spares readers considerable puzzlement.

Proper names and other allusions with only some stylistic markers may also entail the risk of a culture bump.

Example 25: Peagreen Incorruptible

Wimsey is recounting how Sir Reuben Levy, a missing financier, is last seen late in the evening by a young woman implicitly characterised as a prostitute. The girl approaches Levy, who asks her for directions. The girl obligingly replies to his query and inquires if Levy wants any company, but Levy has a prior engagement:

'I've got to go and see a man, my dear,' was how she said he [Levy] put it, and he walked on - -. She was starin' after him, still rather surprised, when she was joined by a friend of hers, who said: 'It's no good wasting your time with him - that's Levy - I knew him when I lived in the West End, and the girls used to call him 'Peagreen Incorruptible' - -. (WB 3)

'Minun on mentävä tapaamaan erästä miestä, kultaseni', mies [Levy] oli tytön kertoman mukaan sanonut ja lähtenyt - -. Tyttö oli tuijottanut hänen jälkeensä ällistyneenä, kun eräs ystävä oli lyöttäytynyt hänen seuraansa ja sanonut: 'Ei sinun kannata hukata aikaasi häneen - se on Levy - minä tunnen hänet niiltä ajoilta kun asuin West Endissä ja tytöillä oli tapana sanoa häntä 'Levänvihreäksi Viattomuudeksi' - -. (WB1986, 52)

Back translation:

'I'll have to go and meet a man, my dear,' the man [Levy] had said, according to the girl's account, and had left - -. The girl had been staring after him, astonished, when a friend had fallen in with her and said, 'It's not worth your while wasting your time with him - it's Levy - I know him from those times when I lived in the West End and the girls used to call him 'Algae-green Innocence' - -.

The nickname given to Sir Reuben is apparently a modification of *the Seagreen Incorruptible*, a well-known description of Robespierre from Thomas Carlyle's *History of*

the French Revolution (Carlyle 1837, Ch. 2.4.IV). Robespierre's complexion apparently was slightly green in tone (ibid.; Clarke 2002, 537), which is not the case with Levy. Robespierre's ruthless sense of justice is only partly connected to Levy, who is a cold-blooded businessman but also a loving husband and father. The allusion mainly seems to be a stereotyped and humorous emphasis on Levy's propriety.

Carlyle's work has not been translated into Finnish, which means that Finnish readers in the 1940s and the 1980s were likely to be unfamiliar with the phrase *Sea-green Incorruptible*.¹² The ST passage would also be rather puzzling if translated literally. There is no cotextual explanation for why incorruptibility should be peagreen, and the colour hardly evokes connotations of honesty or propriety. The fact that the nickname is given by prostitutes disappointed of a potential client does suggest mockery. Readers may also suspect, for example, that Levy wears peagreen clothes, but there is no evidence in the cotext (or the entire alluding text) to support this assumption.

In the Finnish translation from the 1940s, the passage is rendered literally as *Herneenvihreä Viattomuus*, which probably entails the risk of a culture bump (WB1944, 42). In contrast, in the translation from the 1980s, the culture bump has been avoided by means of a replacement: Levy is now called *Levänvihreä Viattomuus*, 'Algae-green Innocence'. No connotations of innocence attach to algae, but the initial syllables Le-Vi echo the name Levy, motivating the nickname and making it sound humorous.

Finally, a potential culture bump may be stylistically unmarked and completely prosaic.

Example 26: Ancient lights

The murderer in *Whose Body?* explains in his confession how it was possible for him to carry the body along the roofs.

¹² Finnish readers might have recognised the name Robespierre, as he is mentioned in history books in connection with the French Revolution and the subsequent Reign of Terror (Mantere and Sarva 1927, 250; Mantere and Sarva 1962, 229; Lehtonen 1966, 14). However, Robespierre is only rarely described as a "paragon of virtue and honesty" (Mantere and Sarva 1934, 204–205; my translation). This means Finnish readers would have been more likely to recall his cruelty, which is not relevant in the cotext of the allusion.

Between my house and the last house in Queen Caroline Mansions there is a space of only a few feet. Indeed, when the Mansions were put up, I believe there was some trouble about *ancient lights* - -. (WB 13)

Minun taloni ja Queen Caroline Mansionsin viimeisen talon välillä on vain muutamia jalkoja. Kun Mansionsia rakennettiin, oli kaiketi jotain käräjöintiäkin siitä, että *rakennus pimitti ikkunat* - -. (WB1944, 193)

Back translation:

There are only a few feet between my house and the last house of Queen Caroline Mansions. When the Mansions were being built, there were apparently some lawsuits about *the building obscuring the windows* - -.

This is a reference to British common law: if a window in a building has been in place for at least twenty years, the owner of the building has a right to a continued flow of light to that window, which places restrictions on the buildings constructed on adjacent plots (Clarke 2002, 40; *Black's Law Dictionary* 1999, 85; 'Ancient lights' in *Encyclopaedia Britannica*). (The reference is close to a culture-specific item; in the present study, it is analysed as an allusion because it conveys implicit meaning by means of a referent that has a fixed written form.)

The ST passage is not stylistically marked, which makes it difficult to motivate it as an unfamiliar literary reference. It is undoubtedly rather cryptic if readers are unfamiliar with the referent, as Finnish readers in the 1940s and the 1980s were likely to be.

In the translation from the 1940s, the culture bump is avoided as the translator has explicated the meaning of the allusion. Obscured windows may still sound like an unreasonable cause for a lawsuit, but the TT passage is considerably more coherent.

The translation from the 1980s renders the passage as *kärhämää valoista*, 'quarrel about lights' (WB1986, 239). This changes the ST meaning to some extent and is less explicit than the earlier translation, but still avoids a culture bump: the TT passage now suggests that the light from the Mansions disturbed inhabitants in the other house.

These examples have shown that passages entailing the risk of a culture bump may not be entirely unintelligible, and readers can in some cases regard them as unfamiliar literary references, as was the case with the possibility for a pseudo-allusive interpretation. Indeed, pseudo-allusive passages that are incoherent to some extent can be close to potential culture bumps, which means the two should

perhaps be analysed together. However, usually there is a pronounced difference between the possibility for a pseudo-allusive interpretation and a potential culture bump, as the latter has a considerably more puzzling cotextual meaning.

The four different interpretive possibilities have now been described and illustrated by examples. Together, they provide a framework for describing the interpretive potential that is available to a particular readership. With the help of the framework, we can establish the distribution of interpretive possibilities for a readership and describe what kinds of functions readers were likely to derive from individual interpretive possibilities. Such analyses alone offer relevant information about different readers' interpretations.

On the other hand, analysing interpretive possibilities as such does not answer questions that are central to both the researcher and the translator: What changes occur if an allusion cannot be interpreted allusively? How can we determine the significance of such changes? These issues are explored in the following section.

4.2 Differences between interpretive possibilities

Determining whether the process of interpreting a text has been 'successful' is perhaps particularly difficult with regard to literary texts, which often have multiple functions and can be read on many levels and for many purposes. Different cultures and sub-cultures may also privilege different ways of reading.

As the present study deals with translated allusions, the appropriate criteria can perhaps be sought in the history of Western literary translation (e.g., Venuti 1995, Bassnett 1996, Saksa 2004). Literary translations have sometimes been appreciated for a close adherence to SL forms and expressions, even at the expense of ease of reading or comprehension; such an approach was common among the literary elite particularly during the age of Romanticism. More often, translations have been expected to convey the meanings, ideas or effects of the source text in a natural, fluent and intelligible target language (ancient Rome, Renaissance, Classicism). This latter approach is also closer to the characteristics of a good translation that seem to have been common in the Finland of the 1940s and the 1980s (see Chapter 6).

The notion of fluent TL, together with the notion of faithfulness to the functions of ST allusions, would suggest that differences between interpretive possibilities can be assessed according to the following two criteria:

- 1) Readers' effort: how easily is the interpretive possibility available to a readership likely to lend itself to a coherent interpretation?
- 2) Functional shifts: does the interpretive possibility available to a readership suggest functions that are similar to those conveyed by the allusion and its referent?

The first criterion is more closely connected to the traditional idea of TL fluency, the second to that of faithfulness to the source text or its author.

The criteria also have more general relevance: as they take into account both the (TT) reader and the (source) text or its author, they are consistent with Bakhtin's ethics of dialogue. In Bakhtin's view, the text needs to be oriented towards the reader's circumstances, his/her "apperceptive background" (1934-5, 282). This suggests the text or an allusion should, regardless of the interpretive possibility, allow the reader to construct a coherent interpretation on the basis of his/her context and without unreasonable effort. In addition, although the reader has some licence in interpreting the text, the text/author should not be abandoned entirely.

Ideally, different interpretations also "actualize in an image a potential already available to it" (Bakhtin 1934-5, 420; the passage concerns language change, but aptly describes the effect of changes in readers' contexts as well). Different interpretations of a text may realise different aspects of the text's potential; such changes are "unavoidable, legitimate and even productive" as long as they do not "radically distort" the text (Bakhtin 1934-5, 420). With regard to allusions, this would mean that new functions produced by changes in interpretive possibilities are "legitimate" as long as they are similar to or consistent with the allusive interpretation.

In practice, it needs to be estimated whether the different interpretive possibilities require a varying amount of interpretive effort and whether changes in interpretive possibilities result in major functional shifts. I begin with the issue of effort.

4.2.1 Readers' effort

There is hardly any empirical data on the effort required to interpret allusions, apart from Leppihalme's reader-response tests where the focus was on culture bumps. However, general guidelines can be derived from other previous research as well. Roughly speaking, the differences among the interpretive possibilities with regard to interpretive effort can be illustrated by means of Table 4 below, where the interpretive possibilities are organised on the basis of their probable effortfulness.

Table 4: Interpretive possibilities and readers' effort

Interpretive possibility	Probable amount of readers' interpretive effort
Non-allusive	Modest
Allusive	Modest or reasonable
Pseudo-allusive	Possibly unreasonable depending on the coherence of cotextual meaning
Risk of a culture bump	Mostly unreasonable

The interpretive effort is likely to be the lowest with regard to the non-allusive interpretive possibility. As the allusion is unfamiliar, its referent is unavailable; however, there are no stylistic markers that would prompt the reader to search for a referent, and the allusion has a coherent meaning in its cotext. As a result, the reader will probably pay no special notice to the passage that has become non-allusive: s/he simply interprets it as another non-allusive passage and is unlikely to be puzzled.

Constructing an allusive interpretation, in contrast, may require even a great deal of effort, particularly if the reader needs to compare the alluding text and the referent text in their entirety. However, at least allusion researchers believe that the effort required is “modest or bearable”, or “reasonable” in relation to the enhanced interpretation (Irwin 2002, 524, 528; cf. Perri 1978, 302). The task is also made easier by the fact that readers tend to look for qualities that are consistent with the immediate alluding-text cotext or the emerging interpretation of the entire alluding text (Conte 1986, 55; Pasco 1994, 12–14; Pucci 1998, 45).

In contrast, the remaining two interpretive possibilities, the risk of a culture bump and the pseudo-allusive interpretive possibility, are more problematic in terms of readers’ effort. The risk of a culture bump often entails disproportionate interpretive effort as readers struggle with the puzzling cotextual meaning of the unfamiliar allusion, sometimes failing to make any sense of it (e.g. Leppihalme 1997, 152–153). Readers may well be frustrated even if they come up with a partial explanation for the anomaly.

The possibility for a pseudo-allusive interpretation can also make readers expend more effort than they find reasonable. As the unfamiliar allusion has deviant stylistic markers and/or a cotextual meaning that is not quite coherent, readers may assume there is some additional effect to be extracted from these characteristics, or even a referent to be discovered. In principle, the possibility for a pseudo-allusive interpretation always involves the risk of readers’ expending too much effort in relation to the interpretive effects. On the other hand, as potentially pseudo-allusive passages mostly have a more or less coherent cotextual meaning, they are not as problematic as culture bumps. Readers can often attach some connotations to the deviant style, and, as illustrated in Section 4.1.2 above, these connotations may well enrich the interpretation in a relevant manner that perhaps justifies the extra effort. The deviant style may also guide readers to interpret the passage on a metaphorical level.

To summarise, interpretive effort is likely to be modest or reasonable at least in connection with the possibilities for a non-allusive and an allusive interpretation. The pseudo-allusive interpretive possibility can be more dubious, particularly if the cotextual meaning is not quite coherent, although stylistic markers may still contribute to effects that justify the effort spent. Where there is a risk of a culture bump, there is a significant risk of readers’ spending unnecessary

effort on trying to puzzle out the meaning of the passage, and in spite of their utmost efforts, they may be hard pressed to come up with a coherent interpretation.

On the macro-level, the distribution of interpretive possibilities alone suggests how much effort is required to interpret the allusions. If the text has high frequencies of allusive and non-allusive interpretive possibilities, the overall effort will probably be reasonable from readers' perspective; if there are many potential pseudo-allusions with not quite coherent meanings, or even possible culture bumps, readers' experience is likely to be less satisfactory.

A more detailed analysis can then focus on potential culture bumps and consider their impact on the reading experience. Particularly if the number of culture bumps is low, the analysis of culture bumps can be expanded to those instances of the pseudo-allusive interpretive possibility whose cotextual meaning might puzzle readers.

In terms of mere effort, it could be argued that the possibility for a non-allusive interpretation is the most attractive option, perhaps even more so than the allusive interpretive possibility. However, a more balanced assessment of the differences between interpretive possibilities also needs to take the outcome of the interpretation process into account. After all, the functions of an allusion may undergo major shifts if the allusion can no longer be interpreted in relation to its referent but becomes pseudo-allusive or non-allusive. Such functional shifts and their significance are covered in the following section.

4.2.2 Functional shifts

In the broadest sense, the general function of allusions is to add "extra effect or meaning" to the alluding text (Leppihalme 1997a, 34). Allusions also create two kinds of links in the extratextual world: they connect the alluding text to the previous literary tradition (Irwin 2002, 521; cf. Conte 1986, who links allusions to "poetic memory") and create a sense of connection between the author and the reader, "cultivating intimacy and forging a community" (Irwin 2002, 522).

Apart from these functions that concern more or less all allusions, each allusion has more specific functions, which means that the sum total of functions can be quite complex. An individual allusion can, for example, establish a connection between the author and the reader, characterise the alluding character as widely read and contribute to the themes of the alluding text.

Because of this complexity, each interpretation is likely to involve some functional shifts, as individual readers pay attention to some functions but gloss over others, or construe them differently. Shifts may also occur when the possibility for an allusive interpretation is replaced by a potentially pseudo-allusive or non-allusive passage or the risk of a culture bump. Conveying all the func-

tions of an unfamiliar ST allusion in translation is perhaps rarely possible. For example, communicating the thematic significance of an unfamiliar allusion may necessitate replacing the allusion with a non-allusive passage that explicates the thematic meaning but sacrifices the allusive link between the author and the reader, and no longer characterises the alluding character as well-read.

Texts always change in interpretation, and such shifts are to some extent “unavoidable, legitimate and even productive” (Bakhtin 1934–5, 420), but they are still a pertinent issue. Literary and translation research today show increasing interest in how different readers’ interpretations differ from each other; and a translator needs to find a way to evaluate the significance of such shifts and decide whether the shifts are acceptable in relation to his/her aims. Essentially, both the researcher and the translator are interested in discovering how the functions attached to the allusive interpretation differ from those suggested by the other interpretive possibilities.

In order to be able to discuss shifts of functions, we first need to understand what kinds of functions allusions have. While a mutually exclusive classification of all possible functions is neither sensible nor feasible (Leppihalme 1997a, 31), it is possible to compile a list of major functions that is helpful in analysing shifts of functions. After proposing such a checklist in Section 4.2.2.1, I go on to describe how to analyse shifts of functions and determine their significance.

4.2.2.1 A checklist of functions

Various functions of intertextual references have been discussed in previous research, but two studies are more systematic and comprehensive than others. Nord (1990) analyses quotations in terms of Bühler’s and Jakobson’s informative, expressive, appellative and phatic functions.¹³ This framework also lends itself to analysing allusions. Leppihalme prefers a more data-driven approach, focusing on four specific functions of allusions on the basis of her material: themes, humour, characterisation and interpersonal relationships (1997a, 37–50). She emphasises that this is not intended to be an exhaustive list but a selection that draws attention to major functions.

Either classification allows the researcher to pay attention to more or less similar aspects of an allusion, and to construct a comprehensive interpretation. Although the Bühler/Jakobson model is more systematic and more widely known, I prefer to employ Leppihalme’s, with some modifications, because it is more concrete and perspicuous. The major modification makes explicit the fact that some functions mainly concern the fictional world of the alluding text while others affect the extratextual communicative situation (Hebel 1991, 147).

¹³ The classification makes use of Bühler’s Organon Model (1934) and its general functions of language, complemented by Roman Jakobson with Malinowski’s phatic function (Bühler 1965, 28–33; Jakobson 1990, 75). Functionalist translation theories often make use of these four functions when analysing texts or individual passages (see, for example, Nord 1997b, 40–45).

The modified checklist of functions reads as follows:

Major functions of allusions

1) Extratextual level

- 1.1) Intertextual function: relations between the alluding text and the referent text(s)
- 1.2) Interpersonal function: relationship between the reader and the author

2) Intratextual level (Leppihalme 1997a, 37–50)

- 2.1) Thematic function
- 2.2) Humorous function
- 2.3) Characterising function
- 2.4) Interpersonal function: relationships among characters

On the extratextual level, allusions establish **intertextual connections** between the alluding text and the texts alluded to. These connections often involve a degree of commentary on the referent texts (cf. Hebel 1991, 139–140), which means Bakhtin's views of foreign discourse are of interest here. As pointed out earlier in Section 2.1, foreign discourse establishes a relation of interaction between the 'voices' of two texts. The voices may enter into dialogue as equals (Bakhtin 1984, 6), but sometimes one of the voices tries to dominate the other, as in a monologue (Bakhtin 1934–5, 342). Similarly, in a genuinely dialogic allusion, there is no sense of intertextual power play: the interaction between the allusion and the referent (text) enhances the reader's understanding of the alluding text or, in some cases, of the *referent* text as well (Ben-Porat 1976, 109; Perri 1978, 295–296; Pasco 1994, 12–14). More monologically oriented allusions either bow to the authority of the referent text or blatantly question or ridicule the referent text (Bakhtin 1934–5, 342–344; Bakhtin 1984, 186–189; Ruokonen 2006a, 336).

Allusions also affect the **author-reader relationship**, or, more specifically, the image that readers construct of the author or the narrator (not all readers necessarily distinguish between the two as strictly as literary theory does). This function is akin to Malinowski's phatic function, which creates, maintains or severs connections between interlocutors (Jakobson 1990, 75). Readers able to recognise and identify allusions experience the joy of discovery and feel flattered and connected to the author (Leppihalme 1997a, 32–33, 49; Irwin 2002, 522–523). In contrast, puzzling or unrecognisable allusions may alienate readers or make them feel excluded; readers may express negative attitudes towards the alluding text (Tuominen 2002, 58) or find the author snobbish or overbearing (cf. Nash' discussion of alluding as an attempt to control a conversation; Nash 1985, 76–78).

Within the fictional world, allusions can be used **thematically** (Leppihalme 1997a, 37–40). Such allusions contribute to the themes of the alluding text by adding "a suggestion of universality, a heightening of emotion" (ibid., 37) or by summing up the contents of a text (ibid., 39–40). Expressing **humour**, parody or irony is another frequent function (ibid., 40–44).

Allusions can be employed for **characterisation** in two ways. They may describe a character, a place or a situation directly. For example, the observation *both lied like Ananias* (NT 2.3) may suggest that the characters described are in for divine judgement like the Biblical Ananias, who pretends to donate all his money to the apostles, but secretly withholds some. When Apostle Peter confronts Ananias and declares that he has by this act lied to God, he falls down and dies (Acts 5:1–5). (In a different context, the phrase can also be used as a stereotyped expression to emphasise that someone lies often or blatantly; see FRH 16 and Section 7.3.1.1 below.)

In addition to describing individual characters or phenomena, allusions can also contribute to the atmosphere of the entire alluding text. *The Nine Tailors*, for example, has several allusions suggestive of Gothic menace.

In a more indirect sense, characters who allude or catch allusions are considered better educated, more literate and even cleverer than those who use stereotyped allusions or fail to understand allusions (Leppihalme 1997a, 44). Characters may also adopt different attitudes towards referent texts.

Finally, allusions may affect **interpersonal relations between characters** in the same way as on the extratextual level, by creating connections, forming in-groups, or establishing power relations (Leppihalme 1997a, 46–50).

With the help of this checklist, it is easier to determine the functions that a particular allusion has when it is interpreted in relation to its referent (allusive interpretation) or when, for example, it becomes pseudo-allusive. The next section explores how to analyse the significance of possible shifts of functions.

4.2.2.2 Analysing functional shifts: vari-directional vs. unidirectional allusions

The **extratextual** functions of allusions are probably always affected when the possibility for an allusive interpretation is replaced by any of the other three interpretive possibilities. The approximate significance of such shifts for the text as a whole can be estimated on the basis of the distribution of interpretive possibilities. Firstly, if a high number of allusions become pseudo-allusive to an audience, readers are likely to feel less connected to the author and may even be irritated by passages that seem to suggest a deeper significance than they can discover. Connections to earlier literature are likely to appear more superficial and intertextual commentary may be lost. Secondly, if the text has many non-allusive passages, it is likely to be relatively easy to read; depending on their expectations, readers may find the experience bland or superficial or become more favourably disposed towards the author. At any rate, the intertextual function is severely affected, as connections to previous texts are reduced. Finally, potential culture bumps are likely to both irritate readers and obscure intertextual connections.

The **intratextual** functions of individual allusions call for a more detailed analysis. Several studies indicate that the functions derived from the contextual mean-

ing and stylistic markers of an allusion are sometimes very similar to the functions that emerge when the allusion is interpreted in relation to its referent. On the other hand, the functions can also be very different, even in conflict. This division has been addressed in previous studies on foreign discourse (Bakhtin), intertextuality (Riffaterre) and allusions (Conte, Pasco).

On the basis of Bakhtin's categories of foreign discourse, allusions can be divided into vari-directional and unidirectional ones (Ruokonen 2006a, 336–7). The terms are from *Problems of Dostoevsky's Poetics* (Bakhtin 1984, 189–195, 198–199), but an essentially similar classification also appears in "Discourse and the novel" (Bakhtin 1934–5, 342–364). Bakhtin's views were probably also influenced by Voloshinov's 1929 classification of reported speech (1973, 120–123).

In a vari-directional allusion, the 'voices' of the alluding text and the referent text are both strongly present and the distinction between them is sharp, as in parody; the meanings expressed by the two texts may remain independent and opposed even in the final interpretation. In contrast, in a unidirectional allusion, the voices of the two texts are not so distinct: they express similar ideas, run in the same direction and even merge. Voloshinov (1973, 120–123) also distinguishes cases where there are clear boundaries between the reported speech and the authorial speech, and cases where the two intermingle.

Following Riffaterre (1990, 71; 1994, 782), intertextual references such as allusions typically entail a syllepsis, a conflict between the surface meaning and the intertextual significance, or, in my terms, the cotextual meaning of the allusion and the allusive interpretation. In another article, Riffaterre specifies that there are varying degrees of conflict and that the cotextual meaning and the allusive interpretation can be compatible (1979, 499).

Conte (1986, 66–67) distinguishes between integrative and reflective allusions. In an integrative allusion, the "two voices dovetail - - [and] tend to harmonize and so create a *single* 'word' enriched by an internal resonance" (ibid., 66). In contrast, a reflective allusion contains "a 'face-to-face dialogue' between two voices within the same word" (ibid., 66), but each voice "retains its separate values" (ibid., 67). In spite of the Bakhtinian wording, Conte refers to neither Bakhtin nor Riffaterre and does not seem to have been familiar with their work.¹⁴

Finally, Pasco distinguishes between parallel allusions, which emphasise the elements shared by the alluding text and the referent text, and oppositional allusions, which draw attention to differences and contrasts between the two texts (1994, 53–54; 102–103).

¹⁴ Conte's classification of allusions was originally published in Italian in 1974. In the English translation, the cotext of the classification contains no reference to Bakhtin or Riffaterre. Riffaterre is mentioned in the introduction written for the English translation, but only in passing (Conte 1986, 30). The introduction also has a brief reference to Kristeva and intertextuality, but no discussion of Kristeva's essay on Bakhtin (Conte 1986, 29).

All four researchers' views incorporate similar ideas, and the more detailed classifications by Bakhtin, Conte and Pasco are clearly based on similar principles. The way they characterise the relationship between the alluding text and the referent text is also relevant to the discussion of functional shifts. With regard to terminology, I prefer Bakhtin's descriptions: although a little unwieldy, they are transparent (unlike Conte's), and do not suggest that difference always involves opposition (like Pasco's terms do).

If the allusion is *unidirectional*, the alluding text and the referent (text) bring similar ideas to the interpretation process. As a result, the cotextual meaning and stylistic properties of the allusion as such are likely to give rise to intratextual functions that are similar (or at least not drastically opposed) to those that emerge when the allusion is interpreted in relation to its referent. In other words, readers have the chance to arrive at an interpretation that is similar to the allusive interpretation even without knowledge of the referent. Knowledge about the referent further enriches the interpretive experience, but the lack of such knowledge is unlikely to result in dramatic shifts of functions.

In contrast, if the allusion is *vari-directional*, the referent (text) adds something to the interpretation of the allusion that is not present in the alluding text. More specifically, the referent suggests at least one new intratextual function that cannot be deduced from the cotextual meaning, or changes a function or functions significantly. As a result, the allusion will probably undergo a major functional shift if the referent is not available. This is likely to give rise to major differences between the possibility for an allusive interpretation and the other interpretive possibilities.

Let us first consider an example of a vari-directional allusion. Here, the allusive interpretation adds intratextual functions to the alluding text that cannot be conveyed by the cotextual meaning of the allusion.

Example 27: Et iterum venturus est

Wimsey is beginning a new day of detection on a religious note.

[Wimsey's] distant voice singing the "*et iterum venturus est*" from Bach's Mass in B minor proclaimed that for the owner of the flat [Wimsey] cleanliness and godliness met at least once a day -- (WB 5)

Etäinen ääni kuului laulelevan kylpyhuoneessa '*iterum venturus est*' [sic], ja se osoitti, että huoneiston haltija ainakin kerran päivässä harrasti puhtautta ja siisteyttä. (WB1944, 67)

Latin phrase retained in the second Finnish translation as well (WB1986, 84).

Back translation:

A distant voice was heard to sing '*iterum venturus est*' in the bathroom, and this showed that the owner of the flat practised cleanliness and tidiness at least once a day.

The Latin phrase literally translates as ‘and he shall come from there’, which is not very informative even if the reader should happen to know Latin. The cotext does characterise Wimsey as someone who sings religious songs in bath (*Mass, godliness*), but little more.

If readers connect the allusion to its referent, they may realise its thematic significance. Wimsey is singing that part of Bach’s mass titled “*Symbolum Nicenum*” which echoes the Nicene Creed. The full meaning of *et iterum venturus est* in its referent-text cotext is “and he [Christ] shall come again with glory to judge both the living and the dead”. The allusion implies Wimsey has god-like powers of judgement. There may also be a touch of self-irony here, amplified by the humorous *cleanliness and godliness*, which evokes the proverb “*Cleanliness is next to godliness*”.

Later in the novel, Wimsey is expected to pass judgement and decide whether to hand the murderer over to the police (to be tried and executed) or not. There are also other allusions reinforcing this interpretation of Wimsey as ‘the detecting Christ’, with god-like power over life and death, such as Example 15, *Blessed are they*, covered in Section 4.1.1 above (cf. also Magill [ed.] 1994, 478; Rowland 2001, 135, 139).

As the cotext provides almost no hints about the thematic function, the allusion has the potential for a major shift in functions and, consequently, for a major difference between the allusive interpretation and other interpretive possibilities. At least most Finnish readers in the 1940s (or the 1980s) could scarcely connect the pseudo-allusive Latin phrase to the Creed and, as a result, probably missed the thematic significance of the allusion.

In contrast, in the following example of a unidirectional allusion, readers have the chance to deduce fairly similar intratextual functions regardless of whether they connect the allusion to its referent or not.

Example 28: He for God only

Wimsey and Vane are discussing Vane’s relationship with Philip Boyes, Vane’s former lover. Boyes claimed he didn’t believe in marriage and persuaded Vane to live with him although this was against her principles. When Boyes later proposed to Vane, this only made her realise the emptiness of their relationship:

[Vane:] “ - - I couldn’t stand being made a fool of. I couldn’t stand being put on probation like an office-boy, to see if I was good enough to be condescended to. - - I didn’t like having matrimony offered as a bad-conduct prize.”

- -

“I quite see that,” said Wimsey. “Such a Victorian attitude too, for a man with advanced ideas. *He for God only, she for God in him*, and so on. - -” (SP 4)

[Vane:] “ - - Mutta minä en sietänyt sitä että minua pidetään narrina. Minä en sietänyt sitä että minua pidetään koeajalla kuin konttoriharjoittelijaa, jotta nähtäisiin olenko minä alentumisen arvoinen. - - Minä en halunnut että minulle tarjotaan avioliittoa palkintona huonosta käytöksestä.”

- -

“Minä täysin ymmärrän tuon”, Wimsey sanoi. “Niin viktoriaaninen asenne, ja kuitenkin hän oli mies jolla oli edistyksellisiä ajatuksia. *Vain hän kelpaa Jumalalle ja nainen Jumalalle hänessä* ja niin edelleen. - -” (SP1984, 52–53)

Back translation:

[Vane:] “ - - But I couldn’t stand being made a fool of. I couldn’t stand being kept on probation like an office trainee so that it could be seen if I was worthy of being condescended to. - - I didn’t want to be offered matrimony as a prize for bad conduct. - -”

- -

“I completely understand that,” said Wimsey. “Such a Victorian attitude, and yet he was a man with progressive ideas. *Only he is good enough for God and a woman for God in him* and so on. - -”

Wimsey is quoting a passage from Milton’s *Paradise Lost* (Book IV) that describes Adam and Eve in terms that leave no question of Adam’s superiority: “For contemplation he and valour formed, / For softness she and sweet attractive grace; / He for God only, she for God in him” (Milton 1667). The poem goes on to describe how submission to man is woman’s natural part. This idea is largely expressed by the cotextual meaning of the allusion in both the ST and the TT, which, together with Vane’s preceding comments, makes clear that Boyes expected obedience and even worship. Vane’s and Wimsey’s critical attitudes also become evident in both the ST and the TT. The allusion is connected to the novel’s themes, which include criticism of Victorian attitudes towards women.

Knowledge about the referent text would lend authority to Wimsey’s description of Boyes’ attitude and characterise Wimsey as witty and widely read. However, even if ST/TT readers are unfamiliar with the referent, as Finnish readers in the 1980s were likely to be, they can arrive at a thematic function that is fairly similar to the one suggested by the allusive interpretation.

Example 28, *He for God only*, can thus be interpreted non-allusively without a major shift in functions. The translator aiming at conveying major ST functions would probably be justified in retaining the allusion more or less unchanged, as the translator of SP1984 did, although he explicated the cotextual meaning by adding the word *kelvata*, 'to be good enough'. In contrast, *et iterum venturus est* discussed above could have benefited from a different translation strategy, such as the use of an existing Finnish translation of the Nicene Creed.

Some issues concerning the analysis of functional shifts still need to be resolved. Firstly, some shifts of functions are almost always to be expected; even the functions of *He for God only* clearly change to some extent as the passage becomes pseudo-allusive. This means that the researcher, like the translator, needs to decide which functions connected to the allusive interpretation are the most significant ones, and then focus on those and determine whether they can be conveyed by a pseudo-allusive or non-allusive interpretive possibility.

Secondly, functional shifts can be analysed with regard to each individual allusion (and its translation or translations). For example, it may be useful for the translator to consider particularly each unfamiliar ST allusion individually and determine whether there would be major shifts of functions if such allusions were to become pseudo-allusive or non-allusive in translation. However, for the purposes of this study, analysing each individual allusion would be too extensive an undertaking.

Both these issues – determining which functions and which allusions to focus on – can be resolved in various ways, depending on the aims of the translator or researcher. In the present study, I focus on the significance of functional shifts for the alluding text as a whole, which brings us to Leppihalme's division between macro- and micro-level allusions.

Macro-level allusions affect the interpretation of the entire alluding text, its structure and themes (Leppihalme 1997a, 31–32). In contrast, *micro-level allusions* are relevant only in their immediate cotext, "the lexico-semantic and stylistic level" (ibid., 32).¹⁵ Gambier (2001, 233) also stresses the importance of determining whether the role of the allusion for the text as a whole is essential, central or marginal; macro-level allusions would probably be essential or central.

Macro-level allusions are sometimes created when several allusions refer to the same referent text and form a web of interconnected allusions that Pasco (1994, 14–15) calls extended allusions. However, even a single allusion may operate on the macro-level.

The typology of macro- vs. micro-level allusions is largely independent of the checklist of functions outlined in the previous section. Thematic allusions always affect the entire text (Leppihalme 1997a, 37), but the other three functions can be

¹⁵ Leppihalme's definitions of macro- and micro-level are based on Lambert and Van Gorp (1985, 52–53).

manifested on either macro- or micro-level. Humorous allusions can make the entire alluding text a parody of the referent text (Leppihalme 1997a, 40); this also illustrates how the intertextual function can operate on the macro-level. Allusions employed for characterisation may affect the reader's interpretation of a central character (Leppihalme 1997a, 44) or contribute to the atmosphere of the entire text. Interpersonal relations on the macro-level may involve central characters or be linked to the extratextual author-reader relationship, which is influenced by all allusions in the alluding text.

Macro-level allusions are a useful concept for both the researcher and the translator. Shifts of functions clearly have a greater impact if they concern functions affecting the entire text. This means that it is important to identify allusions with functions that are significant for the alluding text as a whole. Then, it can be estimated whether such functions are still suggested by the interpretive possibility relevant to a particular readership, and how possible shifts affect the interpretation of the text.

To return to *He for God only*, this is clearly a macro-level allusion due to its thematic function (criticism of Victorian attitudes). As demonstrated above, this thematic function is hardly affected even if the passage becomes non-allusive. Characterisation is affected, but this functional shift is secondary on the macro-level because both the ST and the TT have many other passages (allusive or not) that demonstrate Wimsey's wit and learning. This allusion undergoes no marked functional shift in terms of intratextual functions. (As far as extratextual functions are concerned, the situation is different: the non-allusive interpretation essentially omits the intertextual connection and makes the author-reader relationship more distant.)

In the present study, the significance of possible functional shifts is estimated from the perspective of the alluding text as a whole. Firstly, macro-level shifts on the extra-textual level concerning interpersonal and intertextual relations are determined on the basis of the distribution of interpretive possibilities. This is followed by a closer scrutiny of individual macro-level allusions in order to investigate to what extent their major intratextual functions are conveyed by the cotextual meaning and stylistic characteristics. This analysis should be valuable to a researcher who strives for a better understanding of interpretations available to different readers, as well as to a translator trying to convey the functions of ST allusions.

4.3 Methodological implications

This chapter has established a framework that enables us to analyse the interpretive possibilities available to a particular readership. The framework is

more comprehensive and systematic than the methods employed in previous research, and it also has a wide applicability.

Interpretive possibilities are largely determined on the basis of textual and documental evidence (cultural familiarity, or the availability of the referent) and textual properties (cotextual meaning and stylistic markers). This means the framework can be used to describe the interpretive possibilities of readers that cannot be reached by means of reader-response tests. An analysis of interpretive possibilities can also cover a greater number of allusions than a reader-response test can. On the other hand, there is no reason why an analysis of interpretive possibilities and reader-response tests could not be used to complement each other.

Moreover, the framework of interpretive possibilities can be applied to both original and translated texts. The present study focuses on interpretive possibilities in translations, but the examples have shown that the framework is also suited to an analysis of original texts when we wish to explore interpretive options available to a particular readership (the author's intended readership, modern readers etc.).

The framework can also be applied on two levels: to an entire text (macro-level) and to individual allusions.

On the **macro-level**, the framework enables us to establish an overview of the distribution of interpretive possibilities in the text(s) studied. In practice, this means analysing each allusion in the text and determining its interpretive potential for a particular readership, for example, with the help of the flowchart in Figure 2 in Section 4.1. These descriptive data are then combined into an overview that shows the probable availability of allusive interpretations and the roles of the other interpretive possibilities.

If there is more than one text to be studied, the distributions of interpretive possibilities in each text can be compared to see if there are differences between the texts. Relevant comparisons include:

- A source text and its translation(s);
- Several translations of the same source text;
- Several translations completed during a particular period.

The present study focuses on the two latter points of comparison, particularly on the Sayers translations of the 1940s and the 1980s. Differences in distributions may provide relevant data about different readers' interpretive possibilities and draw attention to issues to be explored in more detail.

Particularly when we are dealing with translated texts, the analysis of interpretive possibilities should be accompanied by a scrutiny of how the interpretive possibilities in each translation came into being. This means taking into account the influence of the cultural and textual properties of ST allusions and of trans-

lation strategies. For example, if a translation has a high number of possibilities for an allusive interpretation, this can be due to at least two different scenarios: (1) the source text had a high number of allusions that were familiar to TT readers to begin with and the translator retained these more or less unchanged, or (2) the translator frequently replaced unfamiliar ST allusions with more familiar ones. Similarly, possibilities for a non-allusive interpretation may be linked to (1) unfamiliar, coherent and stylistically unmarked ST allusions being retained more or less unchanged, or (2) frequent omissions and modifications of ST allusions. In other words, **a particular interpretive possibility may correlate with a different combination of ST properties and translation strategies in each translation.** Discovering such correlations and relating them to the broader socio-cultural context yields a deeper understanding of translators' decisions and of the interpretive possibilities in each text. In the present study, it will be of particular interest to see if there are differences between the translations of the 1940s and the 1980s connected to the socio-cultural contexts.

On the **micro-level**, interpretive possibilities can be applied in analysing the specific functions of individual allusions. Once the interpretive potential of an allusion has been determined, the researcher can make use of the clues offered by the cultural and textual properties to predict what specific functions the allusion is likely to have for a particular readership. For example, if a particular allusion is likely to become pseudo-allusive to a readership, the researcher can bypass the referent (to which the readers have no access) and focus on the functions that can be attached to the passage on the basis of its cotextual meaning and its stylistic and formal characteristics. Such an analysis heightens the researcher's awareness of the variety of interpretations and yields a more accurate view of readers' interpretations than focusing on the 'ideal' allusive interpretation.

On the whole, the framework of interpretive possibilities draws attention to the fact that each individual allusion carries within itself the potential for at least two different interpretive possibilities, depending on its cultural and textual properties. If the allusion is culturally familiar to a readership, it often lends itself to an allusive interpretation; if the allusion is culturally foreign, it may become pseudo-allusive, non-allusive, or even a culture bump, depending on its stylistic markers and the coherence of its cotextual meaning. The allusive interpretation becomes one interpretive possibility among others; it is not taken for granted or automatically considered superior to the other possibilities.

On the other hand, there are undoubtedly differences between interpretive possibilities, and these can be explored in terms of readers' effort and functional shifts.

The distribution of interpretive possibilities gives us some idea of the interpretive effort required of readers. On the level of individual allusions, readers' effort can be approached by analysing potential culture bumps and pseudo-allusions with a somewhat incoherent cotextual meaning; both may require a great deal

of time and effort before readers can come up with a coherent interpretation, if at all.

Functional shifts affect allusions both extratextually and intratextually. Shifts in extratextual functions, i.e. intertextual links and the author-reader relationship, can largely be determined on the basis of the distribution of interpretive possibilities. A more detailed analysis of functional shifts can then focus on macro-level allusions, which affect the interpretation of the entire alluding text. The important issue here is to consider whether the major functions suggested by the allusive interpretation can be derived even from the cotextual meaning and the stylistic markers. If this is the case, then the allusion is unidirectional and likely to undergo few shifts even if readers fail to recognise its referent. In contrast, if the referent of the allusion suggests major functions that cannot be deduced from the cotextual meaning or the stylistic markers, the allusion is vari-directional and probably more prone to functional shifts. The distinction between unidirectional and vari-directional allusions can be of great significance to the translator, as it means that sometimes even translated passages that have become pseudo-allusive or non-allusive convey similar functions as the ST allusion.

As the analysis of interpretive possibilities relies on the properties of allusions described in Chapter 3, the caveats of the analysis are mainly similar to those already discussed in Section 3.3 above. The cultural and textual properties of a passage cannot predict the interpretations constructed by individual readers, although analysing the properties does enable us to outline the most probable type of interpretation (an interpretive possibility) available to a readership and to suggest possible functions. This, of course, presumes that the analysis of the cultural and textual properties has been performed with care.

It could also be argued that analysing interpretive possibilities requires a considerable amount of time and effort, while the results only reflect the probable views of one readership out of many. On the other hand, these criticisms can also be extended to reader-response tests. While reader-response tests have the advantage of eliciting responses from actual readers, their drawback is that these readers must often be limited to university students and their teachers, who are readily available for such tests. In contrast, the analysis of interpretive possibilities can target other kinds of groups, specified on the basis of their cultural and intertextual knowledge. Reader-response tests and analysing interpretive possibilities thus complement each other.

Interpretive possibilities, readers' effort and functional shifts are all relevant issues in Translation Studies, and they are affected by the translator's actions. In the following chapter, I examine strategies for translating allusions, finalise the analysis method, and suggest possible correlations between ST characteristics, translation strategies and interpretive possibilities.

5 Allusions in translation: strategies and correlations

The previous chapter proposed a method for determining interpretive possibilities on the basis of the cultural and textual properties of an allusion, whether original or translated. In addition, we need to be able to describe the relation between a translated allusion and the corresponding ST passage, which is usually done by means of translation strategies. Existing classifications of strategies for translating allusions or quotations are examined in Section 5.1 below. The main aim is to create a revised classification that describes the translated allusions in my material as accurately as possible and can be easily related to previous research.

The classification of translation strategies is integrated into the analysis method developed in the previous chapters in Section 5.2. The finalised method allows us to 1) describe translation strategies and interpretive possibilities, 2) discover possible correlations among the cultural and textual properties of ST allusions, translation strategies and TT interpretive possibilities, and 3) assess the effect on TT readers' experience.

Specific hypotheses concerning translation strategies, interpretive possibilities and possible correlations cannot be presented here, as they require an analysis of the socio-cultural context, which is already a part of the case study. However, to make the discussion more tangible at this stage, I draw attention to some correlations that may emerge under particular circumstances. Section 5.3.1 discusses possible correlations between the cultural and textual properties of ST allusions and translation strategies, and Section 5.3.2 links the properties of ST allusions and translation strategies to interpretive possibilities in the target text.

5.1 Describing translated allusions

Before examining previous classifications of translation strategies, some remarks on the concept are in order. Firstly, in some studies, the concept of translation strategy is limited to global, macro-level principles that determine how a trans-

lator deals with the text as a whole (Chesterman 1997, 90–91; Kwiecinski 2001, 115–120; Molina and Hurtado Albir 2002, 506–507). However, ‘strategy’ can also be used to refer to micro-level decisions, also called local strategies, translation procedures or translation techniques (*ibid.*). Secondly, the concept of strategy is sometimes primarily associated with decision-making and translating as a process (Kwiecinski 2001, 118–119; Molina and Hurtado Albir 2002, 507–508). Then, the translation is compared with its source text by means of *translation shifts* (Kwiecinski 2001, 119). On the other hand, typologies of *prospective* strategies that help translators in their decision-making are often not so different from typologies of strategies used *retrospectively*, as a comparative tool. Chesterman’s (1997, 92–112) extensive classification for describing translations draws on both kinds of typologies.

As I focus on the relationship between the ST allusion and the corresponding TT passage, my approach is micro-level and retrospective. However, I still prefer ‘strategy’ both as a concept and a term. Firstly, existing studies of translated allusions discuss strategies rather than shifts. Transforming strategies into shifts would require conceptual rethinking that would reduce the comparability of my results with earlier research. Shifts also emphasise changes, although it is often equally relevant to consider what has been retained.¹⁶ Secondly, I prefer the term ‘strategy’ to ‘procedure’ or ‘technique’, which evoke mechanical connotations. ‘Strategy’ is also the term employed in two existing classifications of translation strategies for allusions (Leppihalme 1997a, Gambier 2001). As I only study micro-level strategies, there is no risk of their being confused with macro-level principles.

As pointed out earlier in Section 2.1.3, strategies for translating allusions or intertextual references are seldom considered extensively. For example, Kaskenviita (1991), Venuti (2006) and Antoine (2006) mention several possible strategies but only in passing or as examples. To my knowledge, only three researchers have adopted a more systematic approach. Nord (1990) proposes procedures for translating quotations that also seem to be applicable to allusions. Gambier (2001) and notably Leppihalme (1997a) discuss translation strategies for allusions in detail.

In the following sections, I discuss these three classifications of translation strategies and formulate the classification used in this study. I present all three classifications at length as, with the possible exception of Leppihalme’s, they are probably not very widely known. On the basis of previous research, I establish a classification encompassing a wide range of potential strategies and then apply this classification to translated allusions in my material to ensure it describes them accurately.

¹⁶ Cf. Toury (1995, 84), who criticises the analysis of shifts for mainly drawing attention to what “a translation *could have had* in common with its source [text] but *does not*” (original italics).

5.1.1 Nord's procedures for translating quotations

Although Nord discusses the translation of quotations, her procedures are also relevant to the translation of allusions. Nord herself believes that, for the translator, there is no significant difference between allusions and quotations (1990, 4). In addition, as my definition of allusion is not based on formal characteristics, it covers quotation-like allusions (cf. Section 2.1.1). There are also similarities between Nord's procedures and Leppihalme's and Gambier's strategies.

The potential procedures for translating quotations are described by Nord (1990, 13) as follows; the translation from German is mine.

- (a) Direct quotation (*Übernahme*): The ST quotation is inserted into the target text without any changes.
 - (b) Transcription/transliteration: The ST quotation is transcribed or transliterated in the target-cultural alphabet.
 - (c) Substitution: The ST quotation is rendered by means of an existing TL formulation (the appropriate target-cultural source reference can be included, if necessary).
 - (d) Literal translation (*wörtliche Übersetzung*): The ST quotation is translated as literally as possible, using idiomatically and syntactically correct target language.
 - (e) Paraphrase: The meaning of the ST quotation is conveyed in the target language but the translated passage is not marked as an exact quotation.
 - (f) Adaptation: The ST quotation is replaced by an original TL quotation with a corresponding function.
 - (g) Expansion/reduction: An explanation adapted to the background knowledge of the target-cultural receiver is added to the context of the quotation or an explanation adapted to the background knowledge of the source-cultural receiver is omitted.
 - (h) The quotation is omitted or possibly replaced by another device (*Ersatz*) to achieve the intended effect.
- In addition, footnotes are mentioned as an example (Nord 1990, 16), but they are not a recommended option.

Nord does not comment on the order in which she presents the procedures, but they appear to be organised according to the extent to which they change the ST allusion: the first four strategies (a–d) are the ones that adhere the closest to the form or meaning of the ST allusion.

Strategy (c), substitution (*Substitution*), could be named more aptly. Although it does involve 'substituting' an existing TL formulation for the SL quotation, the term is easily confused with (h) replacement (*Ersatz*).

Classifying omission and replacement in the same category (h) is also problematic. On the one hand, replacing a quotation or an allusion with another device is tantamount to omission as the original quotation/allusion disappears. On the other hand, Nord does differentiate between (e) paraphrase and (h) omission, although paraphrase also in effect does away with the original quotation/allusion. Moreover, there is a considerable difference between omitting a quotation or an allusion entirely and conveying some of its aspects by other means.

Nord's procedures cover a wide range of possible strategies. However, applying them to allusions would require some changes as the classification does not explicitly take proper names into account. In this respect, the next classification adopts a very different approach, introducing a separate set of strategies for translating proper-name allusions.

5.1.2 Leppihalme's strategies for translating allusions

Leppihalme's classification is by far the most detailed of the three discussed here, containing different translation strategies for allusions that contain a proper name (PN allusions) and for key-phrase allusions without a proper name (KP allusions). KP allusions, as explained in Section 3.2.1 above, cover both quotation-like and paraphrase allusions.

The strategies are presented in two different formats: as a list of potential strategies (Leppihalme 1994a, 94–95, 101–102; 1997a, 78–85) and as flowcharts for problem-solving in translation (Leppihalme 1994a, Appendix 8; 1997a, 106–7). The formats reflect the twofold aim of Leppihalme's study: to describe existing usage and make helpful suggestions to translators and teachers of translation about how to deal with allusions. The two classifications are not identical. The order of potential strategies is close to that of Nord's procedures: the most 'retentive' strategies come first. The problem-solving strategies are organised according to Levy's (1967, 156) minimax principle, which aims at the translator's spending as little effort as possible and yet producing a target text that has the maximal effect on the target audience. Some of the potential strategies have been left out from the problem-solving flowchart because they are incompatible with the minimax principle.

Leppihalme's strategies are summarised below. The list follows the order of the potential strategies (Leppihalme 1997a, 79, 84), which is more appropriate for comparing the ST and TT. Descriptions are mainly quoted from the list of potential strategies, but I have complemented them with observations from other parts of Leppihalme's study when relevant. These additions are indicated in italics.

Strategies for translating proper-name allusions

The following list is an almost exact quotation from Leppihalme (1997a, 79). I have left out references to other parts of her study that are not relevant here and added the example in italics in (1b).

- (1) Retention of name (either unchanged or in its conventional TL form); with three subcategories:
 - (1a) use the name as such;
 - (1b) use the name, adding some guidance, *such as a brief phrase suggesting connotations (Leppihalme 1997a, 109–110)*;
 - (1c) use the name, adding a detailed explanation, for example a footnote.
- (2) Replacement of name by another (beyond the changes required by convention); with two subcategories:
 - (2a) replace the name by another SL name;
 - (2b) replace the name by a TL name.
- (3) Omission of name; with two subcategories:
 - (3a) omit the name but transfer the sense by other means, for example by a common noun;
 - (3b) omit the name and the allusion altogether.

Strategies for translating key-phrase allusions

With the exception of the additions in italics, the following list is an exact quotation from Leppihalme (1997a, 84).

- A) use of a standard translation, *“a preformed TL version” of a common ST, such as the Bible (Leppihalme 1997a, 127, Note 1)*;
- B) minimum change, that is, a literal translation, without regard to connotative or contextual meaning – there is thus no change that would aim specifically at the transfer of connotations; *This strategy is not included among the minimax strategies, but it was frequently used in the translations studied by Leppihalme (1997a, 96).*
- C) extra-allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT readers by adding information (on sources etc.) which the author, with his/her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed; *This strategy is called ‘adding external marking’ in the minimax list. It also includes introductory phrases not naming the referents (Leppihalme 1997a, 98).*

- D) the use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information;
This strategy is not included among the minimax strategies.
- E) simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words;
- F) replacement by a preformed TL item;
- G) reduction of the allusion to sense by rephrasal, in other words, making its meaning overt and dispensing with the allusive KP itself;
- H) re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it;
The techniques include, for example, internal marking and replacements (Leppihalme 1997a, 122–124).
- I) omission of the allusion.

Further strategies for translating key-phrase allusions

These strategies are mentioned by Leppihalme but not included among the potential or minimax strategies for reasons explained below.

- Giving up: “the throwing up one's hands in desperation, stating that there are allusive meanings involved which are beyond translation (with no attempt to explain what they are)” (Leppihalme 1997a, 84).
This strategy is excluded from among both the potential and the minimax strategies since Leppihalme (ibid.) estimates it is rarely applicable in the translation of books or newspaper articles.
- “[L]eaving the allusion untranslated, that is, leaving SL words in the TT” (Leppihalme 1997a, 84).
This strategy is excluded from among both the potential and the minimax strategies due to its rarity.
- “Replacement of the allusion by better-known source-culture specific material (strategy 2a on the PN list) is not noted on the KP list as it seems to be of no practical value with KPs” (Leppihalme 1997a, 128, Note 8).
This strategy is indeed excluded from among both the potential and the minimax strategies.
- Treating the allusion like an idiom: “If the allusion does not appear to have much connection with its source, it may be wiser to treat it like an idiom” (Leppihalme 1997a, 114).

For example, a stereotyped allusion can be replaced with a TL idiom. This is mentioned as a minimax strategy but not included among the potential strategies. It is also not equivalent to F) "replacement by a preformed TL item" since F) is mentioned elsewhere in the minimax chart.

The classification is very detailed, perhaps even overly so. It needs to be considered carefully whether the distinction between the strategies for proper-name allusions and key-phrase allusions should be maintained in the revised classification. Leppihalme makes a valid point when she argues that the strategies should be at least partly different: proper names can be retained completely unchanged in translation much more often than key-phrase allusions, at least when both SL and TL make use of the Latin alphabet. On the other hand, many PN and KP strategies are closely related: correspondences are listed in Leppihalme's earlier work (1994a, 313; Appendix 8, Table 8-1). For example, adding guidance to a proper name (1b) corresponds to extra-allusive guidance added to a KP allusion (C); replacing a proper name with a TL name (2b) is closely related to replacing a KP allusion with a preformed TL item (F); and transferring the sense of a name with a common noun (3a) is akin to reducing a KP allusion to its sense (G). On the whole, the only PN strategy without a corresponding KP strategy is replacing a name by another SL name (2a); in addition, two KP strategies, internal marking (E) and recreation (H) have no PN equivalent. The extent of correspondences raises the question of whether two sets of strategies are absolutely necessary. This issue is particularly pertinent in my study, where several allusions are a mixture of proper names and quotations or paraphrases.¹⁷

Leppihalme has justifiably excluded some possible strategies from her classifications because they are rarely manifested in her material or are of little use for the translator. As the aim of this study is to describe the strategies appearing in my material, I will also start out with a wide array of strategies and then focus on those that were actually used. To ensure that as many potential strategies as possible are taken into consideration, one more classification remains to be discussed.

5.1.3 Gambier's strategies for translating allusions

Nord's procedures for translating quotations are applicable to allusions at least to some extent because there is some overlap between allusion and quotation. Gambier makes use of another overlap, that between allusion and culture-specific item: his strategies for translating allusions closely resemble strategies for translating culture-specific items, particularly those considered by Mailhac (1996, 140–141). Gambier's classification (2001, 232–233) is summarised below. The examples are Gambier's, but the translation from French is mine. I have also added the italicised explanations in square brackets.

¹⁷ Leppihalme's material also has a few allusions that "may contain elements of both PNs and KPs" (1997a, 129, Note 18) but these are not discussed at length.

1. Deliberate omission, which may also include transferring the sense of the allusion by means of a common noun;
2. Literal translation or calque (loan translation): for example, *White House* rendered as *Maison Blanche*;
3. Addition of a definition, a paraphrase or an explanatory note (at the bottom of the page) to the foreign term: for example, *Runeberg, poète national*;
[French TT readers are unlikely to know that J.L. Runeberg (1804–1877) is the Finnish national poet.]
4. Cultural or cognitive substitution: for example, converting miles into kilometres, or replacing a specific concept with a more general one;
5. Compensation or conversion: the functional value of the element is preserved according to Nida's principle of dynamic equivalence: for example, *We walked to Portobello* translated as *On flâna vers le marché aux puces* [We walked to the flea market];
6. Borrowing or cultural transplantation, possibly with orthographical, morphological or phonetic adaptation: for example, the Greek word *agora* [which has been adopted into e.g. French, English and Finnish with hardly any changes].

Gambier also observes that allusions can be translated by combining two or more strategies (ibid., 233), although he does not by default associate this with creativity, in contrast to Leppihalme's strategy of recreation. As an example of combining two strategies, Gambier mentions *le Troisième Reich*, which consists of a TL element and a borrowing (as does the English *Third Reich*).

Although Gambier characterises the strategies as intended for translating allusions, all of his examples are actually closer to culture-specific items, which usually take the form of proper names, common nouns or other short phrases. As allusions often extend over longer passages, Gambier's strategies, like Nord's, would require some changes to be applicable to allusions. This is demonstrated by the case of Kaskenviita, who, in her master's thesis (1989) describes translated allusions by means of strategies similar to Gambier's, including, for example, loan translation and cultural equivalent (from Newmark 1988, 82–85). In a later article, Kaskenviita seems to have noticed that such strategies are not entirely suited for describing translated allusions, as the strategies mentioned are now very different from those employed in the thesis (Kaskenviita 1991, 89).

Like Nord, Gambier designates a single category for omitting the allusion entirely and omitting the allusion but transferring its sense by other means; this could be problematic. (Leppihalme classifies these strategies under the same heading in connection with PN allusions but still distinguishes between them.)

Gambier's strategies 4 and 5 are also close to each other, and the examples suggest that a cultural substitution also preserves the functional value of the allusion.

In some context other than the present study, Gambier's classification could be useful for comparing how allusions and culture-specific items are translated, or for studying allusions in terms of foreignising and domesticating translation strategies. Gambier (2001, 233) characterises strategies 2 to 5 as target-oriented: the translator 'naturalises' the concepts to correspond to the norms of the target language and culture. In contrast, borrowing, which adheres closely to the source-language form, is a source-oriented strategy. In some circumstances, this can be an over-simplification: strategies 2 to 5 are not necessarily always in accordance with target-cultural norms. For example, an instance of Gambier's cultural substitution, where a source-cultural proper-name allusion was replaced with a target-cultural one, received negative comments in Tuominen's reader-response study (2002, 68–69). This suggests that such a substitution may actually have been a *foreignising* strategy that was experienced as contrary to the norms of translating contemporary popular fiction (Helen Fielding's *Bridget Jones's Diary*).¹⁸

All in all, Gambier's strategies resemble those suggested by Nord and Leppihalme. All three classifications include both strategies that retain the ST allusion virtually unchanged and strategies that modify the ST allusion by adding something to it, by changing it or omitting it. Next, I compare the three classifications in more detail to establish the range of possible strategies for translating allusions. The strategies are also related to examples from my material to ensure that the resulting revised classification describes the material accurately.

5.1.4 Formulating the revised classification and applying it in practice

When the three existing classifications of strategies are compared and evaluated to establish a revised classification, it is important to bear in mind that allusions may consist of different kinds of passages (for example, of a proper name and a key phrase). As a result, maintaining Leppihalme's distinction between key-phrase and proper-name strategies would mean that some ST allusions would probably have to be described with two or more translation strategies. It needs to be considered whether the distinction is significant enough to justify this. On

¹⁸ As defined by Venuti (1995, 19–21), *foreignisation* involves deviation from and *domestication* adherence to target-cultural norms and values. Unfortunately, foreignisation and domestication are not always easy to distinguish from *exoticism* and *assimilation*, which refer to employing forms or concepts overtly related to the source culture (exoticism) or target culture (assimilation) (Kwiecinski 2001, 14–15). For example, Viljanmaa (2004, 54–55), in her otherwise well-executed thesis, arranges Leppihalme's strategies for translating proper names from the most 'domesticating' to the most 'foreignising' simply on the basis of the presence of source- or target-cultural elements, without explicitly considering their relation to norms.

the other hand, the final classification should facilitate comparing the results of this study with those of Leppihalme's, which remains the most extensive to date.

The desirable specificity of the revised classification is also connected to another issue. As the aim of this study is to compare ST allusions with their translations, the strategies are arranged according to the degree to which they are likely to depart from the form and meaning of the ST allusion. The ensuing organisation shows that some strategies are *retentive* in the sense that the ST allusion appears in exactly the same form as in the source text, or undergoes only minimal changes. Literal translations (Leppihalme's minimum change), by definition, adhere closely to the ST meaning, and while 'substitution' or making use of a standard translation may involve more changes, the ST-orientation is still evident.¹⁹ These strategies are therefore grouped under retentive strategies. In contrast, 'guidance' or 'addition' retains the allusion but also adds something to it, which brings this strategy closer to the other *modifying* strategies such as different replacements and omission. The division into retentive and modifying strategies makes it easier to grasp a translator's overall approach to allusions, although individual strategies are still needed for a more detailed analysis.

Table 5 below relates the three previous classifications of strategies to each other and, for reasons of clarity, also includes the revised classification. The discussion following the table makes explicit the reasons for the revisions and includes examples.

Strategies in each column are preceded by the numbers or letters from the previous classifications to make it easier to locate a strategy in its original context. Strategies marked with asterisks are ones that are mentioned but not given a number or letter in the previous classifications.

Strategies on each row share several characteristics but are not identical. In addition, the strategies on the same row do not always match each other completely: a single strategy in one classification may correspond to two strategies in another. If a researcher does not explicitly discuss a strategy included in the other classifications, this is indicated with a dash (-).

¹⁹ Leppihalme does not discuss the distinction between retentive and modifying strategies as such, but mentions that a retentive strategy with regard to KP allusions "can mean either a standard translation or a minimum change" (Leppihalme 1994a, 100; 1997a, 83). Logically, strategies that retain the ST passage with even fewer changes must also be retentive.

Table 5: Classifications of translation strategies for allusions

Nord's procedures	Leppihalme's strategies	Gambier's strategies	Revised classification
			<i>Retentive strategies</i>
(a) replication (b) transcription, transliteration	* leaving the key-phrase allusion untranslated 1a) retaining the proper name unchanged	6. borrowing	1) Replication 1a) KP retained untranslated 1b) PN retained 1c) Adaptive replication
(d) literal translation	B) minimum change of the KP allusion	2. literal translation / calque	2) Minimum change
(c) substitution	1a) retaining the proper name in its conventional TL form A) standard translation of the KP allusion	-	3) Existing translation
			<i>Modifying strategies</i>
(g) expansion * footnote	1b) retaining the proper name and adding guidance 1c) retaining the proper name and adding an overt explanation C) adding external marking to the KP allusion D) adding explicit explanations such as footnotes to the KP allusion E) adding internal marking to the KP allusion	3. addition of a definition, a paraphrase or an explanatory note	4) Adding guidance
(g) reduction	-	-	5) Reducing guidance
(f) adaptation	2a) & 2b) replacing the proper name by another TL/SL name F) replacement of the KP allusion by a preformed TL item * replacement of the KP allusion by a better-known source-cultural allusion	4. substitution 5. compensation or conversion	6) Replacement
(h) replacement by another device	F) replacement of the KP allusion by a preformed TL item * treating the KP allusion like an idiom	5. compensation or conversion	
(e) paraphrase	3a) replacing the name by a common noun G) reducing the KP allusion to sense by rephrasal	1. transferring the sense by a common noun 5. compensation or conversion	
-	H) re-creation of the KP allusion	* combination of procedures	-
(h) omission	3b) omission of the proper name I) omission of the KP allusion	1. deliberate omission	7) Omission
-	* giving up	-	-

Retentive strategies

1) Replication

All three previous classifications include the possibility of transferring the allusion into the TT in exactly the same form as it appears in the ST. Nord and Gambier also observe that this sometimes involves minor orthographical, morphological or phonological changes. However, even such minor changes can be grouped under what I call *replication*, as they scarcely affect even the formal characteristics of the allusion, but rather replicate them.

Here, Leppihalme's distinction between leaving a key-phrase allusion untranslated and retaining a proper name unchanged is relevant for practical reasons alone, as it appears to be rare for KP allusions to be transferred unaltered from the ST into the TT. This applies both to Leppihalme's material (1997a, 101) and to mine (see Chapter 7 below). The few instances of unaltered KP allusions are all the more interesting for their rarity and should not be subsumed under the far more common strategy of retaining a proper name unchanged.

1a) KP allusion retained untranslated

This strategy means that an allusion without a proper name is retained in exactly the same form as in the source text. Examples in my material include mainly Latin phrases such as *et iterum venturus est* (WB 5; WB1944, 67; WB1986, 84). There were apparently no similar examples in Leppihalme's material, although a couple of KP allusions were retained in their source-language (English) form (Leppihalme 1997a, 101). However, this strategy may sometimes be a valid option: Latin phrases have often been retained untranslated in the Finnish translations of the *Asterix* comic books (Kaskenviita 1991, 79).

1b) PN retained

Retained proper names are easily recognised: for example, *Sherlock Holmes* in the source text is still *Sherlock Holmes* in the translation. Allowance needs to be made for inflectional affixes (*Holmes' - Holmesin*). In Leppihalme's classification, this strategy also includes using the standard TL form of a proper name, which, however, I find more closely related to using an existing translation (discussed below).

1c) Adaptive replication

Nord and Gambier mention the possibility for minor orthographical, morphological or phonological changes that Nord describes as transcription or transliteration, and Gambier includes under borrowing. This involves retaining the ST name or phrase but adapting it to the TL alphabet, orthography, morphology or phonology. As the changes are very minor, this strategy is still a form of replication, albeit *adaptive replication*. It should be distinguished from instances where an existing

translation is used (see below), which means this strategy has a very restricted use in my material. Examples mainly include possible spelling errors, such as *Cerberus* (WB 3) rendered as *Cerberos* (WB1944, 37) instead of the conventional *Kerberos*.

2) Minimum change

All classifications include the strategy often called ‘literal translation’, which usually involves conveying the meaning of the source text as closely as possible, while producing an “idiomatically and syntactically correct” TL passage (Nord 1990, 13; my translation). The conventional term, literal translation, is used by Nord and Gambier.

Leppihalme considers this strategy in more detail under *minimum change*, which she defines as literal translation that is based on the lexical meaning, without any consideration of connotative, contextual and pragmatic aspects (Leppihalme 1997a, 84, 96). Her observation about the connotative meaning is very relevant. With regard to allusions, the essential characteristic of this strategy is the fact that the connotative meaning, or **the allusive interpretation suggested by the referent is not taken into account**. Instead, **the form and meaning of the translated passage follow those of the SL allusion as it appears in the source text**; there are no traces of the appearance or function of the referent. As Leppihalme’s definition draws attention to this important aspect, I adopt her term. The following excerpt includes a typical example of minimum change.

Example 29: Too late, too late

Wimsey and his friend Parker are attending Harriet Vane’s trial for the murder of her former lover. Parker believes the case is clear-cut, but Wimsey is convinced of Vane’s innocence. While waiting for the jury to return, Parker asks Wimsey to explain his conviction.

[Parker:] “Yes; they [the jury] are being rather longer than I expected. But, I say, Wimsey, I wish you’d tell me – “
[Wimsey:] “*Too late, too late, you cannot enter now.* - - Nobody’s opinion matters now, except the jury’s. - -” (SP 3)

[Parker:] “Aivan niin, he ovatkin harkinneet asiaa pitempään kuin osasin odottaa. Mutta kuulehan, Wimsey, minä haluaisin että kertoisit minulle...”
[Wimsey:] “*Liian myöhään, liian myöhään, sinä et voi nyt tulla mukaan.* - - Nyt ei kenenkään mielipiteellä ole merkitystä, paitsi valamiehistön. - -” (SP1984, 38)

Back translation:

[Parker:] “Oh yes, they have indeed deliberated longer than I could expect. But, I say, Wimsey, I would like you to tell me...”
[Wimsey:] “*Too late, too late, you cannot join in now.* - - Nobody’s opinion matters now, except the jury’s. - -”

The ST allusion refers to the poem “Guinevere” in *Idylls of the King* (Tennyson 1856–1885). The evoked passage retells the Biblical parable of foolish virgins who come

too late to a wedding feast and are not allowed in (Matthew 25:1–13).

The ST allusion is rendered almost word-for-word; it is also notable that the word *enter* is translated as ‘join in’, which is closer to the cotextual meaning than to the meaning of the passage in the referent text (‘to be allowed to come in’).

Wimsey employs the ST allusion to rebuke Parker for his ‘foolishness’ in Vane’s case, but it also has a darker undertone. Wimsey has fallen in love with Vane and fears it may be too late to rescue her. This would destroy his chances of ever celebrating a wedding with Vane, and leave him out in the darkness, like the foolish virgins.

Minimum change translations do not always follow the ST diction so closely as the example just discussed. Structural differences between the source language and the target language may produce shifts. This means that the translated passage needs to be considered as a whole, particularly in terms of its content. The TT passage may manifest minor shifts, such as changes in grammatical structures or in meanings of individual words, but may still be closer to minimum change than to other strategies. In my material, for example, sentences have often been divided in the translations of the 1940s.

Example 30: Tall and beautiful young woman

Parker is waiting for Wimsey in Wimsey’s flat when he receives an unexpected visitor:

[Parker’s] first thought was that Wimsey must have left his latchkey behind, and he was preparing a facetious greeting when the door opened – exactly as in the beginning of a *Sherlock Holmes* story – to admit a tall and beautiful young woman [Mary Wimsey], in an extreme state of nervous agitation, with halo of golden hair, violet-blue eyes, and disordered apparel all complete - -. (CW 7)

Hänen ensimmäinen ajatuksensa oli, että Wimsey oli varmaankin unohtanut avaimensa kotiin, ja hän valmistautuikin jo leikkisään tervehdykseen, kun ovi avautuisi... aivan niin kuin *Sherlock Holmesin* seikkailuissa tapahtuu. Mutta ovesta astuikin pitkä, kaunis nuori nainen äärimmäisessä hermostuneisuuden tilassa. Kultaiset hiukset olivat pyhimyskehänä hänen päänsä ympärillä, silmät violetin siniset, vaatetus aivan epäjohdonmukainen. (CW1948, 103)

Back translation:

His first thought was that Wimsey must have forgotten his key home, and he was already preparing himself for a playful greeting when the door would open... just as it happens in *Sherlock Holmes’* adventures. But through the door came instead a tall, beautiful young woman in a state of extreme nervousness. Her golden hair was a saint’s halo around her head, her eyes violet-blue, her clothing quite unsystematic.

The allusion consists of a proper name and a paraphrase. In the translation, the proper name is retained as such. The paraphrase is divided into two sentences with somewhat different structures than in the ST. In addition, *disordered* is rendered as 'unsystematic'. Nevertheless, the main elements of the ST paraphrase are still present, and the passage can be deemed a combination of PN retained + minimum change.

The ST paraphrase bears traces of at least three Sherlock Holmes stories, but is perhaps closest to "The Boscombe Valley Mystery": "[T]here rushed into the room one of the most lovely young women that I have ever seen in my life. Her violet eyes shining, her lips parted, a pink flush upon her cheeks, all thought of her natural reserve lost in her overpowering excitement and concern" (Conan Doyle 1989, 164). The allusion establishes parallels between Parker and Conan Doyle's narrator, Dr Watson. Watson tends to become attracted to and protective of Holmes' fair clients. Similarly, Parker falls in love with Mary Wimsey and fiercely defends even her foolish actions.

Another question to be resolved in connection with minimum change concerns stylistically marked passages. Almost none of Leppihalme's examples of minimum change reproduces the deviant style of the ST passage. There is apparently only one exception: *Ain't I a woman* translated as *Olenko mä nainen* ('Am I a woman'), which is considered a minimum change in spite of the colloquial first person pronoun *mä*. What makes this TT passage a minimum change translation is the fact that it misses the allusive interpretation suggested by the referent, Sojourner Truth's 1851 speech on women's rights (Leppihalme 1997b, 66).

When comparing the source and target text, instances where a stylistically marked ST allusion manifests similar markers in the target text should be distinguished from cases where a translator has *inserted* stylistic markers into the passage (added guidance) or *reduced* them (reduced guidance). In the present study, stylistically marked TT passages whose style resembles that of the ST allusion are considered instances of minimum change, as in the following example. This decision reduces the comparability of the results of this study with those of Leppihalme to some extent, but is a necessity.

Example 31: Though after my skin

Attending the funeral of an anonymous murder victim, Wimsey keeps an eye on the congregation for possible suspects. Momentarily distracted, he repeats a phrase from the burial service to himself:

[Wimsey:] “- - ‘*Though after my skin worms destroy this body...*’ How queer that fellow Thoday looks... something wrong there, I shouldn’t wonder...” (NT 2.3)

[Wimsey:] ” - - ‘*Vaikka tämän ruumiin madot tuhoiskin*’... Miten kummalliselta tuo Thoday näyttääkään...tuossa on kyllä jotakin pielessä, se on varmaa...” (NT1989, 85)

Back translation:

[Wimsey:] “- - ‘*Even if this body were by worms destroyed*’... How strange that Thoday looks... there is something wrong there, that’s certain...”

The passage is from the “Service for the Burial of the Dead” in *The Book of Common Prayer* (Clarke 2002, 597), but it can also be traced back to Job (19:26): “And though after my skin worms destroy this body, yet in my flesh shall I see God”. The allusion comments on the nature of resurrection and is connected to the novel’s religious themes (as Example 24, *In a flash, at a trumpet crash*, in Section 4.1.4).

The translation conveys the approximate meaning with a poetic rhythm and elision (*tuhoiskin* instead of the neutral *tuhoaisivatkin*). There are minor changes in meaning (omission of *after my skin*) and in grammatical structures (the TL passage employs the conditional instead of the present tense although the present tense would also have been correct). However, these changes are not substantial enough to constitute replacement. It is also significant that the translation does not follow any passage in the Finnish burial service or the corresponding Finnish Biblical passage, (*Ja sittenkuin tämä nahka on yltäni raastettu ja olen ruumiistani irti*, ‘And after this skin has been torn off me and I am free of my body’). The TT passage is closest to a minimum change translation.

Since a minimum change translation can still convey stylistic connotations, it is relevant to maintain the distinction between PN retained and minimum change: retained proper names rarely suggest any connotations. (Leppihalme also maintains the distinction as a rule, but sometimes uses the term ‘minimum change’ for both strategies on a general level [Leppihalme 1994b; Leppihalme 1997a, 83–84].)

To summarise, minimum change means translating the ST allusion on the basis of its style and cotextual meaning, without taking into account the meanings and functions suggested by the referent. This strategy mainly applies to quotation-like and paraphrase allusions, although some proper names have a semantic content that can be transferred by means of this strategy, such as *the White King* from Carroll’s *Through the Looking-Glass* (SP 5; SP1984, 63).

3) Existing translation

This strategy makes use of an already existing TL formulation of the referent. It is included only in the classifications of Nord and Leppihalme, but it is also mentioned, for example, by Venuti (2006, 23, 28) and Antoine (2006, 92).

Neither Nord's 'substitution' nor Leppihalme's 'standard translation' seems the best possible term for this strategy. Substitution, as noted earlier, brings to mind relatively major changes: in Gambier's classification, the term refers to replacing a source-cultural concept with a target-cultural one. On the other hand, not very many translations have the status of a 'standard' in the sense of being the only accepted or the most widely known TL version. Sometimes there are several existing translations of a referent text, but none of them has become a standard. The status of an existing translation, particularly its cultural familiarity to TT readers, clearly needs to be taken into account in the analysis. However, for the purposes of comparing the ST and TT, it is more important to ascertain whether a translator has made use of an earlier translation, regardless of whether the translation was a standard one or not. On the whole, using an *existing translation* is a more neutral description for this strategy.

An existing translation can in principle be applied to both KP and PN allusions: some proper names have an existing TL form that deviates from the SL form. Leppihalme makes no distinction between retaining a proper name unchanged and using its conventional TL form, but it can be important to differentiate between these two scenarios, notably when a PN allusion has a conventional TL form that has not been used.

An existing translation can sometimes be identical with a minimum change translation (Leppihalme 1997a, 115). For example, if the title of the novel *The Last Days of Pompeii* (WB 10) is translated as *Pompeijin viimeiset päivät* (WB1944, 155; WB1986, 192), the Finnish rendering could be either an existing translation or a minimum change. (The presence of the conventional Finnish form for *Pompeii* does not by itself rule out minimum change.) At least a qualitative analysis needs to distinguish between passages that are likely to be existing translations on the basis of their orthography or wording, and cases such as *Pompeijin viimeiset päivät*, where the resemblance could be coincidental. Examples of existing translations include *Jericho* (NT 2.2) translated as *Jeriko* (NT 1948, 64; NT 1989, 77) and *the Good Samaritan* (NT 2.4) rendered as *laupias samarialainen*, 'the merciful Samaritan' (NT 1948, 108; NT 1989, 118), instead of the literal *hyvä samarialainen*.

Employing an existing translation may seem an 'easy way out' for the translator, but this is not necessarily the case. There may be several existing translations to choose from, and the connotations and intertextual connections attached to the translations may differ from those attached to the original referent text (Venuti 2006, 23). Sometimes the TL passage in the translated referent text may not fit into the cotext of the alluding text (Eronen 2001, 78; Pekkanen 2005). Moreover, making use of an existing translation does not guarantee

that TT readers will recognise the allusion. An existing translation may thus be available but unsuitable for the translator's purposes, or employing it will make no substantial difference. These considerations need to be taken into account in the analysis.

Modifying strategies

4) Adding guidance

All three existing classifications include the strategy of retaining the allusion but adding words or phrases that explicate its meaning or hint at it. Gambier mentions different ways of doing this but does not designate them as distinct strategies. In contrast, Nord and Leppihalme differentiate between brief, unobtrusive cotextual guidance and longer or overt explanations such as footnotes. Both agree that footnotes are in modern contexts seldom appropriate for translating quotations/allusions.

Leppihalme's classification is the only one to draw attention to stylistic and formal additions that do not clarify meaning. A translator can also add stylistic or formal markers to the TT passage. Stylistic contrast (Leppihalme's internal marking) can enhance the interpretation by means of connotations, while added introductory phrases and typographical devices (Leppihalme's external marking) can suggest that the passage is a reference to another text.

Leppihalme's term, *guidance*, aptly covers all these different forms of explanations and hints. If necessary, further distinctions can be made between shorter and longer explanations and between explication of meaning and added stylistic or formal markers. However, my material had so few instances of guidance (2 to 5 per novel) that such distinctions are unnecessary.

Guidance essentially involves *adding* something to the ST allusion. The addition can be a marker implying that the TT passage is allusive; this is the case when a *distressed beggar-maid* is translated as *sadun masentunut kerjäläistyttö*, 'the depressed beggar-maid in the fairy-tale' (FRH 6; FRH1986, 68–69). The added reference to a fairy-tale suggests an intertextual connection.

Added guidance can also contribute to the meaning of the TT passage by explicating implicit information that would be unclear to the target audience (cf. Nord's expansion and Gambier's addition of a definition, a paraphrase, or an explanatory note). However, guidance can also involve adding *new* meanings or connotations to the TT passage, as in the following example.

Example 32: Aged spider

Wimsey deplores the fact that recent evidence appears to exonerate a potential suspect, an aged gentleman with

a game leg who could not possibly have moved the body around by himself.

[Wimsey:] "I'm rather sorry; he was a fine sinister figure as I had pictured him. Still, his may yet be the brain behind the bands - *the aged spider sitting invisible in the centre of the vibrating web* - -." (WB 5)

[Wimsey:] "Olen melkein pahoillani; hän oli varsin salamyhkäinen henkilöahmo semmoisena kuin minä hänet mielessäni loin. Mutta saattaa hän silti olla aivot tekojen takana - *vanha ristilukki kykkimässä näkymättömissä värisevän verkkonsa keskellä* - -" (WB1986, 103-104)

Back translation:

[Wimsey:] "I'm almost sorry; he was a quite sinister character as I conjured him up in my mind. But he may still be the brain behind the deeds - *the old cross spider crouching invisible in the centre of his vibrating web* - -."

The ST allusion evokes Sherlock Holmes' most dangerous adversary, Professor Moriarty, from "The Final Problem" (1893). Moriarty also "sits motionless, like a spider in the centre of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans" (Conan Doyle 1989, 437).

In the translation, *the aged spider* is rendered as 'the old cross spider'. The Finnish *ristilukki* is a popular name for the cross spider. Particularly in this context, the word has connotations of malevolence and deadliness reinforced by Yrjö Kokko's popular fairy-tale *Pessi ja Illusia* (1944) where a cross spider cruelly cuts off a fairy's wings. (Before the publication of WB1986, the fairy-tale was reprinted in 1951, 1953, 1963 and 1982, and filmed in 1954 and 1984.) The change is a small one, but it adds significant connotations to the interpretation of the translated passage and is therefore regarded as an instance of guidance.

5) Reducing guidance

Nord's is the only classification to take into account the opposite strategy to adding guidance. Her 'reduction' is defined as omitting an explanatory passage, but it can logically be expanded to reducing or omitting other types of guidance, such as stylistic markers and introductory passages. In addition, unlike observed by Nord, this strategy should not be limited to omitting ST aspects that are irrelevant to the TT reader. The translator's possible motives should be kept separate from describing the translation.

Examples of reduced guidance are rare in my material, and ‘reductions’ are usually minor and possibly inadvertent, such as omitted quotation marks or italics. However, there are some cases where the stylistic/formal markers are reduced more visibly, as below.

Example 33: They skite too much

Campbell, a Scotsman, and Waters, an Englishman, are in a Scottish pub. Campbell begins to argue aggressively for the superiority of the Scots.

“You ask anybody who was in the war, my lad,” he [Campbell] added, acquiring in this way an unfair advantage over Waters, who had only just reached fighting age when the War ended, “they’ll tell you what they thought of the Jocks [i.e. Scots].”

“Yes,” said Waters, with a disagreeable sneer, “I know what they said. *‘They skite too much.’*” (FRH 1)

“Kysy vaikka keneltä joka on sodan käynyt, poikasesi”, Campbell lisäsi ja pääsi sillä lailla kohtuuttomasti niskan päälle, sillä Waters oli tullut sotilaan ikään vasta kun sota oli ohi. “Kyllä vanhat konkarit kertovat mitä mieltä meidän rykmenteistä oltiin.”

“Niin niin”, Waters sanoi inhottavasti virnistäen, “kyllä minä tiedän mitä mieltä niistä oltiin: *niiden sanottiin kerskailevan liikaa.*” (FRH1985, 9)

Back translation:

“You can ask anybody who has been through the war, my lad”, Campbell added and unfairly gained the upper hand in that way, for Waters had only reached a soldier’s age when the war was over. “Old veterans will be sure to tell you what people thought of our regiments.”

“Yes yes,” Waters said, sneering repulsively, “I do know what people thought of them: *they were said to brag too much.*”

The source text alludes to the proverb “They skite too much and fight too little” (Clarke 2002, 554). In the Finnish translation, the dialectal *skite* is replaced by its equivalent in standard Finnish, *kerskailla*, resulting in reduced guidance.

6) Replacement

Gambier sees replacements differently from Nord and Leppihalme, in terms of substitution (target-cultural replacements, generalisation or specification) and compensation (striving for an equivalent effect, apparently regardless of the device used). These strategies appear more relevant to culture-specific items than allusions. The following discussion therefore leans more on Nord’s and Leppihalme’s views.

The previous classifications suggest that there are three kinds of replacements. Firstly, there is what can be called an allusive replacement: replacing the ST

allusion with another allusion. This covers Nord's adaptation, which means replacing a quotation with another quotation, Leppihalme's replacement with another source- or target-cultural allusion, and Gambier's target-cultural substitution. The resulting TT passage still allows for an allusive interpretation, although of a different allusion.

The second type of replacement I would characterise as a pseudo-allusive replacement. On the basis of Nord's classification, it involves replacing an allusion with a different (stylistic) device. Leppihalme does not distinguish between replacing allusions with allusions and replacing allusions with other devices. Under Leppihalme's strategy F), a KP allusion is replaced with a preformed TL item, which can be another allusion but also a TL idiom or proverb (Leppihalme 1997a, 114, 119). However, here I follow Nord's example, as replacing the allusion with a different device results in a different interpretive possibility. Proverbs, idioms, metaphors etc. mostly have some stylistic value but do not require knowledge about a referent, which brings them closer to pseudo-allusions. (If the ST allusion were replaced not by a TL proverb or idiom but by a passage *alluding* to a TL proverb or idiom, this would be an allusive replacement.)

The third, non-allusive type of replacement means that an ST allusion is replaced by a non-allusive TL phrase that perhaps conveys some of the meaning of the allusion. Nord and Gambier mention this strategy under the same heading as omission (cf. also Leppihalme's strategy 3a, omitting the name, but transferring the sense by means of a common noun). Admittedly, this type of replacement changes the ST allusion very dramatically, doing away with its intertextual and stylistic aspects and probably resulting in a non-allusive interpretive possibility. However, in a comparison of TT passages with ST allusions, we need to distinguish between this type of replacement, which still conveys some meaning, and omission, which removes the allusion entirely.

In principle, we can distinguish between allusive, pseudo-allusive and non-allusive replacements. However, this would in effect duplicate the analysis of interpretive possibilities. In addition, there are not very many replacements in my material: the highest number of replacements per TT is 23. Distinctions between different kinds of replacements are thus not necessary in the present study.

A good example of a replacement is the following excerpt.

Example 34: Queen of Hearts

The belligerent Campbell has been murdered. His neighbour tells Wimsey that a suspect called Farren was looking for Campbell on the night he died, with uncharitable intentions.

[Campbell's neighbour:]
 "-- [Farren said that] he
 wanted to have it out with
 him [Campbell], and if once
 he laid hands on Campbell he
 would do all kinds of nasty
 things to him, inside and out.
 Of course, I paid no attention
 to it. Farren's always going off
 the deep end, but he's like *the
 Queen of Hearts* – *never executes
 nobody*, you know. --" (FRH
 12)

[Campbellin naapuri:] "-- [Farren] uhkasi tehdä tilit
 selviksi ja kaikenlaista inhottavaa sekä sisäisesti että
 ulkoisesti. En tietystikään kiinnittänyt siihen mitään
 huomiota. Farren on aina kiihtynyt helposti, mutta
 muuten hän on *itse lempeys itse [sic]* – *ei tekisi pahaa
 kärpäsellekään*. --" (FRH1985, 138–139)

Back translation:

[Campbell's neighbour:] "-- [Farren] threatened
 to settle the score and do all kinds of nasty things,
 both inside and out. I of course paid no attention
 to it. Farren has always got wrought up easily but
 otherwise he is *gentleness itself* – *wouldn't hurt a fly*. --"

The ST allusion humorously compares Farren to the Queen of Hearts in Lewis Carroll's *Alice's Adventures in Wonderland* (1865). The queen is always ordering someone's head to be chopped off, but no beheadings actually take place (Chapter VIII, "The Queen's Croquet Ground" in Carroll 1996).

In the translation, both the proper name and the paraphrase are replaced: the proper name by a phrase suggesting some connotations ('gentleness itself') and the paraphrase by an idiom ('wouldn't hurt a fly').

Some replacements in my material seem to be due to misinterpretation of the source language. These are frequent particularly in the translations of the 1940s (examples are discussed in Section 6.2.3 below). Such translation errors are classified as replacements in the quantitative analysis, as the reasons for them cannot be determined with absolute certainty, but they are distinguished from more typical replacements in the qualitative analysis.

Closely related to different kinds of replacements is the option of replacing an ST allusion with a combination of procedures (Gambier) or a "fusion of techniques" (Leppihalme's recreation). Both descriptions suggest that the realisations of this strategy are likely to be very varied. Such TL passages are therefore best described as combinations of the other strategies rather than generalised into, for example, replacements.

7) Omission

The three previous classifications all include the strategy of omitting the ST allusion altogether. Nord and Gambier, as already pointed out, allow for transferring the sense of allusion in connection with omission, but it is more logical to maintain complete omission as a separate strategy. For reasons of clarity, omissions in the examples are indicated with the symbol Ø.

Example 35: Tinker, tailor

Wimsey is pondering how an unknown man's body was conveyed to a rural churchyard. His musings are interrupted by the Rector's wife, who comments on the arrangements of the stranger's funeral.

[Wimsey thinking:] - - For the body must have been brought from somewhere - how? Car, lorry, cart, waggon, wheelbarrow, truck...? It reminded one of "Tinker, tailor..."

"Everything *very* nicely done - -," said Mrs Venables [Rector's wife]. (NT 2.3; *very* italicised in original)

[Wimsey miettii:] Sillä ruumis oli täytynyt tuoda jostakin - miten? Autolla, kuorma-autolla, työntöraitilla, vaunuilla, kärryillä, valjakolla, millä? Ø

- Kaikki on järjestetty *oikein* herttaisesti - -, sanoi rouva Venables. (NT1989, 87)

Back translation:

[Wimsey thinking:] For the body must have been brought from somewhere - how? By car, lorry, pushcart, waggon, cart, a team [of horses, etc.], by what? Ø

- Everything has been arranged *very* nicely, said Mrs Venables.

The ST allusion modifies the well-known nursery rhyme "Tinker, tailor, / Soldier, sailor, / Rich man, poor man, / Beggar man, thief" in a way that humorously emphasises the range of possibilities. In the translation, the sentence indicating the allusion is omitted, but this leaves no gap since the topic changes anyway.

My material necessitates two further distinctions with regard to omission. In some cases, a lengthy ST passage (from several sentences to paragraphs or even pages) has been omitted from the TT, resulting in the omission of an allusion within that more extensive passage. These *extensive omissions* obviously need to be discussed separately from instances in which only the ST allusion is omitted. Similarly, *omissions of epigraphs* are treated as a separate category.

Other possibilities

The following two strategies are sometimes needed to describe translations, but their role in the present study is marginal.

Curiously enough, most of the previous classifications lack the counterpart of omission, namely, *compensation*, or inserting an allusion into the translation where there is none in the source text (although Leppihalme's 'recreation' could encompass this). As this study focuses on comparing ST allusions with their translations, added allusions are of secondary importance. However, there are a few instances of compensation, which are taken into account in the analysis.

Translators sometimes encounter 'untranslatable' allusions (Leppihalme 1997a, 84). However, explicit *admission of untranslatability* is usually not a valid strategy in literary translation (ibid.). There were also no examples of this strategy in my material. In contrast, an interpreter may sometimes be even ethically obliged to admit s/he is not able to convey some vital aspects of the original message (Gile 1995, 200; Sunnari 2009).

5.1.5 Summary of the revised classification

The following summary gathers together the discussion above and recapitulates the definitions of each strategy.

Strategies for translating allusions

A) Retentive strategies

1) Replication

1a) KP retained untranslated: the ST allusion (a quotation, modified quotation or paraphrase) appears in the TT in exactly the same form as in the ST.

1b) PN retained: a proper name appears in the TT in exactly the same form as in the ST.

1c) Adaptive replication: the ST allusion is transliterated or transcribed or other minor phonological, orthographical and morphological adaptations are observable that cannot be attributed to using an existing translation (3).

2) Minimum change: the ST allusion is translated 'literally', on the basis of its cotextual meaning in the ST cotext. Possible stylistic and formal markers are taken into account, but there are no signs of efforts to convey the functions suggested by the referent of the ST allusion. The translated passage also differs from the possible TL version of the SL referent in terms of style or cotextual meaning.

3) Existing translation: the TT passage resembles an existing TL translation of the referent, either exactly or with some modifications, but to a sufficient extent to be closer to an existing translation than to the other strategies. This does not necessarily guarantee that TT readers will recognise the TL referent.

B) Modifying strategies

4) Adding guidance: the ST allusion is retained, but there are additions that contribute to its interpretation. These can be explanatory passages giving information about the meaning of the allusion, but also stylistic markers, introductory phrases, source references, typographical features etc., which simply suggest that the passage is meant to be allusive.

5) Reducing guidance: the ST allusion is otherwise retained, but hints about its meaning, introductory phrases, stylistic markers or typographical features are reduced or omitted.

6) Replacement: the ST allusion is replaced with another allusion, a proverb, an idiom or a metaphor, or with a non-allusive phrase.

7) Omission: there is no passage in the TT that corresponds to the ST allusion. In this study, the omission of an allusion is further distinguished from **extensive omission**, i.e. the omission of an allusion and several surrounding sentences or paragraphs, as well as from the **omission of an epigraph**.

This classification covers all the major strategies included in the three classifications by Nord, Gambier and Leppihalme. In its compactness, the revised classification is closer to Nord's and Gambier's classifications, but in terms of content it is sufficiently similar to Leppihalme's to ensure that the results of this study will be easy to relate to her findings.

Maintaining Leppihalme's distinction between PN and KP allusions appears necessary with regard to strategies 1a) and 1b). As a result, the translations will probably have a higher number of translation strategies than the source texts have allusions. On the other hand, this could be the case anyway, as accurate descriptions may require resorting to a combination of strategies. For example, the translation of an ST allusion can sometimes consist of PN retained + minimum change. Particularly when we compare the distributions of translation strategies in two translations of the same source text, percentages are likely to be more informative than absolute numbers.

The revised classification is to some extent tailored to the allusions in my material. Other researchers may want to use a more detailed classification and, for example, distinguish between different kinds of added guidance or replacements, or maintain Leppihalme's distinction between KP and PN strategies throughout. Such adjustments to existing classifications are often relevant to describing

a material as precisely as possible, as long as comparability with earlier research is retained.

The discussion of examples has also demonstrated that it is not always easy to determine which translation strategy best describes a TT passage. Considering the variety manifested in individual translations, this is perhaps inevitable; the best solution is to consider alternative possibilities for describing a borderline case and then justify why one strategy describes the relation between the ST and TT passages better than the others.

Having now established the strategies that relate translations to their source texts, I move on to incorporate the classification of strategies into the method being developed.

5.2 Finalised method for analysing translated allusions

The aim of this study is to develop a method that enables us to describe the interpretive possibilities that emerge through cultural and textual properties of allusions, to consider the influence of those cultural and textual properties on translation and to estimate the impact of changes in interpretive possibilities on readers' experience. The components of the method have been developed in the previous chapters, starting with the analysis of the cultural and textual properties of allusions and then proceeding via interpretive possibilities to translation strategies. All in all, when considered chronologically, the method consists of the following three main stages of analysis:

- 1) Cultural and textual properties of ST allusions;**
- 2) Translation strategies:**
 - a. Distributions of translation strategies;
 - b. Qualitative correlations between translation strategies and the cultural and textual properties of ST allusions;
- 3) Interpretive possibilities:**
 - a. Distributions of interpretive possibilities;
 - b. Qualitative correlations among interpretive possibilities, translation strategies and the cultural and textual properties of ST allusions;
 - c. Qualitative effects on TT readers' experience: effort and functional shifts.

Each source text and translation in the material is analysed separately according to this arrangement. The first stage, the analysis of the cultural and textual properties of ST allusions, has been covered in Chapter 3 above; it forms the basis for analysing correlations and interpretive possibilities.

The **analysis of translation strategies** requires a more extensive treatment here. The first step is to establish the distribution of translation strategies in each translation. Each TT passage in a particular translation is related to its ST equivalent by means of the translation strategies established earlier in this chapter, and these data are then combined. This overview of the material may already raise issues to be explored in more detail. The most significant questions are:

- **Retentive vs. modifying strategies:** What are the proportions of retentive and modifying strategies in each translation? Do some translations have a particularly high proportion of retentive or modifying strategies?
- **Individual translation strategies:** What is the distribution in each translation? Are some individual translation strategies particularly well represented in some translations?

At this point, the main aim is to discover possible differences among the translations that may be of interest when the findings are related to the socio-cultural contexts. In the present case study, particular attention is paid to differences between the translations of the 1940s and the 1980s, but differences among individual translations are also relevant.

After establishing the distribution of translation strategies, I examine possible correlations between the cultural and textual properties of ST allusions and translation strategies. This qualitative analysis is performed by comparing all manifestations of a particular translation strategy with the cultural and textual properties of the ST allusions translated by means of that strategy and considering whether any patterns emerge. Each ST-TT pair is analysed separately, and the results are then compared to detect possible larger patterns, in the present case study particularly differences between the translations of the 1940s and the 1980s.

The following example demonstrates the procedure by means of one allusion, which has already been discussed in terms of translation strategies and functions as Example 29 in Section 5.1.4 above.

Example 36: Too late, too late (revisited)

Parker wonders why the jury has not already returned and asks Wimsey to explain why he is convinced of Vane's innocence.

[Parker:] "Yes; they [the jury] are being rather longer than I expected. But, I say, Wimsey, I wish you'd tell me -"

[Wimsey:] "*Too late, too late, you cannot enter now.*

- - Nobody's opinion matters now, except the jury's. - -" (SP 3)

[Parker:] "Aivan niin, he ovatkin harkinneet asiaa pitempään kuin osasin odottaa. Mutta kuulehan, Wimsey, minä haluaisin että kertoisit minulle..."

[Wimsey:] "*Liian myöhään, liian myöhään, sinä et voi nyt tulla mukaan.* - - Nyt ei kenenkään mielipiteellä ole merkitystä, paitsi valamiehistö. - -" (SP1984, 38)

Back translation:

[Parker:] "Oh yes, they have indeed deliberated longer than I could expect. But, I say, Wimsey, I would like you to tell me..."

[Wimsey:] "*Too late, too late, you cannot join in now.* - - Nobody's opinion matters now, except the jury's. - -"

Wimsey's humorous rebuff in the ST was likely to be culturally unfamiliar to the Finnish readers in the 1980s. Tennyson's "Guinevere" had apparently not been translated into Finnish, or if it had, the translation had not become widely available. The form of the reference is also probably too vague to recall the original Biblical parable of wise and foolish virgins.

The ST allusion is stylistically marked, with the reiteration of *too late* and the hint of a poetic rhythm. The cotextual meaning is only incoherent to some extent. The phrase *too late* makes sense literally in the cotext of Wimsey's observation, "Nobody's opinion matters now, except the jury's"; *you cannot enter now* cannot be interpreted literally, but it can still be understood as a refusal on Wimsey's part to explicate his views. This allusion is thus an example of **an unfamiliar and stylistically marked allusion with a more or less coherent cotextual meaning being translated with the minimum change strategy**.

If most instances of minimum change in the target text correspond to this description, it may indicate a tendency to translate unfamiliar ST allusions by means of minimum change, as long as they have a more or less coherent cotextual meaning. In other words, the minimum change strategy could correlate with cultural foreignness and the coherence of cotextual meaning.

Different cultural and textual properties can also be analysed separately if this appears relevant. It may be of interest, for example, to see how different translators have dealt with stylistically marked ST allusions.

The next step is to **analyse the interpretive possibilities** in each translation. I first establish the distribution of interpretive possibilities in each target text and see if these overviews draw attention to any issues to be explored in more detail. Secondly, I take a closer look at the combinations of ST properties and translation strategies that gave rise to a particular interpretive possibility in each translation. This may reveal different correlations in different translations: for example, in some translations the possibilities for a non-allusive interpretation may result largely from omissions or other modifications, in others from retaining unfamiliar ST allusions that blend into their cotext.

In practice, I first collected all the analysis data about a source text and its translation(s) into a database in which each allusion was described on an index card. The most essential data about the allusions of an individual ST-TT pair (the cultural and textual properties of ST allusions, translation strategies and TT interpretive possibilities) were then copied onto a spreadsheet in a condensed form that allowed for quicker overviews. Examples of a spreadsheet and an index card are included in Appendix 2.

The analysis of correlations is followed by an assessment of the **effects** on TT readers' experience in terms of interpretive effort and functional shifts. As described in Section 4.2, I first consider what implications the distribution of interpretive possibilities has for TT readers' effort, and then take culture bumps and other potentially puzzling TT passages under closer scrutiny. I also analyse possible functional shifts of macro-level allusions. Again, the focus is on differences that may emerge between the translations of the 1940s and the 1980s, as well as between individual translations.

In the final discussion, results concerning translation strategies, interpretive possibilities and effects are related to previous research and to the socio-cultural context. The method for analysing the socio-cultural context is outlined at the beginning of Chapter 6 below.

I have already covered the major caveats in applying the method in Sections 3.3 and 4.3. They are largely related to the fact that we are dealing with textual and cultural issues that are not immediately observable but must be analysed and interpreted. For example, readers' cultural familiarity with allusions is extrapolated on the basis of publication histories, schoolbooks etc., which provide only a probable estimate of the familiarity of allusions to a particular group of readers, not to individuals. On the other hand, such generalisations may offer valuable information as well.

As always when individual and varied phenomena are classified, there are some borderline cases that must eventually be settled in one of the categories available. These decisions may be open to interpretation to some extent, and if such cases accumulate, they lead to what in statistics would be called a margin of error. There is no patent solution for eliminating such subjectivity in qualitative research; the only way is to reduce the 'margin' by rigorous analysis and

justification of decisions by means of examples, and to expose the principles for dealing with borderline cases, as I have done. In addition, due to the extensive material of the case study, a few borderline cases should not interfere with general tendencies.

It is reasonable to expect that correlations among the properties of ST allusions, translation strategies and interpretive possibilities depend at least partly on socio-cultural factors, which are analysed as part of the case study. However, to put some flesh on the bones of the methodological discussion, the following section discusses correlations that may be expected under certain conditions. Whether similar correlations will emerge in my material remains to be seen.

5.3 Possible correlations

This section illustrates some correlations that are likely to occur under certain conditions. I first consider how the cultural and textual properties of ST allusions could be connected to translation strategies and then move on to the combinations of ST properties and translation strategies that may underlie a particular interpretive possibility.

5.3.1 Translation strategies and the properties of ST allusions

A (literary) translator rarely, if ever, has the luxury of setting his/her own deadline. The translator of a classic may be allowed a flexible schedule extending over a few years, but s/he still has to earn a living, which in practice means relying on other translation assignments or sources of income.

Given the limited time, translators are likely to resort to low-effort, time-saving strategies, at least when this does not impair the interpretive effects (cf. Leppihalme 1997a, 26). To my knowledge, there is no experimental research into the effort required by the formulation of different kinds of translation strategies. However, retentive strategies probably usually require less time and effort from the translator than modifying ones. On the basis of Leppihalme's minimax flowcharts (1997a, 106–107), retaining a proper name as such and using an existing translation (Leppihalme's standard translation) are fairly low-effort strategies. Tracking down an existing translation can be time-consuming, but once the existing translation is found, it can be inserted into the TT fairly quickly (as long as it fits the TT context and the translator's aims). By analogy, the other retentive strategies, i.e. adaptive replication, retaining a key-phrase allusion untranslated and minimum change, also belong to the low-effort category.

Modifying strategies are more open-ended than retentive ones: there can be many different solutions for conveying the meaning of an allusion by means

of a non-allusive replacement or for adding guidance that briefly explicates the connotations. As a result, trying out different alternatives and formulating the final translation may take considerably more time and effort than in the case of retentive strategies. Omitting the allusion would in principle require the least effort of all, but can be otherwise problematic, as the omission offers TT readers nothing to work with and thus reduces the interpretive effects.

Of course, translators' decisions are influenced by many factors, from individual preferences to translation norms, as made evident in Section 2.1.3 above. To illustrate possible correlations, I posit two slightly different scenarios. In both, the translator works in accordance with the minimax principle and is dealing with a text with a large number of allusions. In both scenarios, it is also assumed that the translator strives for producing a coherent, natural target text ('fluency') and conveying the deeper meanings or functions of ST allusions when possible ('faithfulness'). This combination of criteria has frequently occurred in the history of Western literary translation (cf. Section 4.2), and it is also close to the idea of a good translation as perceived in the socio-cultural contexts of the case study (see Chapter 6).

In Scenario A, which could be described as ideal but still realistic, the translator has the time, material resources and skills to identify even the most of culturally unfamiliar allusions and to analyse their functions. However, s/he does not have unlimited time and needs to resort to low-effort strategies when possible. In Scenario B, which is less ideal but also realistic, the translator does not have the time or resources to identify a large number of culturally unfamiliar allusions and analyse their deeper meanings. This scenario is not intended to disparage translators' skills; the point is that, in unfavourable conditions, even an expert translator may not be able to identify all allusions or work out their significance.

In both scenarios, low-effort, retentive strategies seem a logical option for the translator when the ST allusion is at least possibly familiar to TT readers. By rendering a familiar ST allusion with a retentive strategy, the translator can save effort and still reasonably expect that at least some TT readers can recognise the translated allusion and interpret it in relation to its referent. **Culturally familiar ST allusions would thus probably be translated with retentive strategies.**

With regard to culturally unfamiliar allusions, the situation is more complex. In Scenario A, given the time and resources, a skilled and motivated translator may well be able to make use of modifying strategies and render at least some unfamiliar ST allusions in ways that make allusive interpretations possible for TT readers. However, strategies like added guidance and allusive replacements still require quite a lot of effort, which means they are not often a realistic option on a large scale.

Particularly if there are many unfamiliar allusions in the source text, the translator cannot spend a lot of time and effort on all of them: s/he will have to make choices. In such a case, a translator striving for fluency and for conveying ST functions will probably spend the most effort on two kinds of unfamiliar ST

allusions: vari-directional allusions and potential culture bumps. When the unfamiliar ST allusion is vari-directional, it has functions that are not suggested by the cotextual meaning and possible stylistic markers (cf. Section 4.2.2.2 above). By means of modifications, the translator can try to convey some of the deeper meanings of such allusions, perhaps paying particular attention to macro-level allusions that affect the interpretation of the entire text. The translator is also likely to modify unfamiliar allusions with an incoherent cotextual meaning in order to reduce the risk of culture bumps. **In Scenario A, modifying strategies could thus correlate with unfamiliar ST allusions that have (macro-level) functions not suggested by the cotextual meaning, and with unfamiliar ST allusions that have an incoherent cotextual meaning.** These correlations would be in accordance with the dual aims of fluency and faithfulness.

In contrast, the translator in Scenario A might want to spend less effort on unfamiliar ST allusions that are unidirectional, i.e. have functions that can also be deduced from the cotextual meaning and possible stylistic markers. In such cases, the cotextual meaning is likely to be coherent or, if incoherent to some extent, still interpretable on the metaphorical level. Stylistic markers may further enhance the reading experience. Such ST allusions could, in principle, be translated with retentive strategies by a translator aiming at fluency and faithfulness. In other words, **retentive strategies may correlate with unfamiliar and unidirectional ST allusions that have a more or less coherent cotextual meaning.**

In Scenario B, where the translator does not have the sufficient time or quick and reliable ways to identify a large number of unfamiliar ST allusions, correlations are likely to be partly different. As the translator is not necessarily able to discover the deeper meanings or functions of unfamiliar ST allusions, there may be no clear correlation between modifying strategies and vari-directional ST allusions. On the other hand, the translator is still likely to notice unfamiliar ST allusions with an incoherent cotextual meaning, and try to formulate them in a more understandable manner that fits the TT cotext. **In Scenario B, modifying strategies should still correlate with unfamiliar ST allusions that have an incoherent cotextual meaning.**

In accordance with the principles of minimum effort and fluency, the translator in Scenario B will still probably **render unfamiliar ST allusions with retentive strategies as long as they have a more or less coherent cotextual meaning.** This tendency may be particularly evident in the treatment of unfamiliar ST allusions with a coherent cotextual meaning and no stylistic markers. As such allusions are both virtually unnoticeable and understandable in their cotext, the translator may simply read them as non-allusive passages. **Particularly unfamiliar ST allusions that have no stylistic markers and a more or less coherent cotextual meaning may correlate with retentive strategies.**

To summarise, **retentive strategies** are likely

- In both scenarios: when the ST allusion is probably or at least possibly familiar to TT readers;
- In Scenario A, where the translator has the time and resources to identify unfamiliar ST allusions: when the unfamiliar ST allusion has a fairly coherent cotextual meaning that suggests similar functions to the allusive interpretation;
- In Scenario B, where the translator does not have enough time or resources to identify unfamiliar ST allusions: when the ST allusion is unfamiliar but has a more or less coherent cotextual meaning and possibly no stylistic markers.

Modifying strategies are likely

- In both scenarios: when the ST allusion is unfamiliar and has an incoherent cotextual meaning;
- In Scenario A, where the translator has the time and resources to identify unfamiliar ST allusions: when the unfamiliar ST allusion has (macro-level) functions not suggested by the cotextual meaning.

These possible correlations are based on fairly general principles of translation (using low-effort strategies when possible, striving for fluency and for faithfulness to the ST functions). They demonstrate what kinds of correlations are possible under certain circumstances. If the conditions of the socio-cultural contexts of the case study discussed in Chapter 6 resemble either scenario, the proposed correlations may also emerge in my material.

After these examples of how the properties of ST allusions may correlate with translation strategies, I follow the translation process one step further and see what kinds of correlations may connect interpretive possibilities to ST characteristics and to translation strategies.

5.3.2 Interpretive possibilities, translation strategies and the properties of ST allusions

An interpretive possibility is not always the result of a particular translation strategy. For example, the possibility for an allusive interpretation can be produced by the retentive strategy of using an existing translation, or by the modifying strategies of added guidance and replacement. The range of possible connections between individual translation strategies and interpretive possibilities is illustrated in Appendix 3. On the other hand, some possible correlations can be proposed if we posit a certain scenario, as in the previous section. The scenario discussed here is one where translators are likely to opt for low-effort, retentive strategies while striving for a fluent and faithful translation.

The possibility for an allusive interpretation is likely to occur when a culturally familiar ST allusion is translated with a retentive strategy. Of the modifying strategies, only added guidance and an allusive replacement still facilitate an allusive interpretation of the translated passage, and these require considerable effort from the translator. In contrast, all low-effort, retentive strategies in principle allow for an allusive interpretation as long as the ST allusion is at least possibly familiar to TT readers to begin with.

As an exact resemblance is not a prerequisite for identification, even instances of adaptive replication or minimum change can still be allusive. To take an example from my material, Finnish readers in the 1940s could probably connect even the adaptive replication *Cerberos* (WB1944, 37) to the monstrous hound guarding the gates of Hades, the Greek underworld. **The correct Finnish spelling** would have been *Kerberos*, but the mythological beast is described in history books (e.g., Hendell 1932, 268–9; Mantere and Sarva 1934, 29, 35), which makes it probably familiar.

Similarly, if Finnish readers in the 1980s came across the minimum change translation *oliivinoksa*, ‘olive branch/twig’ (NT1989, 271) in connection of a description of a receding flood, most of them could probably link the passage to its referent. In the Biblical tale in question, an olive leaf carried by a dove tells Noah that the Flood is passing (Genesis 8:11). The Finnish Biblical diction would have been *öljypuun lehti*, literally ‘oil-tree leaf’ (1. Moos. 8:11), but the minimum change translation *oliivinoksa* was connected to Noah and the Flood by around two thirds of the respondents in Leppihalme’s study in the early 1990s (1997a, 95; 150–151).²⁰

Considering the high amount of effort that allusive replacements and added guidance often require from the translator, the proportion of allusive interpretive possibilities in a translation is likely to correlate with the proportion of culturally familiar allusions in the source text. For example, if culturally unfamiliar ST allusions are in the majority, possibilities for an allusive interpretation are not likely to be very frequent in the translation either.

The possibility for a pseudo-allusive interpretation is likely to correlate with unfamiliar and stylistically marked ST allusions that have been translated with a retentive strategy. Retentive strategies typically maintain the stylistic markers of the ST allusion (cf. discussion on minimum change in Section 5.1.4 above). Guidance may also sometimes consist of added stylistic markers, in which case the resulting TT passage may be interpreted pseudo-allusively.

TT passages allowing for a **non-allusive interpretation** are perhaps the most likely to occur with modifying strategies, with the exception of added guidance. Reducing guidance decreases readers’ chances of connecting the allusion to its

²⁰ The minimum change translation in Leppihalme’s study occurred in a different target text by a different translator. In this part of Leppihalme’s study, the respondents were Finnish adults without university-level studies in English.

referent, allusive replacements are likely to be rare, and an omission obliterates the ST allusion entirely. On the other hand, a minimum change translation can sometimes be interpreted non-allusively, if the unfamiliar ST allusion had a coherent cotextual meaning and no stylistic markers to begin with.

In a scenario where translators strive to avoid puzzling TT passages, potential **culture bumps** are hardly likely to occur with modified ST allusions. Most of the modifying strategies, ie., added guidance, replacements and omissions, smooth the reader's way and are unlikely to produce culture bumps. Logically, culture bumps should correlate with strategies that retain the incoherent cotextual meaning of the ST allusion with few changes, such as KP allusions retained untranslated, retained proper names or minimum change translations. Existing translations that do not fit into the new TT cotext might in principle become culture bumps but this seems more far-fetched: if there is such a risk, translators will probably modify the existing translation or abandon it altogether.

Variation in the cultural and textual properties of the ST allusions is likely to have some impact on the proportions of interpretive possibilities in the target texts. For example, if different source texts have different proportions of culturally familiar allusions, this is likely to be reflected in the translations. As culturally familiar ST allusions are easy to translate with low-effort, retentive strategies and may often remain allusive in translation, a high proportion of culturally familiar allusions in the source text may well correlate with a high proportion of allusive interpretive possibilities in the translation.

Similarly, the proportions of pseudo-allusive and non-allusive interpretive possibilities partly depend on the properties of the ST allusions. If ST allusions typically take the often marked forms of a proper name or a quotation, the proportion of unfamiliar ST allusions translated with retentive strategies is likely to correlate with the proportion of TT passages that can be interpreted pseudo-allusively. In contrast, if a source text contains many 'unnoticeable' allusions (culturally unfamiliar, stylistically unmarked and coherent in their cotext), this may well increase the proportion of non-allusive interpretive possibilities in the translation.

To summarise, assuming that translators tend to resort to low-effort strategies if possible, the following correlations may well emerge among translation strategies, interpretive possibilities and the properties of ST allusions:

- Possibility for an allusive interpretation in the TT = culturally familiar ST allusion + retentive strategy;
 - Proportion of familiar ST allusions in the source text likely to correlate with the proportion of TT possibilities for an allusive interpretation;
 - Example: many unfamiliar ST allusions → few allusive interpretations in the TT.

- Possibility for a pseudo-allusive interpretation in the TT = culturally unfamiliar ST allusion with at least some stylistic markers + retentive strategy;
 - Proportions of unfamiliar and stylistically marked ST allusions and of retentive strategies likely to correlate with the proportion of TT possibilities for a pseudo-allusive interpretation;
 - Example: many unfamiliar and stylistically marked ST allusions and a high proportion of retentive strategies → many pseudo-allusive interpretive possibilities in the TT.
- Possibility for a non-allusive interpretation in the TT = *either* modifying strategy *or* culturally unfamiliar, stylistically unmarked and coherent ST allusion + retentive strategy;
 - Proportions of modifying strategies and of 'unnoticeable' ST allusions likely to correlate with the proportion of non-allusive interpretive possibilities in the TT.
- Risk of a culture bump in the TT = culturally unfamiliar ST allusion with an incoherent cotextual meaning + retentive strategy;
 - Potential culture bumps probably rare as long as TT fluency a preferred characteristic.

These tendencies are naturally generalisations based on the postulation of particular conditions. Individual translations may still manifest different correlations between translation strategies and TT interpretive possibilities, and there may be differences in the use of individual strategies. For example, possibilities for a non-allusive interpretation may be produced by omissions in one translation and by replacements in another; such differences are obviously of interest as well. On the other hand, the proposed tendencies are logical and may well apply at least to some of the translations studied.

The present chapter has covered major issues connected to the translation of allusions. Different ways of describing translated allusions have been discussed and integrated into a revised classification of translation strategies that is compact but still sufficiently detailed for the purposes of this study and easy to relate to previous research. I have also presented the finalised method for studying interpretive possibilities of translated allusions and the correlations among ST properties, translation strategies and interpretive possibilities, as well as illustrated possible correlations.

The next stage is applying the method into practice. In the following chapter, I move on to the case study, exploring the socio-cultural contexts of the translations to be studied, which provides the background for the analysis of translated allusions.

6 Contextualising the translations

Sayers' original novels, as outlined in Chapter 2, are a mixture of popular and quality fiction. While they can be classified as traditional detective fiction and read as entertaining puzzles, there are aspects of their style, characterisation and themes, expressed by means of allusions, that go beyond what is usually expected of a whodunit. Whether a similar mixture of popular and quality fiction can be perceived in the translations depends on the strategies that the translators chose for rendering ST allusions. These, in turn, are connected to the contexts in which the translations were created.

The present chapter locates the translations of the Wimsey novels in their socio-cultural and literary environment in the Finland of the 1940s and the 1980s. These two target contexts are covered in terms of the status of detective fiction and the state of literary translation. I also investigate the individual translators' backgrounds and characterise the translations. This provides the background to which the findings about the translated allusions can be related later on.

The first section, 6.1, considers the methods and material used for describing the target contexts, drawing attention to previous research and the range of contemporary documents analysed. The two target contexts are then covered separately, the 1940s in Section 6.2, and the 1980s in Section 6.3, with a top-down approach. Each section begins with a brief description of the general historical context and the publishing industry, and then addresses the status of detective fiction and the characteristics linked to the genre. I then describe the state of literary translation and TT readers' expectations of a good translation, and finally focus on the Sayers translators' background and the translations studied. The last section, 6.4, summarises the major features of the two target contexts and discusses implications for the analysis of translated allusions.

6.1 Studying the target contexts: material and methods

The **broader historical context and the state of the Finnish publishing industry** in the 1940s and the 1980s can mainly be described on the basis of history books, literary histories (such as *Suomennoskirjallisuuden historia I–II* edited by Riikonen *et al.*) and histories of publishing houses. There is also some research available on the publishing industry, although considerably more on the 1940s (Kovala 1992, Sevänen 1994, Turunen 2003) than on the 1980s (Brunila and Uusitalo 1989).

The history of **detective fiction** in the Finland of the 1940s, as pointed out earlier in Section 2.2.4, has been dealt with in Kukkola's overview (1980), and in the studies by Laakkonen (2006) and Arvas (2009), who discuss major Finnish detective novelists of the 1940s. Relevant contributions concerning the status of detective fiction also include Kovala's study of translations of Anglo-American fiction (1992) and Eskola's work on the selection of books for public libraries (2004), although these studies only cover periods up to 1939. However, comparisons with the works by Kukkola, Laakkonen and Arvas mentioned above indicate that Kovala's and Eskola's observations remained valid in the 1940s as well. Complemented with some contemporary comments, previous research presents a reliable overview of the status of detective fiction and the qualities expected of a detective novel in the Finland of the 1940s.

As we approach the 1980s, we move on to less charted waters. There is hardly any previous research into the development of detective fiction in Finland around that period, although Jokela's master's thesis (1989) offers some pointers about the changed attitudes of library authorities. In addition, I collected comments made by critics and translators in contemporary editorials, reviews, and articles published notably in *Ruumiin kulttuuri*, the journal of the Finnish Whodunit Society (est. 1984). The contemporary comments reinforce the impression that the status of detective fiction had improved by the 1980s, although some ambiguity remained.

The qualities expected of a detective novel in the Finland of the 1980s required further analysis of contemporary material. My main source were the reviews published in *Ruumiin kulttuuri*, numbering some 300 in all. In the present study, I decided not to expand the analysis to newspaper reviews, as the amount of work would probably have been disproportionate to the results: Risto Hannula, a cultural reporter and critic himself, estimates in an editorial that whodunits are rarely reviewed in daily press (Hannula 1985a).

Focusing on the reviews in *Ruumiin kulttuuri* does privilege the views of readers with a wider-than-average reading background: many contributors were professional critics or translators, who may have had different expectations than average TT readers. On the other hand, critics and translators are also closer to the kind of a widely read audience that was likely to appreciate Sayers' writing

(cf. Section 2.2.2). Indications of the tastes of wider Finnish audiences are offered by Jokinen's 1987 analysis of bestseller lists. On the whole, the material yields an introductory overview of the state of detective fiction in the 1980s that is sufficient for the present case study and should serve as a useful starting point for further research.

The state of literary translation and translators' working conditions in the 1940s are described in broad terms in articles in *Suomennoskirjallisuuden historia* (e.g., Cronvall 2007, Kovala 2007) and in literary studies (e.g., Jalonen 1985, Kovala 1992). In contrast, there are hardly any overviews of literary translation as a profession in the 1980s, apart from Ratinen's MA survey of literary translators (1992), and the analyses of translator interviews by Sorvali (1996) and Leppihalme (1997a). On the other hand, there are more comments by contemporary translators available concerning the 1980s. While both the 1940s and the 1980s would benefit from further research, there is enough material for tracing major trends in the role of English as a source language and in translators' training and working conditions, including their chances of identifying allusions.

TT readers' expectations and impressions concerning translation quality are analysed mainly on the basis of reviews, which entails some limitations. Firstly, reviews often do not address the quality of translated fiction at all. Even explicit comments on translations can be fairly generic, as witnessed by two analyses of newspaper reviews of the 1980s (Alvajärvi 1992, 83; Heinämäki 1993, 78). This is probably connected to the second limitation: reviewers' working conditions. Even in the 1980s, critics often worked part-time and for small fees (Jokinen 1988, 18–19, 33–35), which severely limited the time available for reading a work and writing a review. Moreover, critics rarely had access to the source text of a translation (news item "Arvostelijat kääntäjään vieraina" 1980, 3; Heino 1986, 4). As a result, comments on translation quality were likely to be based on intuitive judgements of the target text alone rather than on ST–TT comparisons. Possible examples do not necessarily represent the overall quality of the translation, either. Reviews thus mainly indicate what critics expected of translations. On the other hand, a large number of actual examples in the reviews may give some indications of the quality of translations as well.

When selecting the reviews to be studied for the 1940s, I followed the example of Kujamäki (2007a) and decided to analyse the reviews published in the cultural journals *Valvoja-Aika* and *Suomalainen Suomi*, and in the journal for Finnish Studies called *Virittäjä*. The results are likely to reflect the views of the cultural elite and of professionals in the fields of language and literature. Views of broader Finnish audiences, before or in the 1940s, have apparently not been collected or studied.

With regard to the 1980s, I decided to focus on material more closely related to the case study and to analyse reviews of translated detective fiction published in *Ruumiin kulttuuri*. I also incorporate views of literary translators themselves as

expressed in various contemporary texts, and in the awarding criteria of the annual Mikael Agricola Award for an outstanding literary translation. These views are also complemented by comments on translation quality made by newspaper critics, which are discussed in the master's theses by Alvajärvi (1992) and Heinämäki (1993), who analysed reviews in major Finnish newspapers. I also take into account Aaltonen's (1987) small-scale survey, which is informal and non-representative, but offers a rare glimpse of what educated readers with no professional experience of translation thought of translation quality in the 1980s.

The reviews analysed come from different kinds of sources in the 1940s and the 1980s. The results would be more comparable if I had expanded the analysis to reviews published in a cultural or literary journal in the 1980s. On the other hand, such reviews would mainly have contributed to the analysis of qualities expected of literary translations in general, which had already been covered by Alvajärvi (1992) and Heinämäki (1993). In this respect, it was more relevant to the present study to focus on the reviews in *Ruumiin kulttuuri*, which deal specifically with whodunit translations.

TT readers' expectations in the 1940s and the 1980s are organised under the broad categories of TL fluency and faithfulness to the ST covered in Section 4.2 above. This division provides a structure for the discussion; it does not mean that the various agents in the 1940s and the 1980s necessarily evaluated translations in terms of these two exact concepts. Examples of actual descriptions of translation quality are provided in the discussion.

Individual translators' backgrounds were approached from several angles. Information about the translators' previous translations of fiction and non-fiction was retrieved from Fennica, the National Bibliography of Finland, at <https://fennica.linneanet.fi/>. Finnish editions of *Who's Who* and biographies published in newspapers were also consulted. In addition, I interviewed those three Sayers translators of the 1980s that I was able to reach. The interviews were helpful in fleshing out not only the individual translators' backgrounds but also the working conditions in the 1980s, although, as the interviews were conducted in 2005 and 2008, the recollections needed to be compared to sources actually dating from the 1980s to assess their accuracy.

The final stage of contextualising the translations was relating the **general characteristics of the Sayers translations** to contemporary TT readers' expectations. Firstly, I established the source texts of the translations by means of ST-TT comparisons in order to rule out the possible use of pivot translations or of earlier Finnish translations. Then, I considered each TT in general terms of translation quality, focusing on aspects considered important in the 1940s and the 1980s on the basis of the reviews analysed. This involved paying attention to macro-level faithfulness to the ST structure and stylistic variation; I also looked for TT passages deviating from the principle of TL fluency or manifesting semantic discrepancies on the micro-level. Contemporary reviews of the translations were

taken into account if available. The aim was to establish an overall impression of the degree to which each translation was likely to have corresponded to TT readers' expectations.

In the following sections, the different aspects of the two contexts are discussed in the order given above. To make it easier for the reader to construct comprehensive views of the two different contexts, each period is covered separately: Section 6.2 deals with the 1940s and Section 6.3 with the 1980s.

6.2 Translating the Wimsey novels in the Finland of the 1940s

The 1940s were a difficult period in Finnish history, characterised by the Second World War and its aftermath. Finland fought two wars against the Soviet Union, the Winter War from 1939 to 1940, and the Continuation War from 1941 to 1944. After the Continuation War, Finland had to cede areas to the Soviet Union and pay extensive war reparations. Rationing and shortage of various commodities continued even after the wars (Utrio 1968, 27; Niiniluoto 1999, 44).

The Finland of the 1940s was a rural society. Approximately two thirds of the population lived in the country, and the main sources of livelihood were forestry and agriculture (*Suomen tilastollinen vuosikirja*, 'Statistical yearbook of Finland', 1941, 1954). Most Finns' education consisted of six years of primary school or *kansakoulu* (Nurmi 1974, 31). Approximately one in ten went on to secondary school, mainly pupils with an urban background (Sipilä and Anttonen 2008, 50).

In spite of the relatively low general level of formal education, Finns were avid readers. Particularly the war years, but also the 1940s in their entirety were lucrative times for publishers. During the wars, books were among the few forms of entertainment that were available to the public without restrictions. This led to unprecedented sales: anything that was published was also sold. An average edition during the war years could be over 10,000 copies, and even 20,000-copy editions were not unheard of; impressive figures in a population of four million (Niiniluoto 1999, 43; Niemi 2000, 85–86; Rekola 2007, 428). Even the post-war years were lucrative for established publishers, although many smaller businesses faced financial hardship (Turunen 2003, 193–194).

Selling books was easy, but getting them published was often wrought with obstacles. During the wars, translation rights were difficult to acquire: as a result, titles of domestic fiction clearly outnumbered translated fiction throughout the 1940s (Jalonen 1985, 67; Sevänen 2007, 386). The printing process was further encumbered by, for example, a constant shortage of raw materials, the lack of spare parts, and the priority of army commissions (Utrio 1968, 27; Lassila 1999, 15). Timetables were often rushed. The rationing of paper continued until 1949, which affected particularly publishers of popular fiction (Niiniluoto 1999, 44;

Turunen 2003, 192). Nevertheless, books sold so well that enterprising businessmen set up firms that occasionally published only a few titles before ceasing to exist (Utrio 1968, 25; Rekola 2007, 428).

6.2.1 Detective fiction: imported puzzles vs. domestic adventures

The Finnish literary context of the 1940s was characterised by a marked distinction between what sold and what was valued. On the one hand, readers wanted to forget the hardships of everyday life, which created a huge demand for popular genres like detective fiction, adventures, romances, and historical novels (Kukkola 1980, 138; Jalonen 1985, 138–139; 154–155; Rekola 2007, 429). On the other hand, popular fiction was subject to vehement disapproval among major cultural actors, and publishers were hardly willing to invest much effort or resources in it (Häggman 2003, 87; Cronvall 2007, 364–365; Sevänen 2007, 384). Publishers sometimes had to justify printing popular fiction by arguing that it provided funds for quality fiction, and contributed to the war effort by maintaining morale (Lassila 1990, 62–63; Turunen 2003, 191–192).

As a popular genre, detective fiction came in for its share of criticism. Until the late 1930s, detective fiction in Finland (like popular fiction in general) had been dominated by translations (Kukkola 1980, 109; Kovala 1992, 37), and cultural authorities and major publishers at the time were often averse to foreign influences (Utrio 1968, 14–16; Sevänen 1994, 165–167). Furthermore, the genre's popularity was believed to ensue from its lack of introspection and psychological analysis (Laakkonen 2006, 124). Such trivial reading could corrupt readers' tastes, or lure them away from more edifying works (Jokela 1989, 57; Eskola 2004, 87). Detective fiction could even promote lawlessness as criminals sometimes escaped punishment (Jokela 1989, 65; cf. Eskola 2004, 85).

Library authorities did their best to exclude detective fiction from libraries by means of the Critical Book Review or *Arvosteleva kirjaluettelo*, which recommended books for public libraries. Before and in the 1940s, the Critical Book Review rarely reviewed detective novels at all, and the few reviews did not recommend acquiring detective fiction for libraries (Jokela 1989, 34–46; Eskola 2004, 85–86, 214). Libraries that ignored such recommendations and stocked 'second-rate' literature risked facing reductions in government subsidies (Eskola 2004, 53). Unsurprisingly, detective novels were not among frequent library acquisitions before the 1940s (Kovala 1992, 160; Eskola 2004, 259), and the situation probably remained more or less unchanged during the financial scarcity of the war years and the subsequent reconstruction.

In spite of this tendency to disparage whodunits, even the Critical Book Review did recognise the merits of a good detective novel, which mainly consisted of a complex puzzle that held the reader's interest until the end (Jokela 1989, 43, 46; Eskola 2004, 85). Sherlock Holmes stories met with approval as early as the

1930s, and Edgar Wallace's work was also deemed acceptable (Eskola 2004, 85). Reviews published in other journals and magazines also appreciated clever and suspenseful puzzles with concise descriptions, humour and brisk dialogue, as well as believable milieus and characters (Sara 1940; Kukkola 1980, 117; Arvas 2006, 51).

Authors whose works were frequently translated into Finnish before and in the 1940s included renowned whodunit writers, such as Agatha Christie, Freeman Willis Crofts, John Dickson Carr, and Edgar Wallace (Kukkola 1980, 73; Rekola 2007, 430, 434). However, partly because of the difficulties in acquiring translation rights, the field of detective fiction in the 1940s was dominated by extremely productive and popular domestic authors (Kukkola 1980, 101). For example, Aarne Haapakoski (1904–1961) published up to 12 books per year, and his *Outsider* series sold some 100,000 copies during the war years alone (Kukkola 1980, 125; Niiniluoto 1999, 43).

'Foreignness' or exoticism was apparently a desirable quality even in domestic detective fiction. Authors often made use of exotic milieus and pseudonyms (Kukkola 1980, 79–82, 110, 128, 138; Laakkonen 2006, 23).²¹ Otherwise, the most popular Finnish detective novels did not follow the puzzle formula but were more oriented towards straightforward action and adventure (Kukkola 1980, 117–118, 136). For example, Vilho Helanen's (1899–1952) novels have similar upper-class milieus and characters as the Wimsey novels; akin to Sayers, Helanen even wanted to write 'literary' detective novels with realistic milieus and characters (Arvas 2009, 57–58). However, in contrast to Sayers' work, Helanen's novels are action-packed, even violent, with a strong, masculine detective and fairly traditional gender roles (Kukkola 1980, 151, 154; Arvas 2009, 72–81, 118–127, 181–196). Finnish authors of typical puzzle novels in the 1940s, such as Helvi Erjakka and Kirsti Porras, were considerably less productive and popular (Kukkola 1980, 134–135, 140).

In this context, Sayers was most likely perceived as an author of whodunits. Her two novels translated into Finnish before the 1940s are among those that can easily be read as traditional puzzles.²² In the 1940s, TT readers could probably appreciate Sayers' clever mysteries and (to them) exotic milieus, although her novels were unlikely to be as popular as more adventure-oriented domestic detective fiction.

The Wimsey novels were at a disadvantage in other ways as well. Publishers were hardly willing to invest major effort or resources into translating detective fiction. Even readers with some literary experience were unlikely to pay much attention to those qualities of the Wimsey novels that are closer to quality fic-

²¹ Another reason for using a pseudonym was the fact that rushed schedules and unnaturally high production rates inevitably resulted in lower quality (Kukkola 1980, 133, 138–139; Arvas 2009, 30).

²² *Unnatural Death* (1927) was published as *Luonnoton kuolema* in 1937 (translated by Inkeri Relander) and *Murder Must Advertise* (1933) was published as *Mainosmurha* in 1938 (translated by Simo Pakarinen).

tion, such as allusions and serious themes. The following section throws more light on how the Wimsey novels were likely to be translated, exploring translators' working conditions and the characteristics of a good translation.

6.2.2 Translation: perceived as a linguistic exercise

Literary translation began to emerge as a full-time occupation in Finland during the First World War, largely because popular fiction became a major factor in the publishing industry (Kovala 1999, 304–305). Publishing for the 'masses' called for more titles and larger editions, and publishers' profits, together with the increased demand for translations, contributed to higher translation fees (*ibid.*). However, literary translation in the 1940s was not very professionalised. No formal translator training was available, and translations were often produced by authors or teachers working as part-time translators (Hellemann 1968, 66–67; Halme and Kojo 2005, 25). Particularly as far as popular fiction was concerned, timetables could be rushed even before the wars (Cronvall 2007, 364).

Since the 1920s, English had been the most frequent source language of literary translations, at times accounting for half of all translated fiction; the emphasis, as in translated fiction in general, was on popular genres (Jalonen 1985, 64; Kovala 1992, 35–41). The proportion of literary translations from English naturally dropped during the war years but still remained considerable, and quickly bounced back (Jalonen 1985, 64). In the late 1940s, translations from English accounted for almost 60% of literary translations, and this proportion was to remain fairly stable until the 1980s (Jalonen 1999, 154).

The source texts were mostly of British origin (Jalonen 1985, 71; Kovala 1992, 40). Otherwise, cultural contacts with Great Britain were scarce, particularly during the Second World War (Jalonen 1985, 132–135; Paasivirta 1991, 183). After the war, the cultural influence of the English-speaking world increased dramatically, but the emphasis began to shift from Great Britain to the United States (Jalonen 1985, 35, 153, 174; Paasivirta 1991, 187–188).

In spite of the major role of English in literary translation, few Finns in the early 20th century learned the language at school. Swedish had the status of an official language and was extensively taught at schools (which is still the case); the most popular foreign language was German (Kovala 2007, 143). English was mainly taught as an optional short-course language in secondary schools, and more advanced English skills had to be acquired privately by reading or travelling (Paasivirta 1991, 182; Kovala 2007, 143). As a result, English source texts could be translated via a pivot language, mainly Swedish (Cronvall 2007, 363). The lack of English skills may even have contributed to Finnish publishers' reluctance to have English quality fiction translated (Leppihalme 2007, 159). Even highly educated Finns were unlikely to have extensive English skills or knowledge about the source culture.

Literary translation in the 1940s was thus often a part-time occupation with rushed schedules, no formal training and, with regard to English, hardly any formal schooling in the source language. There were some highly productive and skilled literary translators, as witnessed by the biographies in *Suomennoskirtallisuuden historia I*, but the unfavourable conditions must have left their mark. This is also suggested by the following analysis of contemporary reviews.

My material for analysing TT readers' expectations of translations and their impressions of actual translation quality consists of reviews and articles published in the journals *Valvoja-Aika*, *Suomalainen Suomi* and *Virittäjä* in the 1940s. I focused on those reviews and articles that explicitly comment on the quality of translated prose fiction, which amounted to the following:

- *Valvoja-Aika*: 2 articles, 27 reviews;
- *Suomalainen Suomi*: 19 reviews;
- *Virittäjä*: 6 reviews of individual translations; 39 articles with short examples from several unidentified translations, apparently partly non-fiction.

All quotations from the reviews and articles are my translations.

The cultural journal *Valvoja-Aika* (title shortened to *Valvoja* in 1944) represented conservative values; *Suomalainen Suomi*, also a cultural journal, was more modernist, but both had a nationalist agenda (Kujamäki 2007a, 406). Both *Valvoja-Aika* and *Suomalainen Suomi* mainly reviewed quality fiction, usually making only brief and general comments on the quality of the translations. Exceptions include two longer articles in *Valvoja*, on problems of translation in general (Nopsanen 1948) and on a Swedish translation of Aleksis Kivi's *The Seven Brothers* (Saarimaa 1949).

Virittäjä, the journal for Finnish Studies, was also a major forum for upholding the quality and purity of the Finnish language. Reviews of identified translations in *Virittäjä* dealt with fiction and non-fiction, but I only analyse the former. In addition, there were several articles scrutinising short passages taken from unidentified texts (cf. Kujamäki 2007a, 412; Jantunen 2007, 450).

Some examples in the *Virittäjä* articles actually stem from manuscripts rather than published translations. At least two frequent contributors, E.A. Saarimaa and Matti Sadeniemi, had several years of experience of revising both translated and original manuscripts for publishers (Kujamäki 2007a, 412; Sadeniemi 1949, 345). Particularly Saarimaa was considered an authority on Finnish, and his efforts in this field were undoubtedly significant. Kujamäki (2007a, 413) even characterises him as one of the first translation instructors at a time when no formal training was available. Unfortunately, Saarimaa and other critics in *Virittäjä* also offer a bleak view of the quality of translations (cf. Kujamäki 2007a, 412). Short examples of translated passages are often published in a section titled *Paremmiin sanoen*, 'In better words', and incorrect or clumsy expressions can be character-

ised as being particularly frequent in translated Finnish (see, for example, PS 1944, Saarimaa 1941, Saarimaa 1942).

In addition to the differences between the journals covered above, reviewers' comments may have been influenced by, for example, reviewers' personal experience of translating and the status of the works reviewed. Some observations about such factors are made below, but a more detailed analysis will have to wait for a separate paper. What is significant for the present study is the fact that, by and large, the qualities attached to a good translation are fairly similar in all three journals, following "the translator's golden principle: as freely as necessary, as faithfully as possible" (Saarimaa 1949, 104). Reviews call for fluent target language that creates the illusion that one is reading an original text, although some reviewers also evince a surprising insistence on an almost word-for-word faithfulness to the source text.

On the level of the entire text, fluency means that a translation should be lucid and logical (Saarimaa 1939, 440; Saarimaa 1943, 352; H[akulinen] 1947, 422): in other words, a coherent text in its own right. A good translation may meet with the traditional praise that "one forgets one is reading a translation" (Koskeniemi 1943, 241; see also Kujamäki 2007a, 408 and Jantunen 2007, 451). In *Virittäjä*, following TL conventions, such as using a style appropriate for "dignified everyday prose", can take precedence over faithfulness to the source text even in the case of literary translation, at least if the source text does not enjoy a high status in the target culture (T. 1945, 114; the work reviewed is the Finnish translation of a novel by the little-known Portuguese author Joaquim Paço D'Arcos).

Reviews in *Virittäjä* also pay considerable attention to correct and fluent Finnish on the micro-level. Following the structures and wording of the source language too "slavishly" and using "un-Finnish" expressions are judged very harshly (Saarimaa 1941, 261; Kujamäki 2007a, 412; cf. Jantunen 2007, 448). The criticism is at least partly justified. Some of the TL passages quoted adhere to the SL so closely that comprehensibility is impaired (e.g. Saarimaa 1939).

Faithfulness to the source text is treated somewhat differently in reviews of quality fiction and in the rest of the material. As far as quality fiction is concerned, faithfulness can mean reproducing the author's style, concepts and images, as described by the renowned literary translator J.A. Hollo (1943, 3–4, 8–11). ST allusions should, if possible, be translated so as to be recognisable to TT readers, for example, by using an existing TL translation (Saarimaa 1949, 102–103).²³ These criteria may well be compatible with TL fluency. However, some reviewers of quality fiction commend faithfulness even if it occasionally gives rise to SL-like TL expressions or slightly unclear meanings (Neuvonen 1944, 71; Laitinen 1948, 172). Translators can also be criticised for failing to convey even the

²³ On the basis of his example, Saarimaa apparently employs the Finnish term *alluusio* in the sense of a modified quotation.

smallest details of the source text, as witnessed by a 10-page list of such 'errors' (Saarimaa 1949).

In the *Virittäjä* reviews, which deal with non-canonised or unidentified translations, faithfulness is usually understood more prosaically, in terms of meanings and content. Translation errors mainly involve misunderstood ST meanings, such as interpreting *capital* as a financial term (*pääoma*) rather than as a seat of government (*pääkaupunki*) when only the latter sense fits the cotext (Saarimaa 1943, 351). The importance of understanding ST meanings in their cotext is also emphasised in *Valvoja* by the literary translator Aulis Nopsanen (1948, 93).

Translators should also translate the source text in its entirety, not omitting "difficult passages" (Saarimaa 1943, 352; see also Hollo 1943, 1). That this needs to be explicitly stated suggests omissions may have been fairly common. Even a classic like Henry Fielding's *Tom Jones* was, in the words of a critic, "arbitrarily abridged" in translation (Anhava 1950, 503). The novel was translated by an experienced translator Olli Nuorto, who worked for the well-established WSOY. In contrast to the reviewer's opinion, the translator argued in his preface that he left out philosophical, political and literary discussions that could have been tedious to Finnish readers (Leppihalme 2007, 159). Whichever view is the more accurate, the omissions are there, and they apparently streamline the translation into a straightforward story (Leppihalme 2007, 161).

Although omissions were in principle disapproved of, shortening sentences by splitting them may have been an acceptable alternative. For example, Nopsanen writes that "a translator must express the author's *style* and adapt it to the target language; and splitting sentences is an accomplishment that only an experienced translator can perform impeccably, without changing the meaning of the original sentence" (Nopsanen 1948, 92; original italics). This curious linking of original style and split sentences suggests that, in the writer's view, it is justified to adapt ST style to Finnish by splitting sentences in cases where the Finnish language would favour more compact expressions.

As mentioned above, translations were sometimes based on another translation rather than the source text. A pivot translation could also be used as an aid to understanding the source text. This practice received some neutral and even positive comments from at least two contemporary reviewers and one experienced translator (Rantavaara 1947; Oinonen 1948; Kujamäki 2007b, 592). However, not reporting the use of a pivot translation was apparently frowned upon (Setälä 1945, 294; Sadeniemi 1946, 314).

To summarise, reviewers on the one hand emphasise the quality of the target language, insisting on correctness, fluency and coherence. These were probably the primary criteria by which popular fiction translations were judged. On the other hand, at least in quality fiction, any departure from a literal transfer of ST expressions seems dubious on principle. Particularly a translator of quality fiction may thus have had to struggle with the conflicting demands of avoiding

'un-Finnish' target language and expressing even the most delicate nuances of the source text, and the unavoidable compromises could still meet with criticism.

In many ways, translation seems to have been perceived as a linguistic transfer. A good translator was expected to have a very good knowledge of the source language and to know when to look up a word or a term in a dictionary (Saarimaa 1943, 351) or an encyclopaedia (Setälä 1945, 294). As differences between languages could cause translation problems (Hollo 1943, 6), translators would have sorely needed a textbook about "translation technique" contrasting the SL and the TL (Saarimaa 1943, 354; Kujamäki 2007a, 413).

The examples in *Virittäjä* also indicate that understanding SL expressions and finding suitable TL equivalents could be a real challenge to Finnish translators in the 1940s. Even presumably skilled translators, including Saarimaa himself, could make linguistic and translation errors resulting in 'un-Finnish' expressions (Raekallio-Teppo 1945; see also PS 1940, 401; Saarimaa 1943, 350, 352-353; Kujamäki 2007a, 412). Translators perhaps processed the source texts on the surface level and focused on small units such as individual words (Kujamäki 2007a, 412), which easily leads to SL interference. This may have been a major factor with regard to little taught foreign languages like English.

However, the uneven quality of translations can hardly be attributed to language skills alone. The wartime and post-war conditions, with the publishing boom and sometimes hectic timetables, must have been partly to blame. As pointed out by Nopsanen, low translation fees could be another major cause of poor translation quality because they forced translators to work hurriedly (1948, 92). Translators may also have been pressed for time or lacked motivation simply because literary translation was often their secondary and part-time occupation. New publishers looking for quick profits perhaps did not always care about translation quality or have the ability to judge it (Sademiemi 1946, 313, 315; cf. Jantunen 2007, 450). All these factors may have affected particularly translations of popular fiction.

What of translators' chances of identifying allusions? On the basis of school books used before the 1940s, future translators had the chance to familiarise themselves with major Biblical tales and characters, and to learn some basic aspects about central characters of classical mythology and major authors in the Western literary canon. Some dictionaries of quotations were also available, dealing mainly with Biblical and mythological characters and famous quotations (e.g. Hendell 1932, Streng-Riikonen 1938). This indicates that translators could probably track down at least proper-name allusions to the Bible and classical mythology with reasonable effort. Some allusions naming Shakespeare or his plays, or other authors mentioned in history books, may also have sounded familiar.

Allusions to other English referent texts were probably more of a challenge to identify. In the early 20th century, language teaching in Finland began to emphasise the role of literature in addition to grammatical rules, which in principle must have been helpful in detecting allusions (Kovala 2007, 145–146). On the other hand, the few hours allocated to English in secondary school hardly allowed for extensive acquaintance with English literature. If translators did not recognise a potential allusion immediately or locate it in reference works, they could consult their colleagues, the publisher, or other informants. However, as pointed out above, at least publishers were unlikely to be willing to invest much effort in allusions in popular fiction such as Sayers' works.

We now have a fairly good idea of the general state of literary translation in Finland in the 1940s. The following section familiarises us with the background of those translators who worked on the Wimsey novels and describes to what extent the translated Wimsey novels were likely to correspond to TT readers' expectations.

6.2.3 The Sayers translators and translations of the 1940s

The three Wimsey novels translated into Finnish in the 1940s are

- WB1944 = the translation of *Whose Body?* by Niilo Lavio, published in 1944;
- CW1948 = the translation of *Clouds of Witness* by Oiva Talvitie, published in 1948; and
- NT1948 = the translation of *The Nine Tailors* by V. Vankkoja, also published in 1948.

All these translations were brought out by Tammi, a recently-founded publisher with the ambitious aims of educating the general public and introducing modern world literature into Finland (Utrio 1968, 24, 32). Tammi soon became a pioneer with its programme of modern American fiction (Helminen 1999, 40–42; Rekola 2007, 436–437). However, publishing popular fiction, although not in line with the more elevated aims, was a financial necessity (Helminen 1999, 42–44; Turunen 2003, 195–197; Rekola 2007, 439).

The Sayers translations were probably published for profit, although Tammi did argue that the popular novels in its programme had some true literary merit (Helminen 1999, 44). This duality is reflected in the back-cover texts of the translated Wimsey novels. On the one hand, the back covers link the novels to traditional detective fiction by references to suspense (WB1944, CW1948, NT1948), skilfully constructed plots (CW1948, NT1948) and “many puzzling questions” (NT1948); on the other hand, they suggest the novels have a “particular charm” (CW1948), “wit” (WB1944) and “excellent descriptions of character types” (CW1948).

Of the three Sayers translators, only one, Oiva Talvitie, seems to have worked under his real name. Another translator, 'Niilo Lavio' has been identified as Unto Varjonen, a prominent Social Democrat (Hellemann 1968, 67; Rekola 2007, 436, 439). 'V. Vankkoja' also seems to be a pseudonym. In bibliographies, the translator's name also appears in the forms 'V.V. Vankkoja' and 'Vankka Vankkoja'. Such a combination, however, would have been extremely rare. According to the records of the Finnish Population Register Center, which go back to the 19th century, only four Finns have ever had the surname Vankkoja and less than 40 Finns the first name Vankka (<http://www.vaestorekisterikeskus.fi> – Name Service). Given this rarity, the translator very probably used a pseudonym.

Both Talvitie and Varjonen had a university education and a background in journalism (Poijärvi *et al.* [eds.] 1949; Putkuri 1993, 9–10; Pesola 2000, 316, 321). Talvitie had worked as a sub-editor for various newspapers since 1922, and in 1945, he was elected a member of the Finnish Literature Society's committee of the Finnish language, the highest contemporary authority on correct Finnish (Poijärvi *et al.* [eds.] 1949). Varjonen became editor-in-chief of the Social Democratic news agency TST (Työväen sanomalehtien tietotoimisto) in 1941 (Poijärvi 1949). In November 1944, he was elected party secretary of the Social Democrats, starting a successful career as a politician and civil servant (Putkuri 1993, 66–67, 75; Pesola 2000, 323, 337).

None of the translators could make a living by literary translation alone. Talvitie had the highest number of published translations per year in the 1940s (up to eight titles per year), but even he worked as a sub-editor at the same time. 'Vankkoja', barring the use of other pseudonyms, apparently translated two to three novels per year in the 1940s. Varjonen translated only three novels in all under the pseudonym Lavio, and one work of non-fiction in his own name. In addition, Varjonen may have used other pseudonyms as a translator, as he did when writing newspaper articles and reviews (Putkuri 1993, 78). Archival research could perhaps throw light on the matter, but what is relevant to the present study is the fact that literary translation was never Varjonen's full-time occupation.

The translation of *Whose Body?* was apparently Varjonen's first book-length literary translation. In contrast, Talvitie had already translated at least 15 novels before taking up *Clouds of Witness*, 10 of them from English; these include popular fiction (e.g. by Netta Muskett) and bestsellers (e.g. by Taylor Caldwell), but also quality fiction (e.g. by the German author Erich Maria Remarque).²⁴ 'Vankkoja' had translated mainly popular fiction from Swedish and Danish. However, a 1945 translation of William Faulkner's *Light in August* is partly attributed to 'Vankkoja'. The translation received some favourable comments as late as the 1980s for conveying the ST allusions, although the ST style and structures had

²⁴ Talvitie could have translated the English source texts by means of pivot translations, but this is unlikely, since even the translation of *Clouds of Witness* is based on the English source text (see details below).

otherwise been considerably simplified (Randell 1986, 25–28). Some of the translations by ‘Vankkoja’ and Talvitie were reviewed in the library journal *Critical Book Review* (*Arvosteleva kirjaluettelo*) in the 1940s. However, the Review very rarely comments on translations unless they manifest very prominent failings, so we can only conclude that ‘Vankkoja’ and Talvitie escaped such criticism.

Because translating English texts on the basis of pivot translations was a very real possibility in the 1940s, I had to determine whether this had been the case with the Sayers translations. On the basis of the translators’ previous work and the fact that Finns in the 1940s usually knew Swedish or German better than English, Swedish and German were the most probable candidates for a pivot language. I therefore compared the Finnish translations to the English novels, as well as to the Swedish and German translations existing at the time. The comparisons revealed a large number of passages in all the Finnish translations that cannot be based on the Swedish or German translations, but only on the English originals; examples are given in Appendix 4. Considering the rushed timetables and the status of detective fiction, these three part-time translators were unlikely to make the effort of using both the English original and a Swedish/German translation. The Finnish translations are therefore very probably based on the English source texts alone.

How do the translations fare with regard to contemporary TT readers’ expectations about translation quality? In terms of faithfulness to the source text, the translations of CW and NT manifest some dramatic macro-level changes. There are modifications and omissions that are in conflict with the contemporary notions discussed above. The translator of NT1948 has replaced the elaborate ST structure (four parts further divided into chapters) by a simple consecutive numbering of chapters. All ST epigraphs are omitted in NT1948, and there are extensive omissions throughout the translation. In CW1948, epigraphs are largely retained, but there are extensive omissions here and there, and the last three chapters have been merged and considerably abridged. The omissions may have been partly prompted by the rationing of paper, or a wish to keep CW1948 and NT1948 to approximately the same length as WB1944, as suggested by Turunen’s analysis of NT1948 (2000, 65–66).

Another aspect of faithfulness considered important in the 1940s was conveying the author’s style. Apart from allusions, this would mean taking Sayers’ stylistic variation and characters’ different voices into account. However, particularly in WB1944, differences between characters’ discourses are considerably less evident than in the original, which flattens the stylistic effect: a working-class character, for example, speaks standard Finnish. This is perhaps linked to contemporary reluctance to employ features of spoken Finnish in literary texts, which was even more pronounced in translated fiction (Tiittula and Nuolijärvi 2007, 390–392). On the other hand, there are also some stylistic breaches in WB1944: the correct manservant Bunter occasionally sounds informal. Similar tendencies of reduced stylistic variation and of stylistic breaches can be found in CW1948,

although to a lesser extent. In contrast, NT1948 manifests very clear distinctions between characters' discourses: the stylistic variation is conveyed perhaps even more strongly than in the source text. Colourful and amusing expressions are also more frequent in NT1948 than in the source text, which makes the translation sound more humorous than the original.

On the micro-level, all three translations have passages where SL words or structures seem to have been misunderstood, on virtually every page. These shifts involve even basic vocabulary. *Bored* is translated as 'sorry', *pahoillani* (WB 1; WB1944, 7); *Nothing she may think is of any importance* becomes its opposite, 'Everything that she thinks is important', *Kaikki, mitä hän ajattelee, on tärkeätä* (CW 3; CW1948, 55); and novels written at Oxford become novels written about Oxford: *Ihmiset kirjoittavat niitä Oxfordista* (NT 2.1; NT1948, 41). The examples are very similar to the ones criticised in *Virittäjä*.

Of course, departures from the ST meaning are not necessarily problematic for TT readers, as long as the translation itself is fluent and coherent. However, all three translations include several instances of semantic shifts that may well have puzzled TT readers and interrupted the flow of their reading. For example, in a passage in CW, Parker speculates that Wimsey's brother Gerald perhaps claims to have lost a letter crucial to a murder case because the letter referred to a love affair of Gerald's (CW 2). In the source text, Wimsey admits this is possible since Gerald's wife Helen *would make the most of Gerald's affairs*. In contrast, the translation claims Helen 'would bear them well', *kestäisi ne hyvin* (CW1948, 40), which is inconsistent with both the cotext and Helen's character.

Nevertheless, on the whole, all three translations appear to have been written in fairly correct and fluent Finnish; at least a modern reader's attention is not drawn to 'un-Finnish' passages. This may partly be due to a tendency to simplify the source text, which also affects faithfulness. Long and complex sentences and expressions are not only split, which was acceptable to Nopsanen (1948, 92) above, but also simplified, particularly in WB1944 (Aaltonen 1989). An expression like *to be of the greatest assistance* may simply become 'to help, assist', *auttaa*, (WB 1; WB1944, 7). Similar examples are also frequent in CW1948 and NT1948, although these translations as a rule convey the complexity of Sayers' sentence structures to a greater extent.

To summarise, the Wimsey novels have undergone considerable changes in translation, but most of these changes are only noticeable when one compares the translations to the source texts. By and large, the translations function well as independent texts. WB1944 was even reprinted with only minor changes as late as in 1960. At their best, the translations read fluently and feature vivid and expressive Finnish. In terms of fluency, the translations probably corresponded fairly well to TT readers' expectations.

Faithfulness is another matter. All translations display micro-level shifts, such as semantic discrepancies, and a tendency to simplify SL syntax and expressions.

CW1948 and NT1948 also include macro-level omissions. The simplifications and omissions bring the style and content of the translations closer to a typical Golden Age detective novel, as also concluded by Turunen (2000) in her analysis of NT1948. The tendency to omit passages not relevant to solving the crime is particularly pronounced in CW1948 and NT1948. Perhaps, like the translator of *Tom Jones* discussed above in Section 6.2.2, the Sayers translators would even have justified their decisions by arguing that they wanted to streamline the source texts and leave out passages irrelevant to the story.

There may be several further reasons why the translations do not fully conform to the idea of faithfulness as expressed in contemporary reviews. The low status of popular fiction may have meant that the publisher or the translators did not invest as much effort into the translations as they otherwise might have. The frequency of misinterpreted SL words and structures indicates that the translators' English skills or possibilities to look up unfamiliar words and structures were hardly sufficient for the task. If the translations were revised by editors, they apparently had no time or skills for making amends. Further possible influences include the wartime and post-war conditions, as well as the fact that all three translators worked part-time.

On the whole, TT readers' expectations of detective fiction, the state of literary translation, translators' working conditions and the general characteristics of the Sayers translations indicate that we may expect to see quite a few of the ST allusions modified or omitted in the 1940s' translations. The ST allusions are mostly not connected to solving the crime and can be fairly complex, which makes them prime candidates for simplification or omission. If the translators did not have the time or resources to look up unfamiliar words in a dictionary, this probably applied to searching for the referents of unfamiliar allusions as well.

In the following section, I move on to the 1980s, in many ways a very different period in Finnish history. It remains to be seen whether there were also differences in TT readers' expectations and translators' working conditions, and how the possible differences were likely to affect the translation of allusions.

6.3 Translating the Wimsey novels in the Finland of the 1980s

A major contrast to the 1940s, the 1980s were an era of abundance. The economy was booming, and the rate of unemployment was at times lower than 3% (Vah-tola 2003, 415; Kuisma 2008, 24). The swift deregulation of banking and liberally granted loans also contributed to a general sense of optimism and introduced the middle and lower classes to the pleasures of shopping and travelling (Vah-tola 2003, 415; Heinonen 2008, 115). Social security was also more extensive than ever before or since (Sipilä and Anttonen 2008).

The economic and social structures in Finland had undergone a major change since the 1940s. In 1980, the majority of Finns were employed in the fields of services, heavy industry or commerce; agriculture and forestry only provided a livelihood for around a tenth of the population, and people were gravitating to cities and towns in the south (*Suomen tilastollinen vuosikirja* 1990; Vahtola 2003, 413). Opportunities for education had also become more widely available. The introduction of the nine-year comprehensive school in the 1970s had improved the general standard of learning, and by the 1980s, about a half of each age group attended upper secondary school (Vahtola 2003, 451).

Unlike in the turbulent 1940s, the publishing industry enjoyed considerable stability. The field was dominated by the three largest publishers (WSOY, Otava and Weilin + Göös), which accounted for over a half of the total production of fiction and non-fiction (Brunila and Uusitalo 1989, 64–66). Like in the 1940s, there were many small, possibly short-lived publishers, but even they often operated more professionally in the sense of focusing on a specific area such as religious works, pulp fiction or professional non-fiction (Hellemann 1984, 31; Brunila and Uusitalo 1989, 57–58).

The stability also had its downside: growth and profits remained moderate in spite of the economic boom (Brunila and Uusitalo 1989, 61–62). Cultural authorities were even concerned about the book losing its status to other pastimes, such as video games, and indeed book sales stagnated in the early 1980s (Hellemann 1984, 47; Brunila and Uusitalo 1989, 62; Rekola 1989, 8). On the other hand, the number of published fiction titles continued to increase during the 1980s, from ca. 900 to almost 1400 per year (*Joukkoviestintätilasto* 1991, 106). In contrast to the 1940s, the publishing industry was no longer so lucrative as to attract the occasional opportunist, but the major publishers were doing well and even new publishers could prosper if they found their niche.

6.3.1 Crime fiction: realism and thrillers vs. whodunits

As in other Western countries, the Finnish publishing industry had become more commercially motivated and market-oriented: there was a tendency to publish fashionable novelties that reached high sales figures but were quickly forgotten (Hellemann 1984, 36, 45; Brunila and Uusitalo 1989, 22–25; see also Niemi 2000, 180). Market orientation also meant that popular fiction was no longer something to apologise for: even established, traditional companies like WSOY and Otava were now publishing popular fiction on a large scale (Rekola 1989, 117; Brunila and Uusitalo 1989, 28).

The distinction between popular and quality fiction remained in place, nevertheless. According to a survey of five large and six small publishers conducted in 1993, allround publishers tended to divide their two main readerships into ‘the great reading public’, which preferred popular fiction, and the restricted

group of readers interested in quality fiction (Colley 1994, 18). A similar division is manifested in lists of Finnish readers' favourite books from the 1970s and early 1980s (Eskola 1984, 114–125).

Moreover, the demarcation may have been particularly pronounced with regard to translated fiction. According to a comparison of bestseller lists and critics' recommendations, some bestselling Finnish novels were also appreciated by critics, but bestselling translations were almost exclusively popular fiction by authors such as Alistair MacLean and Agatha Christie who garnered little critical acclaim (Jokinen 1987, 51–52, 73–74).²⁵

The status of popular fiction also showed in translation fees. According to the surveys conducted by the Finnish Association of Translators and Interpreters, translation fees for popular fiction were around a fifth lower than for quality fiction (Mannila 1985a, 1986; Jänicke 1988, 1989, 1990). Fee surveys before 1985 do not distinguish between popular and quality fiction, but there is no evidence to suggest a similar division did not exist in the early 1980s.

The status of detective fiction had improved since the 1940s but was still ambiguous. On the one hand, detective novels were no longer frowned upon by library authorities: since the 1970s, public libraries had been expected to offer readers not only edifying works but books they wanted to read, and detective fiction was very popular with library users (Jokela 1989, 53–55, 60–61). Another sign of the genre's improved status was the founding of The Finnish Whodunit Society (*Suomen Dekkariseura*) in 1984. The society's journal *Ruumiin kulttuuri* soon grew into a significant forum for aficionados, reviewing a wide variety of crime novels and discussing authors and trends, even research. The first history of detective fiction in Finland was published (Kukkola 1980), as was the first Finnish bibliography of crime fiction (Sjöblom 1985). In 1982, the Finnish State Prize for Literature was even granted to the crime-novel author Matti Yrjänä Joensuu.

Even the literary journal *Parnasso* reviewed a handful of crime novels and non-fiction about whodunits during the 1980s. The reviews of non-fiction are neutral (Huhtala 1986a; Kantokorpi 1986; Rantasalo 1986); two reviews of crime fiction are also neutral or positive (Salovaara 1980, 1982), but their writer, Kyösti Salovaara, was a founding member of the Whodunit Society. In contrast, another reviewer regards two otherwise critically acclaimed authors, Matti Yrjänä Joensuu and Elmore Leonard, as superficial (Virtanen 1982, 1987).

As illustrated by the examples from *Parnasso*, the more appreciative attitude towards the whodunit was not necessarily prevalent in the Finnish literary system. Editorials in *Ruumiin kulttuuri* deplored that detective novels were still not reviewed in most newspapers, and Finnish university libraries stocked almost no research on the genre (Hannula 1985a, Ekholm 1985a).

²⁵ Jokinen's data was collected from *Helsingin Sanomat*, the only national newspaper in Finland, between 1969 and 1985, but there were no major changes in the Finnish cultural climate to suggest that the results would have been dramatically different for the second half of the 1980s.

Apparently even publishers' attitudes towards detective fiction could still be disparaging, which may have been reflected in translation. Even in 1993, Vappu Orlov, a long-time editor for the publisher Tammi, estimated that a translator of popular fiction is usually not a first-rate translator (Sorvali 1996, 174). This implies that translating popular fiction, such as whodunits, supposedly required less skill. Detective fiction may also have been more frequently assigned to novice translators: one critically acclaimed translator estimates that literary translators often start their career with popular fiction, whodunits or children's books (Rikman 1988, 44). Two other experienced translators even had the impression that publishers or translators did not want to waste much effort on such a "disposable" genre as detective fiction (Rantanen 1987a, 51, my translation; see also Nyytäjä 1988, 65–66). At least the acclaimed translator and literary translation instructor Eila Pennanen, interviewed in 1989, believed that one should try to avoid translating trivial whodunits altogether: "One's spirit is flattened by dealing with themes of suspense, one's ear [feel for language] blurred and deadened" (Sorvali 1996, 153).

By the 1980s, crime fiction had diversified considerably. Detective fiction had become its sub-genre, accompanied, for example, by the American hard-boiled detective fiction and the spy novel. TT readers' expectations could also vary according to the sub-genre: at least the reviewers in *Ruumiin kulttuuri* applied partly different criteria to a whodunit than a spy novel (e.g. Raitio 1985a, Karlsson 1986). However, on the basis of the reviews and articles in *Ruumiin kulttuuri*, there were still some common principles.

Apart from its first year of publication (1984, two issues), *Ruumiin kulttuuri* was published four times a year. In the early years, each issue included 5 to 10 reviews, but from 1987 to 1990, the number of reviews increased to 15 to 20 per issue, bringing the total number of reviews studied here to approximately three hundred. The reviews were written on a voluntary basis, but frequent contributors included at least one professional critic (Risto Hannula), a translator (Risto Raitio), a university lecturer in translation (Aulis Rantanen) and a literary researcher (Liisi Huhtala).

On the basis of the reviews, a good crime novel, regardless of the sub-genre, was expected to have a believable, skilfully constructed plot that held the reader's interest until the end (Hannula 1984, Parkkinen 1985, Kaipainen 1985). The solution was, if possible, to be innovative and unexpected (Hannula 1985b, Gustafsson 1986, Raitio 1988a). The element of suspense or of trying to solve an intellectual puzzle thus still held some importance. The novel was also to be well written, i.e. fluent and pleasant to read (Hannula 1984, Lipponen 1987, Havaste 1988, Raitio 1988b). These criteria are not very different from those voiced in the 1940s.

However, in contrast to the 1940s, a good crime novel was expected to transcend its genre. Simply adhering to a formula was considered tiresome and cliché-

like (Salovaara 1985). The highest critical acclaim was reserved for novels closer to quality fiction, with psychologically realistic characterisation and an eye for the problems of contemporary society (e.g. Ekholm 1985b). This is also reflected in The Finnish Whodunit Society's criteria for The Clue of the Year Award, which in 1985 and 1988 went to crime novels with a significant social dimension (<http://www.dekkariseura.fi> – Vuoden johtolanka – Kaikki johtolangat).

Critics thus appreciated realism, but bestseller lists indicate that, as in the 1940s, the works with the widest appeal were more action-packed than the puzzle novel, including thrillers by Alistair MacLean and Desmond Bagley (Jokinen 1987, 56). Classic whodunits could also become bestsellers, as witnessed by the case of Agatha Christie (ibid., 56–59). However, the SaPo series published by WSOY, which mainly included traditional English detective novels, suffered from low sales; two series editors estimated that novels could actually sell better outside the series (Jaskari 1988, Hannula 1994). The traditional whodunit in general hardly enjoyed a very wide appeal.

Sayers' works were still clearly linked to traditional detective fiction. They were now marketed as classics of the genre, belonging to the "aristocracy of British whodunits" (the back covers of SP1984 and FRH1985). TT readers were still likely to value Sayers as an author of quality whodunits: her most popular novel in Finland in terms of reprints was (and is) the translation of *The Unpleasantness at the Bellona Club* (by Helena Luho), which, in spite of its depiction of interwar Britain, can be read as a straightforward puzzle story. Sayers' least puzzle-like novels, *Gaudy Night* and *Busman's Honeymoon*, were not translated into Finnish until the 1990s (by Kersti Juva). In addition, three of the Sayers translations in the 1980s were published in the above-mentioned SaPo series, and were thus likely to be associated with traditional detective fiction.

On the other hand, the improved status of the detective novel, together with the notion that a good crime/detective novel should also be a good novel, meant that at least TT readers with some literary background had better chances of appreciating Sayers' style, characterisation and themes, perhaps even allusions. The general state of literary translation had also improved from the 1940s, as shown in the following section.

6.3.2 Translation: perceived as striving for a fluent and faithful whole

By the 1980s, literary translation had become considerably more professionalised than in the 1940s. Since 1955, translators had had their own professional organisation, the Finnish Association of Translators and Interpreters (SKTL), where literary translators were well represented from the beginning (Halme and Kojo 2005). Although there was still no full-length training for the profession, various shorter courses and seminars had been organised since the 1960s (Heino 1978; Mannila 1985b; Halme and Kojo 2005, 27; Halme 2007, 341). In a survey of

literary translators conducted in 1991, 72 out of 176 respondents reported having worked as full-time literary translators for six to ten years, or at least since 1985, and 46 respondents had worked full-time for 11 to 20 years, or at least since 1980 (Ratinen 1992, 2).²⁶ According to the same survey, almost 80% of the respondents held a university degree, often in relevant subjects such as foreign languages, literature or Finnish (Ratinen 1992, 10; see also Mannila 1985b, 42).

Full-time literary translation was mainly possible because of the considerable demand for translations, notably from English. Throughout the 1980s, over half of all published fiction was translated, and over half of all translated fiction was of English origin (*Joukkoviestintätilasto* 1991, 107–108). As in the 1940s, the dominance of English was particularly evident in popular fiction: for example, from 1981 to 1985, almost 90% of the translated thrillers and adventure novels by the seven largest publishers had been originally written in English (Rekola 1989, 61–63).

Since the 1960s, English had also been the most widely taught foreign language (Kovala 2007, 143). Most films, TV programmes and translated literature came from Anglo-American countries, mainly the United States. As films and TV programmes were (and are) mostly not dubbed but subtitled, viewers received ample doses of spoken English. As a result, Finnish TT readers in the 1980s could have even good English skills, but most of them were probably not very familiar with the culture and society depicted in Sayers' novels, with the possible exception of avid fans of whodunits.²⁷

Translators, particularly if they had studied English at a university, were considerably better prepared than their colleagues in the 1940s for dealing with the source language and culture. Their timetables were also more predictable. According to literary translators' fee surveys, the average number of popular fiction novels to translate per year was three to four; quality fiction could take more time (Jänicke 1989, 1990).²⁸ This indicates that the average time allocated to a popular fiction translation was three to four months.

The increased professionalisation, relevant training and more stable working conditions may also have shown in the quality of translations, as suggested by Riikonen's observation that scathing reviews became less frequent after the 1960s (2007, 438). Perhaps a certain level of quality also began to be taken for granted, which, together with reviewers' working conditions, did not encourage ST–TT comparisons. In what follows, I turn to what kinds of qualities TT read-

²⁶ I refer to the article about the survey (Ratinen 1992) instead of the subsequent master's thesis (Ratinen 1993) since the article is more widely available and contains all the relevant data.

²⁷ For example, as already mentioned above, Agatha Christie was still a best-selling author in the Finland of the 1970s and the 1980s, and at least five films and two series based on her novels were shown on Finnish television in the early 1980s (for a filmography, see "Christie-filmografia" 1991).

²⁸ The number of respondents was 70 in 1989 and 55 in 1990. Their comments suggest that at least full-time translators working for larger publishers were well-represented in the surveys.

ers expected of literary translation and what the reviews of the 1980s can tell us about the quality of translations.

With regard to TT readers' expectations about translation quality, I had the opportunity to study reviews closely related to the material of this case study. The whodunit reviews in *Ruumiin kulttuuri* published from 1984 to 1990 explicitly comment on translation quality in 64 instances (i.e., in about one out of five reviews). The journal also includes one longer article about the quality of whodunit translations (Rantanen 1987a). Another major source were the views of professional translators as expressed in various contemporary, non-scholarly articles and in the criteria for the Mikael Agricola Award for an outstanding literary translation, awarded annually by the Finnish Association of Translators and Interpreters. I also take into account the views expressed by six literary translators interviewed in 1992 (Leppihalme 1997a, 85–90) and by three translators interviewed in 1989 (Sorvali 1996, 71–78, 149–156, 164–166).

Professional translators' views are perhaps slightly over-represented in the material. However, the expectations derived from the material are in line with those discussed by Alvajärvi (1992) and Heinämäki (1993), who studied comments on translation quality in reviews published in major Finnish newspapers. Alvajärvi analysed the reviews of seven newspapers from October 1985 to October 1986, and Heinämäki the reviews of eleven newspapers in 1987. In both Alvajärvi's and Heinämäki's materials, translations were commented on in approximately one review out of five, usually in one or two sentences.

Finally, I also take into account an interesting small-scale query among TT readers: Aaltonen (1987) informally interviewed around thirty respondents about their ideas of a good literary translation. The respondents were more highly educated and more avid readers than average Finns, but this makes their ideas perhaps even more relevant to the Sayers translations.

As in the 1940s, the expectations can be organised under the criteria of TT fluency and faithfulness to the ST. The appreciation of fluency firstly shows in the way translations are rarely commented on in newspaper reviews: the underlying assumption, apparently accepted by literary translators themselves, was still that a good translation should create the illusion that one is reading the original. Comments to this effect were made by the acclaimed translators Markku Manila (1983, 95) and Eila Pennanen (interviewed in 1989; Sorvali 1996, 152) and by other experienced translators interviewed in magazines and newspapers (Myllynen-Peltonen 1989). Maintaining the illusion required creating a coherent TT with no unclear passages for the reader to puzzle over (Leppihalme 1997a, 87).

The call for fluency is also emphasised in Rantanen's (1987a) article about the varying quality of whodunit translations. Most of the problems discussed were likely to confuse or disturb TT readers because they referred to unfamiliar source-cultural phenomena, made little sense in the described situation, or contained incorrect or atypical TL expressions.

This brings us to the quality of the target language: it should be fluent, natural and vivid, and make creative use of the expressions and stylistic devices typical of the Finnish language (Mannila 1985b, 42; Alvajärvi 1992, 76–78; Heinämäki 1993, 75–77). Consistent style was also appreciated (Aaltonen 1987; cf. Heinämäki 1993, 69). Similarly, Aaltonen's interviewees found that the main criterion for a good translation was the quality of Finnish (Aaltonen 1987), and in *Ruumiin kulttuuri*, the severest criticism was reserved for translations with word-for-word renderings and Anglicisms (Saario 1988, Raitio 1989).

Faithfulness to the source text could be understood on the micro-level. As in the 1940s, critics still sometimes seized on individual failings and errors, such as semantic shifts (Heino 1986; Alvajärvi 1992, 73; Heinämäki 1993, 67). However, the material studied mainly focuses on issues more relevant to the text as a whole. This may partly be due to the large number of contributions by literary translators: in the 1940s, an article by the renowned literary translator J.A. Hollo (1943) also showed a broader orientation than the otherwise common scrutiny of words and phrases.

In the 1980s, particularly the criteria for the Agricola Award emphasise conveying the ST style faithfully into expressive Finnish (Kapari [ed.] 2007, 64–83 and articles on the annual Agricola awards, listed in the references under “Agricola”). The emphasis on ST style may be partly linked to the fact that the awards have mostly gone to translations of works of high cultural and literary value (Kujamäki 2007c, 342); after all, a deliberately developed style is one of the traditional characteristics of quality fiction (see Section 2.2.3). On the other hand, even some reviewers of translated detective fiction in the 1980s pay attention to style: one translation has lost “the meditative undertone” of the original (Rantanen 1987b), while another conveys the “blackish humour” very well (Koskinen 1989).

Omissions were still a suspect strategy (Leppihalme 1997a, 88–89). Particularly extensive abridgement of the source text meets with harsh criticism in the reviews (Lindström 1984, Raitio 1985b).

On the whole, a good literary translation in the 1980s, like in the 1940s, was expected to be written in fluent Finnish, and to function as an independent text. In addition, at least in the material studied, more attention is paid to creative and vivid TL than in the 1940s. Omissions are still frowned upon; otherwise, faithfulness to the ST is frequently considered in terms of macro-level qualities such as style or tone, at least by readers with some literary experience, and by critics and translators. Conveying the semantic content of the ST is still important, and shifts of meaning are criticised; however, the fact that such comments are not very frequent suggests that a correspondence between the ST and TT meanings was to some extent taken for granted.

In reality, the quality of translations could still vary, as made apparent by the reviews in *Ruumiin kulttuuri*. Even in the 1990s, translated crime novels published

by small publishers were sometimes abridged for financial reasons (Lindström 1984, Raitio 1991), or suffered from insufficient editing (Raitio 1988b, Kantokorpi 1993). Clumsy, unidiomatic translations such as the ones discussed by Rantanen (1987a) were apparently frequent enough to inspire reviewers to praise more satisfactory exemplars simply for “being in Finnish” (written in good, idiomatic TL), “which cannot be said about all recent whodunit translations” (Huhtala 1988; see also Lindström 1986 and Raitio 1989). In spite of these complaints, the examples in the reviews indicate that ‘un-Finnish’ expressions were considerably less frequent and blatant than in the 1940s; perhaps, as suggested by Riikonen (2007, 438), the overall quality of translations had indeed improved.

On the other hand, translators’ chances of identifying allusions were in some respects quite similar as in the 1940s. History textbooks mainly introduced the same mythological characters and canonised authors relevant to the present study as in the 1940s (e.g., Lehtonen 1964), and reference works also covered much the same area (e.g. Aikio [ed.] 1969, Sinnemäki [ed.] 1982). The Bible no longer had as prominent a role in education as in the 1940s, but approximately nine out of ten Finns were still members of the Lutheran church and learned Biblical tales at school (*Suomen tilastollinen vuosikirja*, 1981, 1990). Some familiarity with the Bible could thus be expected, although it was likely to be restricted to central characters and a few fixed phrases, as discussed in Chapter 3 (see also Leppihalme 1997a, 67–68).

If a translator had a university degree including studies in English or comparative literature, his/her chances of identifying allusions were probably better than in the 1940s. Translator interviews indicate that familiarity with the classics of world literature was particularly important before the advent of the Internet (Vehviläinen 1995, 64; see also Leppihalme 1997a, 87).²⁹ As in the 1940s, translators mainly relied on written sources and human informants (Leppihalme 1997a, 88). Colleagues were often the first and the best source to consult (Pekkanen 2005, Rikman 2005), and they could also give opinions on alternative translation solutions (Vehviläinen 1995, 65–66). Translators were apparently willing to go to great lengths to identify allusions, particularly ones that occurred in quality fiction or had thematic significance (Leppihalme 1997a, 88).

On the whole, translators’ chances of identifying unfamiliar allusions were probably better than in the 1940s, but the search could still involve a great deal of time and effort, and the likelihood of success was considerably lower than today, particularly as far as allusions to English referents little known in the target culture were concerned. In practice, even experienced translators in the 1980s often seem to have translated unfamiliar allusions with retentive strategies (Leppihalme 1997a, 90–102), resulting in flattened or even puzzling TT pas-

²⁹ For her master’s thesis, Vehviläinen (1995) interviewed six full-time literary translators in 1995 about their ways of looking for information; most interviewees had translated dozens of books and even the one with the least experience had seven published titles. The translators are not identified, so there could be some overlap with Leppihalme’s interviews.

sages. Of course, this may be due to other factors than problems in identifying referent texts, but, at least as far as Sayers' novels are concerned, quite a few ST allusions must have been very difficult if not impossible to identify by means of the sources available in the 1980s.

The literary quality of the source text as perceived by the translator may well have had some influence on how much effort s/he spent on identifying the ST allusions in the Wimsey novels, or on finalising the translation in general. Other significant factors were likely to include the translator's experience, as well as the publisher's resources and attitude towards detective fiction. On the basis of the reviews in *Ruumiin kulttuuri*, at least some critics and translators did appreciate the literary qualities of crime and detective fiction; whether the translators of the Wimsey novels studied were likely to do so is explored in the following section.

6.3.3 The Sayers translators and translations of the 1980s

The four Wimsey novels translated into Finnish in the 1980s are

- SP1984 = the translation of *Strong Poison* by Paavo Lehtonen, published in 1984 by WSOY;
- FRH1985 = the translation of *The Five Red Herrings* by Hilikka Pekkanen, published in 1985 by WSOY;
- WB1986 = the second Finnish translation of *Whose Body?*, translated by Kristiina Rikman, published in 1986 by WSOY; and
- NT1989 = the second Finnish translation of *The Nine Tailors*, translated by Annika Eräpuro, published in 1989 by Viihdeviikarit.

I interviewed three of the translators in 2005 and 2008; Lehtonen died in 2005 before I could contact him. The translations of the interview questions are included in Appendix 5.

The first three translations were published by the well-established WSOY in its SaPo series of traditional English detective novels. The series was sometimes criticised for conservatism: the novels were apparently selected on the principle 'better safe than sorry' (e.g. Salovaara 1985, Jokinen 1989). However, on the basis of the reviews in *Ruumiin kulttuuri*, the quality of SaPo translations seems to have been fairly consistent and good. The three Sayers translations published in the SaPo series were also produced by experienced translators.

In contrast, the fourth translator was only starting her career, and she worked for Viihdeviikarit, a small publishing business founded in 1980, and focusing on translated popular fiction. The publisher had the ambitious programme to bring out untranslated classics of English detective fiction and modern English crime fiction, which whodunit aficionados hailed as a welcome effort to fill the gap in translated quality detective fiction in Finland (see news items "Luvun loppu", 1985 and "Entistä ehompia", 1986). The actual translations published by

Viihdeviikarit evoked more mixed responses. Reviewers pointed out that some source texts were abridged to keep down publication costs (Lindström 1984, Raitio 1985b). Reviews in *Ruumiin kulttuuri* indicate that translation quality also varied, apparently depending on the translator. Some translations received even very high praise (Huhtala 1987), but others were rebuked for translation errors, clumsy word-for-word renderings and lack of editing (Rantanen 1987a, Raitio 1988b, Raitio 1989). The publisher himself admitted that he had to cancel a series of classic whodunits because it required too much work (“Luvun loppu”, 1985). On the whole, the publisher must at times have been badly stretched for resources.

As *Whose Body?* and *The Nine Tailors* had already been translated in the 1940s, WB1986 and NT1989 were retranslations. In both cases, the translators recall that the initiative for a new translation came from the respective publishers (Eräpuro 2008, Rikman 2005). The specific reasons were not explained, but, at least in the case of *The Nine Tailors*, the publisher may have spotted a marketing opportunity: dramatisations of the Wimsey novels were shown on Finnish television from 1988 to 1989.³⁰

In general, factors that may motivate retranslation include changes in the target language or culture, or in translation norms (cf. Pym 1998, 82; Brownlie 2006, 150). It is possible that the stylistic and semantic shifts and omissions in the first translations influenced the publishers’ decisions. In a similar case, omissions and additions were the reasons given by the translator and editor Kirsti Kattelus for the retranslation of another classic whodunit, Agatha Christie’s *Death on the Nile* (1937), which was first published in Finnish in 1940 and retranslated in 1978 (Kemppi 2002, 22–23; for similar comments by Kattelus on old Agatha Christie translations in general, see Hannula 1994, 15).

At any rate, the second Sayers translations, as shown later in this section, are closer to their source texts than the first translations, which means they are also in line with the so-called *retranslation hypothesis*. According to the hypothesis, a first translation tends to assimilate the source text into the target culture, whereas each successive retranslation strives for a greater degree of closeness to its source text (Berman 1990; Gambier 1994, 414; Koskinen and Paloposki 2003, 21). The publishers may even have viewed Sayers’ works as classics of detective fiction, and classics are often retranslated (Koskinen and Paloposki 2003, 28; Koskinen and Paloposki 2005; Brownlie 2006, 146). However, the retranslation hypothesis alone may not be the most significant factor: recent research into retranslations emphasises that the context and conditions in which a retranslation is produced often have a greater influence on the translation strategies than the supposedly universal striving for greater faithfulness (Paloposki and Koskinen 2004; Brownlie 2006). The general context of the Sayers translations has already

³⁰ Information about the Wimsey series on Finnish television was retrieved on 9th July 2009 from a website maintained by Yle (the Finnish Broadcasting Company) at <http://muistikuvaputki.yle.fi/rouvaruutu/lordi-peter-wimsey>.

been covered above; in what follows, I consider the backgrounds of the Sayers translators.

All four translators of the Wimsey novels had some university-level education. Paavo Lehtonen studied English and Comparative Literature at the University of Helsinki, completing a licentiate's thesis on William Faulkner in 1965.³¹ Pekkanen and Rikman both received their university degrees in the early 1970s; Pekkanen majored in English, Rikman studied Finnish and Finnish Literature (Hämäläinen *et al.* [eds.] 1994, 796; Rikman 2005). During their studies, both Pekkanen and Rikman participated in a literary translation course taught by the renowned translator Eila Pennanen (Pekkanen 2005, Ahola 2007). Annika Eräpuro studied drama and literature before starting her career as a translator (Eräpuro 2008).

As noted above, Lehtonen, Pekkanen and Rikman were all experienced translators, who had completed 34 to 39 published literary translations before the Sayers novel. All three had also translated crime or detective novels (9 to 13 each). Lehtonen and Rikman had won the most critical acclaim. Lehtonen received the Agricola award in 1982, partly for the translations of two detective novels by Dorothy Hughes and Earl Derr Biggers (Agricola 1982; Kapari [ed.] 2007, 68–69). Rikman won the Finnish State Prize for Translation in 1981 for the translation of John Irving's *The World According to Garp* (Hämäläinen *et al.* [eds.] 1994, 796; Rikman 2004). Pekkanen's career was more oriented towards popular fiction, but she had also translated works by authors like Lisa Alther and D.M. Thomas.

For Eräpuro, Sayers' novel was among her first literary translations. After *The Nine Tailors*, she continued to work for Viihdeviikarit and its successor Bookstudio, translating crime fiction by authors such as Ruth Rendell, Sue Grafton and Tess Gerritsen. Her first commissions for larger publishers (Otava, Tammi) were published in 1996.

All four translators worked virtually exclusively with English as a source language, and literary translation was a major source of livelihood for all of them, unlike for the translators in the 1940s. The three most experienced translators worked as full-time translators: Rikman focused on fiction, Pekkanen also translated some non-fiction, and Lehtonen was a productive subtitler (Rikman 2005, Pekkanen 2005, Helasvuo 2005). Eräpuro worked as a part-time secretary and dramatised plays in addition to translating literature (Eräpuro 2008).

The three translators I was able to interview were asked to comment on the qualities of a good translation as they recalled them from the 1980s. In spite of the twenty-year gap, the translators expressed similar ideas to those discussed in Section 6.3.2 above. Admittedly the ideas are fairly general, which raises the

³¹ Information about the translators' theses was retrieved from Linda, the Union Catalogue of Finnish University Libraries at <http://linda.linneanet.fi>.

question whether the temporal distance has perhaps obscured the differences between the 1980s and today. It is also possible that the discourse of translation, i.e. a certain way to talk about translating and translation quality, has not changed significantly since the 1980s, even though the actual characteristics of a good translation are likely to have altered to some extent. On the other hand, the translators did point out some differences between the 1980s and today, which suggests that they could have noticed at least major changes.

As far as the translators recalled, a translation was to be produced in good, fluent Finnish, creating the illusion that it had been originally written in the target language (Rikman 2005). Particularly popular fiction should be pleasant to read and neither puzzle nor disturb the reader (Pekkanen 2005). This striving for fluency was balanced by faithfulness to the ST author: the translator should capture the author's individual style or voice (Rikman 2005), including the typical linguistic devices (Pekkanen 2005) and the rhythm (Eräpuro 2008). The translation should also convey the original contents, themes (Pekkanen 2005) and atmosphere (Eräpuro 2008).

All the interviewed translators had a positive impression of the source texts, which they found well-written and challenging to translate. In Rikman's case, even her contemporary view is available: soon after translating *Whose Body?*, Rikman (1986) playfully described Sayers' works as "terribly difficult and convoluted in terms of language and style", and expressed her appreciation of Sayers' depiction of manners and atmosphere. With regard to the two other translators, their impressions were expressed in the interviews; they were aware of my research interest, but they also gave examples to support their positive opinions. Eräpuro (2008) described her efforts to work out Finnish equivalents for bell-ringing terminology and remembered contacting a helpful rector who was also an avid reader of whodunits. Pekkanen (2005), like Rikman, particularly recalled Sayers' style: she found *The Five Red Herrings* a work of popular fiction with rich language, such as metaphors and references (her term for allusions).

None of the translators recalled having an overall approach to allusions: problems were solved on a case-by-case basis. This was also how the literary translators interviewed by Leppihalme (1997a, 87) described their treatment of allusions. On the whole, however, Eräpuro (2008) thinks that in the 1980s she mostly retained allusions as such, making use of, for example, existing Biblical translations, whereas nowadays she would probably add unobtrusive, short explanations to unfamiliar references more often. Pekkanen and Rikman also preferred to retain the characteristics of the source text if possible, but unobtrusive explanations were an option; it was important to solve problems in some other way than by omission (Pekkanen 2005, Rikman 2005). Nevertheless, some allusions could be so unfamiliar and difficult for Finnish readers that they had to be toned down or even omitted (Pekkanen 2005).

All four Sayers translations received positive reviews in *Ruumiin kulttuuri*. The translation of *The Five Red Herrings* is not explicitly commented on, but the reviewer would hardly find the translation an eminently re-readable whodunit with “a rich portrayal of a Scottish painters’ community” if the translator’s efforts had been unsuccessful (Gustafsson 1985). Lehtonen is commended for finding the most expressive and nuanced phrases that reflect the atmosphere of the 1930s (Lindström 1985, 21). Rikman’s translation is a pleasure to read and captures Wimsey’s approach to life as a sporty, intellectual dandy (Huhtala 1986b).

Although Eräpuro was only starting her career, her translation of *The Nine Tailors* also made a favourable general impression (Huhtala 1989). Only a few years later, Eräpuro’s translation of Ruth Rendell’s *A Sleeping Life* was appreciated as a great improvement in comparison to some earlier Rendell translations, and for paying particular attention to Biblical and Shakespearean quotations (Arvas 1994). Six examples of allusions in Eräpuro’s translation of *A Sleeping Life* are also mainly judged as successful in a master’s thesis (Eronen 2001, 67–73). Leppihalme (1997b, 64–66) is more critical, but she only discusses two allusions translated by Eräpuro (from the translations of Rendell’s *A Sleeping Life* and *Shake Hands For Ever*).

In the 1980s, Finnish translators in general knew English so well that the likelihood of their translating Sayers with the help of a third-language translation was next to non-existent. The translators of *Whose Body?* and *The Nine Tailors* could, in principle, have looked for solutions in the earlier translations, but textual comparisons confirm the translators’ statements that this was not the case. The differences between WB1944 and WB1986, as well as between NT1948 and NT1989, are illustrated in Appendix 4.

On the macro-level, all Sayers translations of the 1980s follow the structures of their source texts without major omissions or abridgements, conforming to the contemporary notions about a good translation. Particularly NT1989 is a major contrast to the earlier translation: the complex original hierarchy of parts and chapters is largely retained, although chapter titles and epigraphs referring to change-ringing have been omitted.³² The omitted passages would mostly have been extremely difficult to translate, containing not only change-ringing terminology but also puns. The omissions do weaken the overall effect and might not have been acceptable in a contemporary translation of quality fiction. However, most of the omitted passages would probably simply have puzzled Finnish readers. Eräpuro also worked for a small publisher who probably lacked the resources to support her in finding more ‘faithful’ solutions.

³² Change-ringing, as Sayers herself explains, is an English tradition in which a set of church bells is rung in a series of mathematical patterns called ‘changes’. Instead of producing a recognisable melody, this brings out the fullest tones of each bell (NT1.1).

The translations of the 1980s also probably corresponded to contemporary ideas about conveying ST style to a greater extent than the 1940s' target texts. Sayers' complex sentence structures come across in all four translations. WB1986 and FRH1985 perhaps take more liberties with the surface structure, such as the order of phrases and clauses, but the result still retains the overall impression of fast-paced, complex sentences. SP1984 and NT1989 follow the ST structures more closely, which may occasionally sound convoluted but was probably fluent enough from TT readers' point of view, and drew no critique in the reviews.

All translations incorporate features marking the temporal distance between the 1980s and ST milieus. SP1984 perhaps produces the most consistent illusion of the 1930s (cf. Lindström 1984): there are some carefully selected archaisms and the overall impression is more formal and sophisticated than in the other translations. FRH1985, WB1986 and NT1989 are closer to contemporary Finnish, but also incorporate archaic expressions. This mixture is criticised by Aaltonen (1989, 11) in her comparison of WB1944 and WB1986, but her examples do not seem so marked as to disturb most readers.

Distinctions between the discourses of characters with different social or regional backgrounds are reduced to some extent in all translations: social and regional markers are replaced by more generic markers of (informal) spoken discourse. For example, in FRH1985, the Scottish dialect of the source text is replaced by more generic markers of spoken Finnish, which changes the juxtaposition from Scottish vs. English to urban (highly educated) vs. rural (less educated) but conveys a similar overall effect. It would have been possible for the translators to make use of regional markers: since the 1970s, different variants of spoken Finnish had become more common in both original and translated fiction (Tiittula and Nuolijärvi 2007, 394). However, popular fiction tended to remain less receptive to this tendency (*ibid.*). In this respect, the strategy of translating social and regional variation into more general spoken Finnish was probably in accordance with contemporary notions of a good translation, as it creates an impression of the stylistic variation without puzzling the reader (Mannila 1983, 95–96; Rikman 2005, Pekkanen 2005).

Other kinds of stylistic variation are conveyed consistently in all translations: individual characters have distinct voices. Wimsey's manservant Bunter sounds sophisticated and formal in all the translations. Wimsey's mother, the Dowager Duchess, who appears in WB and SP, rambles humorously in both. Above all, whether the translators have chosen to reduce or retain the stylistic variation, they follow their strategy consistently. There are hardly any signs of such stylistic vacillation as in the translations of the 1940s.

All four translations do manifest some semantic discrepancies when compared with their source texts, but these are few and far between, and they are usually not prominent or puzzling in the target text, unlike in the translations of the

1940s. The quality of Finnish, as suggested by the discussion of style, also seems to have been in accordance with contemporary expectations.

On the whole, the Sayers translations of the 1980s correspond to the contemporary ideas of faithfulness and fluency to a greater extent than the translations of the 1940s. There are hardly any changes on the macro-level. Stylistic variation is partly conveyed in a less marked way, but this seems to have been in line with contemporary ideas. Different styles are also treated more consistently than in the translations of the 1940s. Semantic discrepancies or puzzling passages are rare, and the translations are written in fluent and expressive Finnish. All this indicates that the translations of the 1980s were more suited for being read for other qualities than for the sake of the plot alone.

The change is probably partly connected to the socio-cultural and literary context. Literary translation had become more professionalised, and the translators' working conditions were more predictable and stable in the 1980s, particularly as far as the three experienced translators were concerned. Popular fiction was still disparaged to some extent, which showed in the translation fees and the varying quality of whodunit translations, and Sayers' novels were still classified as whodunits, although as classics of the genre. On the other hand, the status of crime/detective fiction had improved to some extent, and crime fiction could even be expected to manifest features of quality fiction. This suggests that Sayers' works had the chance to be appreciated for their literary qualities, and publishers and translators were also more likely to pay attention to such characteristics in the source texts.

The qualities of a good translation could still be organised under fluency and faithfulness. Producing a coherent TT written in fluent and vivid Finnish that creates the illusion one is reading the original was still important. However, faithfulness was beginning to be understood in a different way: there were efforts to draw attention to the text as a whole, and to the significance of different textual characteristics within that whole. Scrutiny of micro-level 'losses' had become less frequent, perhaps because the quality of translations in general had improved. At least in the translations studied here, semantic discrepancies were rare.

With regard to allusions, faithfulness to the source text would often require conveying the deeper meaning or function of the allusion rather than its surface meaning, which could suggest a high proportion of modifying strategies. However, at least if the source texts have a high number of unfamiliar ST allusions, the translators were likely to retain those unfamiliar allusions that were not puzzling: considering the search facilities in the 1980s, the effort of identifying unfamiliar allusions would simply have been too high. In addition, in the literary translations from 1981 to 1990 studied by Leppihalme, retentive strategies were quite frequent, even when conveying the function of the allusion would have called for a more modifying approach (1997a, 90–102). The three translators I

interviewed were reluctant to make changes except for short unobtrusive explanations (added guidance). The general characteristics of the Sayers translations also suggest that retentive strategies should be more frequent in the translations of the 1980s than in the translations of the 1940s. Further implications for the present study are considered in the following section, which begins with a summary of the salient characteristics of the two target contexts.

6.4 Summary and implications for the analysis of translated allusions

The analysis of previous research and contemporary documents indicates that, in the Finland of the 1940s, Sayers' novels were probably regarded as puzzle novels of little value or literary merit. The publisher was also unlikely to invest much effort or resources in translating them. In principle, a good translation was to be a coherent text written in fluent Finnish that conveyed even the finest nuances of the source text. In practice, particularly translations of less valued fiction often manifested SL interference, semantic shifts and omissions, as also illustrated by the three Sayers translations. The translators of the Wimsey novels had had little or no formal education in English; they all worked part-time and in turbulent wartime and post-war conditions. The translations were likely to have met the criterion of fluent TL on the whole, but the stylistic and semantic shifts and omissions must have been in contradiction with the contemporary notions of faithfulness.

In the Finland of the 1980s, the status of detective fiction had improved, although some ambiguity still remained. Nevertheless, at least critics acknowledged that detective fiction could (and even should) be assessed by partly similar standards as quality fiction. The characteristics of a good translation do not seem to have changed dramatically, although more attention was now perhaps paid to macro-level issues such as style. Literary translation had also become more professionalised, and translators' English skills had improved considerably. Perhaps as a result, the principles and practice of translation seem to have converged to a greater extent than in the 1940s, at least in the four Sayers translations. Three of the Sayers translators were experienced and worked more or less full-time for an established publisher, whereas the fourth was starting her career and worked part-time for a small publisher with very limited resources. In spite of these differences, all four translations in general seem to have met the contemporary criteria of a good translation: they are written in fluent Finnish and convey the structure, stylistic variation and meanings of the source texts more faithfully than the translations of the 1940s.

The differences between the target contexts have some implications for the translation of allusions in the Wimsey novels studied. It appears likely that the 1940s' TTs would feature more frequent and extensive modifications and omis-

sions of ST allusions; possible reasons range from contemporary expectations concerning whodunits to the translators' background and working conditions. In contrast, the 1980s' translators, with their more favourable backgrounds and working conditions and with the increased understanding of the various dimensions of crime novels, may in principle have been more prone to try to convey the significance of the ST allusions.

On the other hand, the similarities in the qualities expected of translations in both 1940s and the 1980s suggest that some tendencies could be apparent in all the translations studied. In both periods, for example, in would have been in accordance with TT readers' expectations to translate ST allusions by means of re-entive strategies if they were culturally familiar to TT readers to begin with. As a result, the number of allusive interpretive possibilities in all seven translations may correlate with the number of culturally familiar allusions in the respective source texts. In addition, if the translators in both periods wished to conform to TT readers' expectations, they were likely to try to avoid culture bumps and hence modify culturally foreign and incoherent ST allusions.

It should also be borne in mind that translators' chances of identifying ST allusions were not that different in the two periods. Translators in the 1980s may have been somewhat better placed with their broader experience of the English language and culture and their more stable working conditions, but even they did not have the search facilities to tackle a large number of unfamiliar ST allusions. In this respect, all seven translators worked in conditions similar to those of Scenario B discussed in Section 5.3.1 above. Due to their limited resources for identifying unfamiliar allusions, all seven translators may have been prone to retain even culturally unfamiliar allusions as long as they had a fairly coherent cotextual meaning.

The following chapter shows what kinds of translation strategies and interpretive possibilities were actually manifested in the translations studied and how they correlate with the properties of ST allusions.

7 Analysis of allusions

In the previous chapters, I formulated the analysis method and described the socio-cultural contexts in which the translations were created. In what follows, the method is applied in practice to see how the allusions in the material were translated, what kinds of interpretive possibilities the translated allusions were likely to offer to TT readers, and what correlations emerge among the cultural and textual properties of ST allusions, translation strategies and TT interpretive possibilities. The chapter is divided into four main sections: an analysis of the ST allusions, a quantitative overview of the translated allusions, a qualitative analysis of the translated allusions and a discussion of the results.

The analysis of ST allusions in Section 7.1 begins with a description of the referent texts of ST allusions, which is followed by an analysis of the cultural familiarity of the ST allusions, i.e. how many of the ST allusions were likely to be culturally foreign or familiar to TT readers. Assessing the cultural familiarity of ST allusions offers some indications of the extent to which the translators could resort to low-effort, retentive strategies and still hope to convey the deeper meaning or function of the ST allusion. Section 7.1 concludes with a discussion of the major functions of ST allusions.

The quantitative overview of the translations in Section 7.2 establishes the distributions of translation strategies and of interpretive possibilities in the target texts. This quantitative analysis alone may suggest correlations among the cultural and textual properties of ST allusions, translation strategies, and interpretive possibilities. I also pay particular attention to possible quantitative differences between the translations, as they may highlight issues to be investigated further in the qualitative analysis.

In the qualitative part (Section 7.3), I first examine the translation strategies and their possible correlations with the cultural and textual properties of ST allusions in more detail (Section 7.3.1). The analysis draws attention to two kinds of tendencies: some correlations are manifested in all the translations studied, but there are also differences in the use of strategies that appear to be linked to the socio-cultural contexts of the translations.

After analysing how the allusions in the material were translated, I turn to the interpretive possibilities in the target texts (Section 7.3.2). The three most frequent interpretive possibilities (allusive, pseudo-allusive and non-allusive) are each discussed separately; again, the aim is to discover whether there are combinations of ST properties and of translation strategies that typically correlate with a particular interpretive possibility. I also consider how the translators dealt with ST allusions that, on the basis of their cultural and textual properties, had the potential to become allusive or pseudo-allusive for TT readers. Risks of culture bumps turned out to be so rare that they are covered later, in connection with TT readers' interpretive effort.

The last section of the qualitative analysis, 7.3.3, evaluates TT readers' interpretive experience, considering interpretive effort and functional shifts. TT readers' effort is analysed in terms of culture bumps and other puzzling passages. The significance of functional shifts that occurred between the ST allusions and corresponding translated passages is assessed on the basis of extratextual functions (the author-reader relationship and intertextual relations), as well as of the intratextual functions of those allusions that affect the interpretation of the entire text.

The final section of this chapter summarises the main findings and relates them to previous research, covering the implications for studying the history of literary translation in Finland and the translation of allusions.

7.1 Allusions in the source texts

This overview of the ST allusions begins with a brief characterisation of the referent texts (Section 7.1.1) and then covers in more detail the cultural foreignness and familiarity of ST allusions (Section 7.1.2) and their functions (Section 7.1.3). The purpose of the discussion is to clarify the nature of the task faced by the Finnish Sayers translators, who had to deal with a large number of ST allusions that were unfamiliar to TT readers and often conveyed complex functions.

7.1.1 Referent texts of ST allusions

As observed in Section 2.2.1, each of the source texts studied contains 71 to 148 allusions. In spite of their complex functions, the allusions are actually fairly conventional in the sense that they mostly evoke referent texts that were widely known or even canonised in the England of the 1920s and the 1930s. In addition to the Bible and Greek mythology, frequent referent texts include classics of English literature: notably Shakespeare's plays, but also works by Dickens, Donne, Milton, Tennyson, and other authors. These canonised referent texts account for 46 to 58 percent of allusions in each source text.

Allusions to detective fiction, notably Arthur Conan Doyle's Sherlock Holmes stories, are another distinct category in all of the novels studied, although they number only 8 to 16 allusions per source text. Other referent texts include:

- Other literary works (fiction or poetry that was not considered canonical in Sayers' times): *the D.H. Lawrence formula* (CW 7); *an emollient diet of the works of the late Charles Garvice* (WB 5);
- Children's books, notably Lewis Carroll's works: *like Looking-Glass Country* (NT 2.7);
- Songs: *You are my garden of beautiful roses* (WB 3);
- Advertising slogans and other non-fiction texts: *a Guinness - - according to the advertisements, it was "Good for you"* (SP 1).

The range of referent texts is similar to that in Leppihalme's study (1997a, 66–71): frequently evoked referent texts in her material also include the Bible, Shakespeare's works and other canonised fiction. This reinforces the impression that Sayers mainly relied on referent texts that had an established status in the source culture.

Some of Sayers' referent texts can be considered to have been canonised in the Finnish target culture of the 1940s and the 1980s as well. On the other hand, as has become evident, the more specific referents of Sayers' allusions often require detailed knowledge of the referent text. The following section investigates whether Finnish readers were likely to recognise the more specific referents.

7.1.2 Cultural foreignness and familiarity of ST allusions for TT readers

Quite a large number of the ST allusions evoke referent texts that were widely available and even canonised in the Finland of the 1940s and the 1980s. As pointed out in Chapter 6, Biblical tales were taught at Finnish schools before and in the 1940s and the 1980s. Shakespeare's plays and Sherlock Holmes stories were also frequently reprinted or even retranslated.

However, the availability and status of referent texts does not guarantee readers' familiarity with the specific allusive *referents* within those texts. The ST allusions often evoke individual passages or little-known characters that even most ST readers must have been hard-pressed to recognise, which has probably contributed to Sayers' reputation as an intellectual or even snobbish author (cf. Section 2.2.2). Certainly TT readers were often very unlikely to identify such obscure referents, as illustrated by the following allusion to the Biblical Haman.

The murderers in *The Nine Tailors* are described as having been hanged *a good deal higher than Haman* (NT 4.3). The villaneous Haman persecutes Jews in the Book of Esther, and he is eventually hanged on gallows that is fifty cubits or over 20 metres high (Esth. 5:14). As a minor Biblical character, Haman was probably unfamiliar to most Finnish TT readers in both the 1940s and the 1980s: Esther's

story was not even recounted in contemporary schoolbooks, perhaps because of her morally dubious status as one of the wives of a Babylonian king.

As many of Sayers' allusions, even when referring to widely-known texts, are based on such intricate knowledge, the number of ST allusions that Finnish readers were likely to recognise is rather low, as illustrated by Table 6 below. The cultural familiarity of the ST allusions has been estimated according to the criteria established in Chapter 3, separately for the 1940s and the 1980s. The figures are given in absolute numbers as well as in percentages. Estimating the familiarity of ST allusions for TT readers may seem contrived but it corresponds to the translator's perspective: the translator is also likely to consider whether an ST allusion, if retained more or less unchanged in translation, can be recognised by TT readers.

Table 6: Cultural foreignness and familiarity of ST allusions for Finnish TT readers in the 1940s and the 1980s

	1940s' STs			1980s' STs			
	WB	CW	NT	SP	FRH	WB	NT
Probably familiar	18	11	19	16	10	19	18
	(19.8%)	(9%)	(13%)	(15%)	(14%)	(21%)	(12%)
Possibly familiar	16	27	42	15	9	17	46
	(17.6%)	(23%)	(28%)	(14%)	(13%)	(19%)	(31%)
Subtotal for probably + possibly familiar	34	38	61	31	19	36	64
	(37.4%)	(32%)	(41%)	(29%)	(29%)	(40%)	(43%)
Probably foreign	57	80	87	77	52	55	84
	(62.6%)	(68%)	(59%)	(71%)	(73%)	(60%)	(57%)
Total (N)	91	118	148	108	71	91	148

The table shows that over a half of the allusions in each source text were probably unfamiliar to Finnish readers. Particularly the number of ST allusions that were **probably familiar** to Finnish readers is low, ranging from 10 to 19 allusions per novel. In other words, few ST allusions referred to authors whose works were widely available to Finnish readers, or to central characters or well-known phrases in frequently printed referent texts.

In addition to the probably familiar ST allusions, the source texts contain **possibly familiar** allusions: their referent texts were available in the target culture and the more specific referents may have been recognised by some TT readers. Each source text has approximately as many possibly familiar ST allusions as probably familiar ones, or, in the cases of CW and NT, twice as many possibly familiar allusions as probably familiar ones. The number of possibly familiar allusions is the highest in *The Nine Tailors*, with its many Biblical phrases that may sound familiar, such as *We brought nothing into this world and it is certain we*

can carry nothing out, which quotes 1 Timothy 6:7 (NT 2.3). Similarly, at least the more literate readers in the 1940s could perhaps grasp the underlying idea of *Joyce has freed us from the superstition of syntax* (CW 7). James Joyce's *A Portrait of the Artist as a Young Man* (1916) had been translated into Finnish in 1946, and Joyce's work had also been discussed in a cultural journal (Rantavaara 1947).

The majority of ST allusions, 57 to 73 percent per ST, were **probably unfamiliar** to TT readers. The referent texts of these allusions were not available to TT readers at all, or the specific referent was an individual passage or a minor character unlikely to be recognised, such as the Biblical Haman mentioned above. The results are similar to those of Leppihalme's experiment: Finnish readers tested in 1991 were mostly not very familiar with a sample of eight allusions from her material (Leppihalme 1997a, 81–83).³³

There is some variation among the source texts in the proportions of culturally familiar or foreign allusions. Some source texts have a higher proportion of culturally unfamiliar allusions than others, which may have some effect on the translation strategies and interpretive possibilities. For example, as FRH has a considerably higher proportion of unfamiliar allusions than NT, it would be logical if modifying strategies were more frequent in FRH1985 than in NT1989. Differences in the proportions of cultural foreignness and familiarity can be further reflected in interpretive possibilities: if a source text has a high number of probably familiar allusions, the translation of that source text may also have a high number of allusive interpretive possibilities.

The familiarity of allusions was assessed separately from the point of view of TT readers in the 1940s and the 1980s. Possible differences in the publication history of the referent texts and in the presence of the referents in schoolbooks were taken into account. However, there were no indications of a dramatic change in the cultural familiarity of ST allusions between the 1940s and the 1980s. This shows particularly in WB and NT, which were translated into Finnish in both periods: the numbers of ST allusions in each of the three categories of foreignness and familiarity are almost exactly the same for the 1940s and the 1980s. This partly reflects the nature of the referents, which were often too specific to be easily recognisable. The discussion of the target contexts in Chapter 6 also made it evident that Finnish contacts with British culture were not extensive.

On the whole, there were probably few changes in Finnish TT readers' familiarity with the ST allusions between the 1940s and the 1980s. Each source text contains 52 to 87 allusions that were likely to be unidentifiable to TT readers if translated with a retentive strategy. Although translators often recognise more allusions than the average reader, identifying the ST allusions in Sayers' works

³³ The test involved 47 university students of translation and 4 teachers of translation. Particularly the results of those respondents not studying or teaching English indicate that Finnish readers in general were unlikely to recognise many allusions common in English texts.

was still likely to require considerable effort, not to mention deciding how to translate the many allusions that were probably unfamiliar to TT readers. The translators' task was not made any easier by the variety of functions carried by the ST allusions, considered in the following section.

7.1.3 Functions of ST allusions

The functions of the ST allusions have already been illustrated by numerous examples in the previous chapters. This section overviews the functions in terms of the categories discussed in Section 4.2.2.1 above: the extratextual functions of intertextual relations and the author–reader relationship, and the intratextual functions affecting humour, characterisation, interpersonal relationships and themes. The focus is on the major functions of macro-level allusions, i.e. allusions that affect the interpretation of the entire text.

As observed in Section 7.1.1 above, around a half of the ST allusions evoke canonised referent texts. In terms of **intertextual relations**, this may indicate a desire to connect works of a popular genre to the more prestigious literary tradition (cf. Durot-Bouce 2006, 148). Allusions to detective fiction are also noteworthy: they evoke mainly Sherlock Holmes stories and relate Sayers' characters to Conan Doyle's. Example 7, *Long, terrible shriek* discussed in Section 3.2.1 above, shows that Wimsey is more vulnerable and prone to err than Conan Doyle's master detective. Example 30, *Tall and beautiful young woman* covered in Section 5.1.4, places Wimsey's friend Parker in the role of Watson.

The author–reader relationship is reflected in the ST allusions in a way that appears somewhat problematic. As a rule, readers are ingratiated and flattered by allusions that they can recognise; in Sayers' novels, this should apply particularly to allusions hinting at the solution of the crime, such as Example 44 (*Death in the Pot*) in Section 7.3.2.1 below. However, such flashes of recognition were not necessarily very common even for ST readers. Sayers' broad literary experience could manifest itself as obscure allusions that may have puzzled even her original readers, as suggested by the accusations of snobbery and by the dismissive comments by notable critics, including Edmund Wilson and Julian Symons (see Section 2.2.2). Sayers' works have also never enjoyed as wide an appeal as Agatha Christie's.

Sayers' allusions may thus have affected the author–reader relationship negatively, alienating even some ST readers. Considering that over half of the ST allusions were likely to be unfamiliar to TT readers, this tendency may have become even more pronounced in translation, as the translators were unlikely to have the time or resources to replace unfamiliar ST allusions with more familiar ones on a large scale. On the other hand, Sayers' novels are essentially comical. Her humour manifests itself in many ways, from downright ludicrous scenes to catchy witticisms, and the dominant tone is that of amusing irony (Kenney 1990,

37–38). The humour of the non-allusive passages should counteract the distancing effect of unfamiliar allusions to some extent.

Furthermore, many if not most of the allusions in Sayers' novels are at least partly **humorous**. The humour often arises from the transposition of a canonised or poetic referent text expressing elevated notions into a more prosaic context. A typical example is *I could not love thee, Bob, so much, loved I not honour more*, which is used by Wimsey to explain why he cannot tell his friends any details about an on-going investigation (see Example 17 in Section 4.1.2). The referent text can also be humorously reinterpreted or questioned, as in the comments on *that horrid man who pretended to be a landscape-painter* and married a low-born village girl, but then turned out to be a nobleman and embarrassed *the unfortunate young woman with the burden of an honour unto which she was not born* (Example 4 in Section 3.2.1).

Humorous allusions mostly have other intratextual functions as well, contributing, for example, to **characterisation**. Different characters in the source texts do not all allude as frequently or in the same manner. Wimsey is by far the most prolific alluder: typically, around half of the allusions appear in his discourse (N = 48 to 64 per source text). The second most frequent alluder, the narrator, only employs allusions 12 to 16 times per source text. (*Clouds of Witness* is an exception: Wimsey alludes 39 times and the narrator 33 times.) Both Wimsey and the narrator also employ a range of creative and stereotyped allusions of varying complexity, from humour to deeper implications.

In contrast, other characters usually allude only a few times per novel. Some of them still allude in a creative manner, including Wimsey's mother, the Dowager Duchess of Denver, and Wimsey's manservant Bunter. The Dowager Duchess' allusions are similar to her non-allusive discourse: rambling, humorous and seemingly irrelevant but on a closer consideration very sharp-sighted, as shown by Example 43, *Saint abroad*, in Section 7.3.2.1 below. Bunter alludes seldom and in a reserved manner, but his allusions evince intelligence and wide reading: he, for example, recognises the style of Sheridan Le Fanu (see Example 41, *Wyllder's Hand*, in Section 7.3.1.2 below). In contrast, Rector Venables, a country vicar in *The Nine Tailors*, mainly alludes to the Bible without questioning its tenets, which emphasises the integrity of his faith but also his conventionality.

The complexity of characterisation is also illustrated by the protagonist's development into a more rounded character. In *Whose Body?* and *Clouds of Witness*, Wimsey is to some extent "a vague, affected caricature" of an apparently foolish and hedonistic aristocrat (Haycraft 1941, 136; see also Wilson 1945, 392 and Symons 1992, 123). To support this pretence and mask his intelligence, Wimsey frequently makes use of flippant and humorous allusions. When Wimsey falls in love with Harriet Vane, he begins to find these jester's antics irritating and wishes to be taken more seriously, although he is also fearful of removing his mask and becoming a vulnerable human being (SP 5; SP 8; Hannay 1979, 45–46; Kenney 1990, 55; Ruokonen 2006a, 341–342). This is reflected in several of Wim-

sey's allusions, which seem humorous but have serious, even desperate undertones (e.g. Example 29, *Too late, too late*, discussed in Section 5.1.4 in connection with the minimum change strategy).

On the other hand, even the early Wimsey shows traces of complexity: he is uneasy with his aristocratic background and the Holmesian ideal of gentlemanly detection (McGregor 2000, 25–26). This is illustrated by the allusion *Raffles and Sherlock Holmes* discussed as Example 51 in Section 7.3.3.1 below. Particularly Wimsey's doubts about his role in society distinguish him from other Golden Age detectives.

Allusions also contribute significantly to the depiction of individual characters in the novels, highlighting central aspects of their nature. For example, in *Clouds of Witness*, allusions describe the child-like wilfulness of Wimsey's sister Mary, *Mary Quite Contrary* (title of Chapter 6) who is waiting for a romantic hero akin to *young Lochinvar* (CW 9) to rescue her from a marriage of convenience. The other party to this planned marriage, Mary's fiancé Cathcart, is secretly plagued and finally destroyed by a passion for a courtesan, as the unfortunate Chevalier Les Grieux in the novel *Manon Lescaut* (CW 2, 17).

Allusions also contribute to the atmosphere of entire novels. In *The Nine Tailors*, frequent allusions to the Bible and to the works of Edgar Allan Poe and Sheridan Le Fanu create a mood combining the Christian and the Gothic: the village church bells are a mysterious, threatening presence but also an instrument of divine justice (cf. Basney 1979, 26–28; Kenney 1990, 63). Even *The Five Red Herrings*, the most puzzle-like of Sayers' novels (Reynolds [ed.] 1995, 311–312; McGregor 2000, 133–134), has touches of an eerie atmosphere. The Scottish scenery is compared to Avalon and Elf Land (FRH 2), and villagers *appear and disappear like Cheshire cats* (FRH 15); darker aspects are brought into play through allusions to *Macbeth* (FRH 22).

As indicators of **interpersonal relationships** between characters, Sayers' allusions mainly highlight differences in knowledge and function as devices of inclusion or exclusion. Wimsey often dominates conversations by the sheer number of allusions he employs (Ruokonen 2006a, 341). He may also mislead or implicitly insult other characters who do not recognise allusions, or simply leave them in the dark, like the medical student of the *Socrates' slave* allusion (Example 10 discussed in Section 3.2.2 above). Even when characters close to Wimsey, such as Bunter or Parker, recognise some of Wimsey's allusions, Wimsey often counters this by a comment that demonstrates his wider learning and suggests superiority (see Bunter and Wimsey's discussion on *Wylder's Hand*, Example 41 in Section 7.3.1.2 below). Only Harriet Vane is treated on a more equal footing; she is also the character whose manner of alluding the most resembles Wimsey's, although she alludes considerably less frequently than Wimsey (Ruokonen 2006a, 341).

The major **themes** addressed by means of allusions encompass social problems, as well as the nature of personal relationships and Christianity. The novels con-

tain implicit social critique targeted, for example, at Victorian attitudes towards women, as illustrated by the allusion *He for God only, she for God in him* (Example 28 in Section 4.2.2.2).

Another major theme in Sayers' works is the striving for a relationship that is based on mutual respect and passion instead of being unbalanced by blind desire (*Chevalier Les Grioux* discussed earlier in this section), inequality of status (*that horrid man who pretended to be a landscape painter*, Example 4 in Section 3.2.1), or by a debt of gratitude. At the end of *Strong Poison*, Wimsey has rescued Vane from being executed for a crime she did not commit. A more conventional detective novel would end with the couple's marriage, but Vane is so emotionally drained by her ordeal that Wimsey wisely decides not to press his suit. Rowland (2001, 159) interprets this as Vane's rejecting the role of a rescued female, but the novel lays at least as much emphasis on Wimsey's refusal to be the worshipped rescuer: Wimsey will not *do the King Cophetua stunt* (SP 23) and take advantage of Vane's gratitude.

Particularly the allusions in *The Nine Tailors* comment on Christian themes, such as the nature of resurrection (e.g. *in a flash, at a trumpet crash*, Example 24 discussed in Section 4.1.4 above), and underline the power and inscrutability of God. Wimsey struggles to come to terms with these notions; at the same time, he is baffled by the crime he is trying to solve and worries that his prying only makes matters worse (Kenney 1990, 64; McGregor 2000, 113–115). In contrast, God is described as the perfect detective who knows *the secrets of our hearts* and *never has to argue ahead of his data, as Sherlock Holmes would say* (NT 2.3; NT 3.1). It is only at the end of the novel that Wimsey accidentally discovers how divine justice has been executed, which illustrates that God *moves in a mysterious way* (NT 4.2).

It remains to be seen to what extent such complex functions have been conveyed in translation. On the one hand, the task cannot be easy, due to the large number of ST allusions unfamiliar to TT readers; on the other hand, some of the ST allusions may be unidirectional (see Section 4.2.2.2), in which case their functions can perhaps be partly deduced even if they become pseudo-allusive in translation. Functional shifts will be discussed later, in Section 7.3.3.2. Before that, we need to consider the strategies employed in the translations and the interpretive possibilities they offer to TT readers.

7.2 Quantitative overview of translated allusions

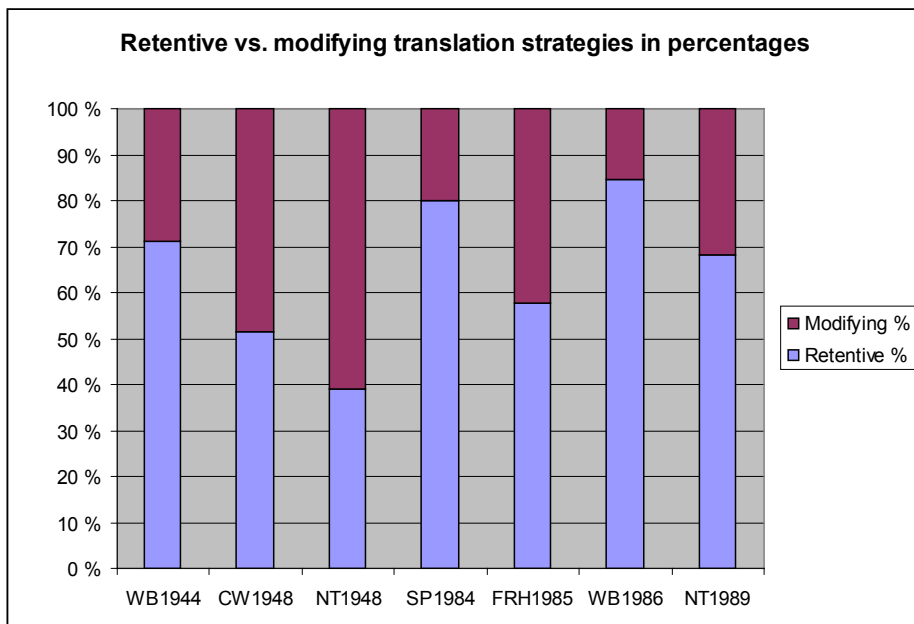
This section focuses on the distributions of translation strategies and interpretive possibilities in the translations. The distributions are analysed to reveal indications of correlations a) between the cultural and textual properties of ST allusions and translation strategies, and b) among the properties of ST allusions, translation strategies and interpretive possibilities. There may also be quantitative differences between the translations of the 1940s and the 1980s or among

individual translations. Possible correlations and differences are then studied further in the qualitative analysis.

7.2.1 Translation strategies employed in the target texts

The differences between the socio-cultural contexts of the 1940s and the 1980s discussed in the previous chapter suggested that the translations of the 1940s would manifest more frequent and extensive modifications than the 1980s' target texts. In the 1940s, the source texts were regarded as popular fiction and the translators worked part-time in difficult wartime and post-war conditions. As a result, they were likely to resort more often to the modifying strategies of added guidance, reduced guidance, replacement and omission. By the 1980s, the status of the source texts had improved and full-time literary translation was possible in fairly stable conditions. The 1980s' translators may have made more frequent use of the retentive strategies of retaining an allusion untranslated, retaining a proper name as such, adaptive replication, minimum change and using an existing translation. To put it briefly, the translations of the 1980s would be more 'retentive' than the ones of the 1940s.

At least in quantitative terms, however, the situation is not quite so straightforward. Graph 1 below shows the proportions of translation strategies in each target text in terms of the broader categories of retentive and modifying strategies.



Graph 1: Proportions of retentive and modifying translation strategies in the translations

The graph shows that two translations of the 1940s, CW1948 and NT1948, do indeed have high proportions of modifying strategies. Similarly, two target texts of the 1980s, WB1986 and SP1984, manifest high proportions of retentive strategies.

However, two translations of the 1980s, NT1989 and FRH1985, are actually less 'retentive' than one translation from the 1940s, WB1944. Admittedly, the difference between WB1944 and NT1989 is very small; WB1944 also has a considerably lower proportion of retentive strategies than WB1986, its 1980s' counterpart. Nevertheless, this discrepancy calls for further analysis. It needs to be discovered whether WB1944 is also more 'retentive' than FRH1985 and NT1989 in qualitative terms, and why FRH1985 and NT1989 seem so 'modifying'.

The individual translation strategies applied in each target text are also of interest and are considered next after some preliminary remarks.

Firstly, as explained in Chapter 5, the translation of a single ST allusion is sometimes best described with more than one translation strategy (for example, PN retained + guidance). As a result, all the translations studied have a higher number of translation strategies than of ST allusions. Two translations of the same source text may also have a different number of translation strategies. There are so many different combinations of translation strategies in the material that squeezing them into a table would not be very informative. Instead, each instance of an individual strategy is counted separately. The connections between two or more strategies used for translating a single ST allusion are taken into account in the qualitative analysis later on.

Secondly, the three types of omissions (omission of allusion only, extensive omission, and omission of an epigraph) are treated as separate categories to distinguish them from each other. If a source text has no epigraphs to begin with, which is the case with WB, FRH and SP, this is indicated by a dash (-). (SP does have one epigraph at the very beginning, but it is excluded from this study because it was not translated by Paavo Lehtonen but by Panu Pekkanen.)

To make the overview as clear as possible, I have compiled two separate tables showing the distributions of individual translation strategies: Table 7 below includes absolute numbers, while Table 8 gives the same data in percentages. In both tables, the translations are organised according to the year of publication, and the TTs of the 1940s and the 1980s are clearly distinguished from each other. I first consider Table 7, with its absolute numbers.

Table 7: Distribution of individual translation strategies in the translations (absolute numbers)

	1940's TTs			1980s' TTs			
	WB 1944	CW 1948	NT 1948	SP 1984	FRH 1985	WB 1986	NT 1989
Retentive							
KP retained untranslated	4	6	0	5	0	7	8
PN retained	30	24	9	28	16	32	20
Adaptive replication	2	3	0	0	0	0	2
Minimum change	25	33	32	56	29	35	59
Existing translation	13	6	20	15	7	14	24
<i>Subtotal for retentive</i>	74	72	61	104	52	88	113
Modifying							
Guidance added	5	4	3	5	4	4	2
Guidance reduced	3	4	1	2	6	0	1
Replacement	17	20	23	15	22	11	22
Omission of allusion only	5	18	28	4	5	1	12
Extensive omission	0	19	20	0	1	0	1
Epigraph omitted	-	3	20	-	-	-	15
<i>Subtotal for modifying</i>	30	68	95	26	38	16	53
Total	104	140	156	130	90	104	166

Table 7 shows that not all strategies are equally frequent. Of the retentive strategies, two are not very common: **untranslated** key-phrase passages (usually Latin phrases) and **adaptive replication** (minor orthographical changes, usually in a proper name) are not even employed in all the translations. With regard to modifying strategies, **added guidance** and **reduced guidance** are not very frequent in any of the translations either. There are no clear quantitative differences in the use of these rarer strategies between the translations of the 1940s and the 1980s. The strategy of **using an existing translation** is somewhat more frequent in most of the translations, but again with individual variation rather than differences between the 1940s' and 1980s' TTs.

The most frequent retentive strategies in each target text are usually **retaining a proper name** and **minimum change**. Both occur quite often in all the translations, with the exception of NT1948, which has a very low number of retained proper names (N = 9). NT1989, the second translation of the same source text, has twice as many retained proper names (N = 20).

The numbers of modifying strategies suggest some differences between the translations of the 1940s and the 1980s. None of the individual modifying strategies is very frequent in the translations of the 1980s, except for **replacement**.

With regard to retentive strategies, **minimum change** is revealed as a considerably more frequent strategy in the translations of the 1980s, amounting to ca. 30% of the strategies in FRH1985, WB1986 and NT1989, and to over 40% in SP1984. In the translations of the 1940s, minimum change only accounts for 21 to 24 percent of the strategies in each target text. In addition, both WB1944 and particularly NT1948 have lower proportions of minimum change translations than their counterparts from the 1980s (WB1986 and NT1989). This suggests that the high proportions of minimum change in the 1980s' translations are not simply due to differences in the characteristics of the ST allusions.

The strategy of **using an existing translation** occurs almost as often in all the translations, with the exception of CW1948 and FRH1985, which have somewhat lower proportions. The strategy of employing an existing translation may thus be connected to the cultural familiarity of ST allusions (illustrated in Table 6 in Section 7.1.2 above). After all, the source texts CW and FRH have low proportions of culturally familiar allusions. In addition, existing translations are employed more or less equally frequently in the two translations of WB and NT, and the proportions of culturally familiar allusions in these two source texts remained very similar in both the 1940s and the 1980s. The connection between cultural familiarity and existing translations is considered in more detail in the qualitative analysis.

The percentages also highlight the pronounced role of omissions in NT1948 and CW1948. In NT1948, the three types of omissions account for 44% of all strategies; in CW1948, they constitute around 30% of the strategies. In the translations of the 1980s, omissions are rare, except in NT1989. The different types of omissions in NT1989 account for 17% of the strategies, which is a high proportion of omissions in comparison with the other translations of the 1980s, but considerably lower than in NT1948 and CW1948. It should also be noted that, unlike NT1948 and CW1948, NT1989 has almost no extensive omissions. Nevertheless, this calls for further investigation in the qualitative analysis.

Of the individual translations, FRH1985 also stands out because of the proportions of reduced guidance (7%) and particularly of replacement (24%). FRH1985 also has a high overall proportion of modifying strategies that needs to be explored more in the qualitative section.

On the whole, the distribution of translation strategies draws attention to the following differences between the translations:

- The minimum change strategy is employed more frequently in the translations of the 1980s than in the ones of the 1940s;
- Replacements are the most popular modifying strategy in the 1980s' translations;
- Omissions and extensive omissions are more frequent in the translations of the 1940s, particularly in NT1948 and CW1948, but also in WB1944 in comparison to WB1986.

- Of the 1980s' translations, FRH1985 has a relatively high proportion of modifying strategies, particularly of reduced guidance and of replacement; NT1989 has a high proportion of different types of omissions.

There are some indications that the translations of the 1980s could be more 'retentive' than the ones of the 1940s, but the data are inconclusive. The differences between individual translations also require further investigation, as does the possible connection between the cultural familiarity of ST allusions and the strategy of using an existing translation. Before approaching these issues by qualitative methods, I discuss the distribution of interpretive possibilities.

7.2.2 Interpretive possibilities available to TT readers

Considering translators' search facilities in the 1940s and the 1980s and the high number of ST allusions culturally unfamiliar to TT readers, the allusive interpretive possibility is unlikely to be very frequent in any of the translations. On the basis of the qualities expected of translations, all the translators should also have striven for avoiding culture bumps. This suggests that the differences between the target texts are likely to show in the pseudo-allusive and the non-allusive interpretive possibility. As suggested in Section 5.3.2, translations with a high proportion of retentive strategies are also likely to have a high proportion of pseudo-allusive interpretive possibilities, whereas a high proportion of modifying strategies should coincide with a high proportion of probably non-allusive TT passages.

The distribution of interpretive possibilities is illustrated in Graph 2 and Table 9 below.

In both the graph and the table, the possibility for an allusive interpretation is divided into two categories, probable and possible, depending on whether the translated allusion was probably or possibly familiar to TT readers. I have not compiled a separate table of the cultural familiarity of TT allusions because, in my material, a translated passage that was likely to be allusive to TT readers usually has the same referent as the ST allusion. As a result, when the cultural familiarity of a translated allusion is analysed from TT readers' point of view, it almost always remains the same as that of the corresponding ST allusion. The rare exceptions are instances where a translator has replaced an ST allusion, but these have little impact on the proportions of cultural familiarity.

Graph 2 below makes it evident that TT passages that can still be connected to a referent are not very frequent in any of the translations. The highest proportion of instances where an **allusive interpretation is probable** is only around 20% (in WB1986 and WB1944). Even if translated passages that **possibly allow for an allusive interpretation** are taken into account, at the most around 35% of the ST allusions (in WB1986) have remained either probably or possibly allusive in translation.

The distribution of interpretive possibilities further indicates that the **pseudo-allusive interpretive possibility** is more frequent in the translations of the 1980s. The highest proportions of this interpretive possibility can be found in WB1986 (45.05%), SP1984 (42.59%), and FRH1985 (42%), all of them from the 1980s. Here, the case of FRH1985 is of particular interest. As observed above in connection with translation strategies, FRH1985 has a relatively high proportion of modifying strategies (42%), even higher than, for example, WB1944 (29%). This suggests that FRH1985 could well be considerably less 'pseudo-allusive' than WB1944. Instead, however, FRH1985 actually has a slightly *higher* proportion of pseudo-allusive interpretive possibilities (42%) than WB1944 (37%).

Pseudo-allusive passages in NT1989 also deserve further attention. NT1989 does have a lower proportion of pseudo-allusive interpretive possibilities (34.5%) than the other three translations of the 1980s. However, if we discount epigraphs and only consider the treatment of in-text allusions, NT1989 is actually very close to the other translations of the 1980s, with a proportion of 40% for the pseudo-allusive interpretive possibility. Like FRH1985, NT1989 needs to be analysed further in qualitative terms, but the quantitative data do seem to indicate that the 1980s' translations are more 'pseudo-allusive', and therefore convey at least an impression of allusiveness to a greater extent than the 1940s' translations.

The **possibility for a non-allusive interpretation** seems to be closely connected to modifying translation strategies. CW1948 and NT1948 have very high proportions of modifications (49% in CW1948, and 61% in NT1948), and they also manifest higher proportions of the non-allusive interpretive possibility than any of the other translations (46% in CW1948, and 55% in NT1948). Similarly, WB1944 has higher proportions of both modifying strategies and the non-allusive interpretive possibility than WB1986. The fairly high proportion of non-allusive TT passages in FRH1985 (37%) also seems to be connected to modifying strategies (42%). However, SP1984 is more 'non-allusive' (26.85%) than its proportion of modifying strategies (20%) would suggest. This discrepancy needs to be addressed in the qualitative analysis.

Culture bumps are rare in all the translations (N = 1 to 8). The figures are so low that further comments are postponed until the evaluation of interpretive possibilities in Section 7.3.3.

On the whole, the distributions indicate that the possibilities for an allusive interpretation are not very frequent in any of the translations, and that the differences between the translations of the 1940s and the 1980s should be sought in the pseudo-allusive and non-allusive interpretive possibilities. As far as correlations are concerned, there may be a connection between the cultural familiarity of ST allusions and the possibility for an allusive interpretation. Modifying strategies also seem to coincide with the non-allusive interpretive possibility, which means that retentive strategies should correlate with either the allusive

or pseudo-allusive interpretive possibility. These possible connections are investigated further in the qualitative analysis, as are the differences between individual translations.

7.3 Qualitative analysis of translated allusions

In what follows, I discuss the qualitative aspects of how ST allusions have been translated in the material and what kinds of interpretive possibilities the translated allusions offer to TT readers. The first section, 7.3.1, covers possible correlations between the cultural and textual properties of ST allusions and translation strategies. In the second section, 7.3.2, the focus is on the interpretive possibilities and their correlations with certain combinations of the properties of ST allusions and with translation strategies. The final part of the qualitative analysis deals with the interpretive experience that the translated allusions were likely to give rise to, describing TT readers' interpretive effort and the functional shifts the ST allusions have undergone in translation.

7.3.1 Translation strategies

This section demonstrates how the cultural and textual properties of ST allusions are connected to the strategies employed in translating them. I first consider correlations manifested in all the translations and then turn to the differences between the translations. The results are mainly discussed in terms of the broader categories of retentive and modifying strategies, but individual strategies are dealt with separately when relevant.

7.3.1.1 Common tendencies

The analysis of the socio-cultural target contexts in Chapter 6 made it evident that, in spite of the differences, there were still some significant features shared by the 1940s and the 1980s. All the translators were likely to have insufficient resources for identifying a large number of unfamiliar ST allusions, but they still probably aimed at producing fluent target texts. On the basis of these common features, we may expect some correlations to occur in all the translations studied. Firstly, **retentive strategies** may well coincide with either a) ST allusions that were probably or at least possibly culturally familiar to TT readers; or b) unfamiliar ST allusions that have a more or less coherent cotextual meaning and possibly no stylistic markers. In both cases, retaining the ST allusion would have been a low-effort strategy for the translator but still in line with the criterion of fluency. Secondly, **modifying strategies** may occur with unfamiliar ST allusions that have an incoherent cotextual meaning, as retaining such potential culture bumps would most likely have been in conflict with the criterion of fluency in

both periods. The following discussion shows whether these possible correlations appear in the qualitative findings.

Retentive strategies

Two tendencies shared by all the target texts in the material emerge clearly in the use of the three most frequent retentive strategies, i.e. retaining a proper name, minimum change, and employing an existing translation. Particular combinations of ST properties tend to correlate with these three strategies in all the target texts studied.

First of all, an **existing translation** of a referent text was almost always employed in the translations only when **the corresponding ST allusion was probably or possibly culturally familiar to begin with**. This makes sense: the translators most likely had a better chance of identifying such ST allusions and tracking down their Finnish translations. More specifically, most cases where an existing translation has been used are fixed phrases or well-known Biblical or mythological names. Examples include the proper name *Ulysses* rendered as *Odysseus* (NT1.1; NT1989, 10), and *quite the proverbial church mice* translated by means of its Finnish equivalent as *todella köyhiä kuin kirkonrotat* or 'indeed poor as church rats' (SP6; SP1984, 75).

As shown by the quantitative analysis, existing translations are not employed very frequently in any of the target texts. All the translations also have a couple of instances where the resemblance of the TT passage to an existing translation could be incidental. For example, *wandering Jew* rendered as *vaeltava juutalainen* (WB 3; WB1944, 37; WB1986, 45) could in principle be a minimum change although this is unlikely, considering the familiarity of the cliché-like reference. In any case, there are only one or two such ambiguous cases in each translation, so they hardly affect the overall results.

Cultural familiarity may also have some bearing on the strategy of **retaining a proper name**: some retained proper names can be characterised as at least possibly familiar to TT readers. On the other hand, usually such proper names are also more or less coherent in their ST cotext: either the cotext suggests clues about the significance of the name, or the name is linked to a quotation or a paraphrase with a coherent meaning.

The significance of the cotextual meaning is underlined by the fact that **retained proper names were often probably unfamiliar to TT readers but had a more or less coherent cotextual meaning to begin with**. In other words, the ST cotext of the unfamiliar proper name or another part of the same allusion (a quotation or a paraphrase) suggests meanings or connotations that readers could use to make the proper name 'make sense'. The following allusion is an example of such a case.

Example 37: Skimpole

Wimsey's manservant Bunter has attended a book auction on Wimsey's behalf and made a bargain.

[Wimsey:] " - - And you've saved me £60 - that's glorious. What shall we spend it on, Bunter? Think of it - all ours, to do as we like with, for as *Harold Skimpole* so rightly observes, £60 saved is £60 gained, and I'd reckoned on spending it all. - -" (WB 2)

[Wimsey:] Olette säästänyt minulle 60 punttaa - se on loistavaa. Mihin me käytämme sen, Bunter? Ajatelkaa sitä - kaikki on meidän, sillä *niinkuin Harold Skimpole sanoo*, 60 säästettyä punttaa on 60 ansaittua punttaa. Minä olin valmistunut [sic] kuluttamaan kaiken. (WB1944, 17)

Back translation:

[Wimsey:] You have saved me 60 pounds - that is splendid. What shall we spend it on, Bunter? Think about it - it is all ours, for *as Harold Skimpole says*, 60 saved pounds is 60 earned pounds. I had been prepared to spend it all.

Here, Wimsey modifies a proverb advocating thriftiness by connecting it to Harold Skimpole, a minor character in Charles Dickens' *Bleak House* (1852–1853). Pretending to be completely ignorant in financial matters, Skimpole is repeatedly arrested for debt, and he always counts on his friends to bail him out. Skimpole's negligent attitude is adopted by the young and susceptible Richard Carstone with disastrous results. Arguing that "a penny saved, is a penny got", Carstone believes that if he has saved money in one instance, he can spend it (and some more) on something else (Dickens 1852–1853, Chapter IV). Carstone finally dies penniless.

Bleak House was not published in Finnish until 2006 (as *Kolea talo*, translated by Kersti Juva). As a result, Finnish readers in the 1940s were probably unfamiliar with Skimpole. On the other hand, the ST name is accompanied by a phrase that makes sense on its own: when one spends less money than one had intended, one does, in a manner of speaking, save the difference.

In the translation, the proper name is retained and the proverb conveyed by means of minimum change. TT readers, being unfamiliar with Skimpole's prodigality, probably missed the humour of the original allusion, but the contextual meaning of the translated passage is still more or less coherent, as the main meaning is carried by the proverb.

There is an even stronger correlation between the strategy of **minimum change** and cases where **the ST allusion was probably unfamiliar to TT readers but**

more or less coherent in its ST cotext, either in a literal or metaphorical sense. Some minimum change translations do occur in connection with culturally familiar proper names (two to eight instances per translation), but even then the passage translated with a minimum change had a more or less coherent cotextual meaning in the source text.

In some cases, **the ST allusion translated with a minimum change was not only unfamiliar and coherent in its cotext but stylistically unmarked as well**. In other words, the ST allusion was so unremarkable to begin with that it may even have gone unnoticed by the translator. There are usually around 10 such cases per translation, but SP1984 has as many as 14, including the following allusion.

Example 38: One step into the path of the wrong-doing

The judge is giving his summary of Vane's case at her first trial, and draws the jury's attention to the fact that Vane had agreed to live with the murdered man although they were not married.

[The judge:] "- - It is one thing for a man or woman to live an immoral life, and quite another thing to commit murder. You may perhaps think that *one step into the path of the wrong-doing makes the next one easier*, but you must not give too much weight to that consideration. - -"
(SP 1)

[Tuomari:] "- - Se että mies tai nainen elää moraalittomasti on aivan toista kuin murhaaminen. Teistä ehkä tuntuu siltä että *yksi askel pahuuden polulla tekee toisen askelen helpommaksi*, mutta te ette saa panna liian suurta painoa tällaiselle ajatukselle. - -"
(SP1984, 11)

Back translation:

[The judge:] "- - For a man or a woman to lead an immoral life is quite different from murdering someone. You may perhaps think that *one step on the path of evil makes the second step easier*, but you must not put too much weight on such a thought. - -"

Here, Sayers seems to have planted an allusion in the judge's discourse that undercuts his views. The ST passage evokes Thomas De Quincey's "Second Paper on Murder, Considered as One of the Fine Arts" (Clarke 2002, 437). In this humorous essay, murder leads to robbery, which leads to drinking and on to "incivility and procrastination. Once begin upon this downward path, you never know where you are to stop" (De Quincey 1839).

The ST allusion ridicules narrow-minded, conventional morality, which was probably not the judge's intention. De Quincey's essay has apparently not been translated into Finnish, and it is quite possible that the translator did not even notice this unfamiliar and stylistically unmarked allusion that appears coherent in its cotext. The resulting TT passage, like the ST allusion, has a coherent

cotextual meaning and is easy to interpret on its own although the deeper allusive meaning is lost.

There are also **some cases where the principle of cultural familiarity and/or cotextual coherence does not apply**. Firstly, **names of authors and titles of books** are occasionally retained even when the cotext offers hardly any clues about their significance, as long as it is evident that such passages refer to literature. For example, a simple reference to Parker's reading *Origen* is retained although the cotext does not explicate who (or what) Origen is (WB 12; WB1944, 180; WB1986, 222). An early father of the Christian Church, Origen was not mentioned in contemporary Finnish schoolbooks (unlike, for example, Augustine). In addition, neither translator makes use of the Latin *Origenes*, which would have been the conventional form to use in Finnish. The reviewer of WB1986, a literary researcher, apparently recognised the name, as she criticises the retained English form for "sticking out" (Huhtala 1986b; my translation). Most TT readers were probably not as familiar with Origen, but, like ST readers, they could probably deduce from the cotext that the name refers to either an author or a book title.

Secondly, some ST allusions that appear incoherent and confusing in their cotext are retained if the cotext suggests they are **supposed to sound confusing**. In such cases, TT readers can still justify the apparently incoherent meaning by regarding the passage as deliberate nonsense, as was the case with Wimsey's stream of allusions illustrated above in Example 23 in Section 4.1.3: *Good night, sweet Prince, until the cows come home and the dogs eat Jezebel in the portion of Jezreel...*

On the whole, the correlations between the properties of ST allusions and retentive strategies are similar in all the translations. Retentive strategies mainly occur either with culturally familiar ST allusions or with culturally unfamiliar but more or less coherent ST allusions, some of which are also stylistically unmarked, and, as a result, virtually unnoticeable. In addition, culturally unfamiliar ST allusions with few cotextual clues about their meaning are occasionally retained as long as this opaqueness appears intentional.

Modifying strategies

Considering that modifying strategies often require considerable effort from the translator, they are unlikely to be employed without a weighty reason. On the basis of the target contexts, one logical possibility would be for modifying strategies to occur with culturally unfamiliar allusions that have an incoherent cotextual meaning in the source text (potential culture bumps). This tendency is indeed apparent in all the translations. In addition, the qualitative analysis revealed two other, less pronounced tendencies: modifying strategies may be applied to unfamiliar and cliché-like ST allusions, and guidance is sometimes added to culturally familiar ST allusions. The revealed tendencies mainly concern all the modifying strategies, which means that individual strategies need not be discussed separately.

The most prominent tendency indicates that **modifying strategies co-occur with unfamiliar and incoherent ST allusions**. Such allusions would probably have become puzzling for TT readers if translated with a retentive strategy. Translators partly employ different modifying strategies, some preferring, for example, replacement, and others omission; I return to these differences in the following section. Nevertheless, in all these cases, the incoherence of the cotextual meaning is reduced in translation, which prevents the TT passage from becoming a culture bump. The way different modifying strategies may produce this outcome is demonstrated by the following example. (The location of the omitted ST passage is marked with Ø.)

Example 39: Neat but not gaudy

Wimsey is on his way to an auction when he hears that an innocent middle-class architect has discovered a naked dead body in his bathtub. Sending his manservant Bunter to the auction, Wimsey decides to change his top-hat and frock-coat for something less intimidating so as not to look like an undertaker.

[Wimsey:] “- - A grey suit, I fancy, *neat but not gaudy*, with a hat to tone, suits my other self better. Exit the amateur of first editions - -; enter Sherlock Holmes, disguised as a walking gentleman. - - “ (WB 1)

WB1944

[Wimsey:] - - Luulen, että harmaa puku Ø ja vastaava hattu pukevat toista minääni paremmin. Poistukoon ensimmäisen painoksen amatööri - - astukoon esiin kävelyllä olevan herrasmiehen valepukuun pukeutunut Sherlock Holmes. (WB1944, 9)

Back translation:

[Wimsey:] - - I think that a grey suit Ø and a corresponding hat suit my other self better. Let the amateur of the first edition exit - - enter Sherlock Holmes, dressed in the disguise of a gentleman on a walk.

WB1986

[Wimsey:] “- - Minusta tuntuu että harmaa puku, *siisti mutta ei synkkä*, ja sävyyn sopiva hattu sopii minun toiselle minälleni paremmin. Poistukoon siis ensipainosten harras ihailija - - sisään astuu Sherlock Holmes, naamioituneena kävelyllä lähteneeksi herrasmieheksi. - - “ (WB1986, 11)

Back translation:

[Wimsey:] “- - It seems to me that a gray suit, *neat but not gloomy*, and a hat to tone suit my other self better. Let the devout admirer of first editions exit - - in comes Sherlock Holmes, disguised as a gentlemen gone out for a walk. - - “

The ST allusion, *neat but not gaudy*, echoes Samuel Wesley's "An Epistle to a Friend Concerning Poetry" (1700): "Style is the Dress of Thought; a modest Dress, / Neat, but not gaudy, will true Critics please" (Clarke 2002, 413; Wesley 1700). The poem has not been translated into Finnish. In addition to being unfamiliar, the ST allusion also has a rather puzzling cotextual meaning. If Wimsey does *not* want to look like an undertaker, why would he wear something that is "not gaudy"?

Both translators have reacted: in WB1944, the phrase is omitted in a way that leaves no gap in the translation, and the replacement in WB1986, 'neat but not gloomy', makes the cotextual meaning more coherent.

Resorting to modifying strategies may also reduce stylistic markers, but this does not appear to be as important as reducing incoherence of meaning. There are several instances where the modified TT passage is still stylistically marked, as in the following case.

Example 40: Malice Aforethought

The title of Chapter 1 in CW is "*Of His Malice Aforethought*" (original quotation marks). It alludes to British common law, in which *malice aforethought* is one of the defining characteristics of murder (Clarke 2002, 432; *Black's Law Dictionary* 1999, 969). The title tells the reader what is to follow: someone (the Duke of Denver, Wimsey's brother) will be charged with murder, and Chapter 1 of CW shows that he had some cause for malice towards the victim.

The legal term and its connotations were unlikely to be familiar to Finnish readers. However, the translator has apparently paid attention to the style of the title, translating it with a passage that is also stylistically marked, although leaning more towards poetry with its word order and cadence: "*Ilkityö – tuo ennakolta suunniteltu on*", 'That misdeed – in advance it has been planned.' (CW1948, 5; original quotation marks).

A second, less pronounced tendency manifested in all the target texts indicates that **unfamiliar ST allusions have been translated with modifying strategies if their interpretation is hardly affected by knowledge about the referent**. The ST allusions in question are usually stereotyped, cliché-like or fixed expressions. For example, a reference to characters *lying like Ananias*, i.e. lying very often or blatantly, is replaced by a more general emphasis *valehtelevat minkä ehtivät*, 'they lie as much as they can' (FRH 16; FRH1985, 185). The coher-

ence of cotextual meaning may also be a factor in such cases, as the resulting TT passage is usually more immediately intelligible than the original ST allusion.

This tendency did not come up in my discussion of possible correlations at the end of Chapter 5, but it has been mentioned in previous research. Leppihalme argues that the appropriate strategy for translating an allusion that is no longer connected to its referent would be to treat it like an idiom (1997a, 114–115). This may involve replacing the allusion with a TL idiom, or with another non-allusive phrase that conveys the approximate ST meaning. That such a tendency appears in the material is a welcome reminder that the cultural and textual properties of ST allusions cannot and need not cover all the phenomena manifested in the translation of allusions.

The third tendency shared by all the translations is that **added guidance may occur with probably and possibly familiar ST allusions**, contrary to the usual combination of cultural foreignness and a modifying strategy. There is a logical explanation for this: in such cases, the translators themselves were probably able to identify the allusion but suspected that TT readers could not. A good example is a reference to Sherlock Holmes that simply reads *the statutory dressing-gown and an ounce of shag* in the source text but is translated as *sääntöjen mukainen Sherlock Holmesin aamutakki ja unssi piipputupakkaa*, ‘the regulation Sherlock Holmes dressing-gown and an ounce of pipe tobacco’ (SP 20; SP1984, 262). Avid Finnish readers of detective fiction might have grasped the connection to Holmes even without the proper name, but the added guidance makes the TT allusion much easier to recognise.

On the whole, the qualitative analysis of modifying strategies indicates that modifying strategies mainly occur when the ST allusion would have been culturally unfamiliar and incoherent to TT readers, i.e. a potential culture bump. In such cases, modifying strategies reduce the incoherence of the cotextual meaning and the likelihood of unnecessary interpretive effort on TT readers’ part. In contrast, stylistic markers apparently did not prompt modifications, as they may be either reduced or retained when the ST allusion is modified.

The analysis also drew attention to two other, less pronounced tendencies, showing that culturally unfamiliar and stereotyped allusions were often modified, and linking added guidance to culturally familiar allusions. Neither of these tendencies is completely unexpected, but they emphasise the importance of being aware of other considerations apart from those encompassed by a particular analysis method: translators’ solutions can be connected to a variety of factors. This becomes even more evident in the following section, where I explore the differences between the translations.

7.3.1.2 Differences: the modifying 1940s vs. the retentive 1980s

On the basis of the target contexts, there should be some differences in the strategies employed in the translations of the 1940s and the 1980s. As explained in Chapter 6, literary translators in the 1940s often worked part-time and in difficult wartime and post-war conditions, and English was usually not their strongest language. Although faithfulness to the source text was considered important, modifications and omissions could be frequent, particularly in texts representing popular fiction genres; this also showed in the general characteristics of the three Sayers translations. By the 1980s, literary translation had become more professionalised, and translators' English skills and the status of detective fiction had improved; the four Sayers translations also conveyed the general style and content of the source texts more faithfully than the ones of the 1940s.

All these factors suggest that modifying strategies would be applied more frequently and extensively in the translations of the 1940s than in the ones of the 1980s. However, the distribution of translation strategies discussed above provided only inconclusive data: notably FRH1985 and NT1989 have surprisingly high proportions of modifying strategies. I next consider whether the qualitative analysis can throw some more light on the differences between the translations.

Retentive strategies

The quantitative analysis showed that the **minimum change** strategy is more frequent in the translations of the 1980s. In addition, there are **qualitative differences** in the use of this strategy. The minimum change translations of the 1940s often manifest split sentences or slightly misunderstood structures or phrases. For example, a reference to God being a *righteous judge, strong and patient* (Psalm 7:12 in the *Book of Common Prayer*) is translated as *oikeamielinen tuomari, ankara ja kärsivällinen*, 'a righteous judge, stern and patient' (NT 4.3; NT1948, 249). Here, *strong* has been rendered as 'stern', which may be due to interference: the translator of NT1948 had mainly translated texts from Swedish and Danish, and the Swedish *sträng* means 'strict, stern'. At any rate, such changes are so small from the perspective of the entire allusion that the translated passage is closer to a minimum change than to a modifying strategy. However, this does mean that the minimum changes in the 1940s' translations often depart farther from the source text than the minimum changes in the 1980s' translations.

The strategy of **retaining a key-phrase allusion untranslated**, although not very frequent, is **employed more consistently in the translations of the 1980s**. In SP1984, WB1986 and NT1989, Latin, French and German quotations are retained untranslated regardless of their cultural familiarity. (The source text of FRH1985 has no comparable third-language allusions.)

In contrast, in the 1940s' target texts, third-language allusions have been rendered by means of a variety of strategies. In CW1948, for example, French and Latin book titles such as *L'Anneau d'Améthyste* and *Confessio Amantis* are retained untranslated (CW 2, 4; CW1948, 40, 69), but the title of *The Wallet of Kai Lung* is translated into Finnish (CW 12; CW1948, 154) and guidance is added to *Quaecumque honesta* by explaining the meaning in Finnish: "*Quaecumque honesta*", *mitä tahansa, kunhan se vain on kunniallista*, 'whatever, as long as it is honest' (CW 2; CW1948, 30).³⁴ As the other two translations of the 1940s manifest similar examples, the impression is that the translators of the 1940s translated and explained what they could within the limits of their language skills and resources. In contrast, the translations of the 1980s display a consistent tendency to retain such phrases untranslated, which may indicate adherence to a common principle or even a norm.

Instances of **adaptive replication** are infrequent, and **mostly appear to be inadvertent spelling errors**, for example, when *Cerberus* is rendered as *Cerberos* instead of the conventional *Kerberos* (WB2; WB1944, 37). Nevertheless, it is of interest that adaptive replication only occurs in two translations of the 1940s (WB1944 and CW1948) and in NT1989. This may be connected to the translators' working conditions.

Modifying strategies

One difference in the use of modifying strategies is related to the translators' **source language skills**. In the translations of the 1940s, some ST allusions have most likely been modified as a result of the translators' inadequate English skills or lack of other SL resources. WB1944 and CW1948 have about five cases each where the meaning of an ST allusion has changed in a way that is difficult to explain except by considering it a misinterpretation. For example, *What oft was thought and frequently much better expressed, as Pope says* changes almost into its opposite, "*Usein ajateltu sanotaan paremmin*", *niinhän Pope sanoo*, "'What is often thought is said much better", that's what Pope says' (CW 9; CW1948, 125; quotation marks added by the translator).

Similar misunderstood meanings of ST allusions seem less frequent in NT1948, but the replacements in NT1948 usually deviate from the ST to such an extent that it is difficult to determine the possible influence of SL skills. That linguistic factors may have prompted some modifications is suggested by the treatment of *righteous judge, strong and patient* just discussed. In addition, NT1948 does feature semantic shifts in non-allusive passages elsewhere

³⁴ The 'N form' of *quaecumque* used in the source text and in Clarke's reference work (2002, 495) is a so-called 'pronunciation spelling' (Nyman 2009), but it is acceptable and appears, for example, in a frequently reprinted Finnish school grammar of Latin (Streng 1928, 33). The 'M form' *quaecumque* appearing in the translation is formal, classical Latin (Nyman 2009); it could be a misprint, but it is also possible that the translator, with his university background, changed the spelling into a more correct form.

in the text, and these shifts are as frequent as in the other two translations of the 1940s.

In the translations of the 1980s, possibly misunderstood passages do occur, but they are rare and involve more ambiguous cases. For example, *all we like sheep 'ave gone astray* (SP 13) can in principle be interpreted either as 'all we, like sheep, have gone astray' or as 'we are all fond of sheep that have gone astray'. The former interpretation would be the one indicated by the referent (Isaiah 53:6). The translator has opted for the latter alternative, rendering the ST passage as *Me kaikki pidämme eksyneistä lampaista*, 'we all like lost sheep' (SP1984, 162). On the other hand, even this interpretation of the SL syntax fits both the ST and the TT cotexts, a speech given by a working-class member of the Salvation Army.

Perhaps the most notable difference between the translations of the 1940s and the 1980s concerns the different types of **omission**. The quantitative overview already drew attention to the frequent omissions in NT1948 and CW1948, as well as to the fact that WB1944 has more omissions than WB1986. Moreover, in contrast to the common tendencies discussed in the previous section, some omissions or extensive omissions in the 1940s' translations even target proper-name allusions with probably or possibly familiar referents, such as *Sherlock Holmes* (NT 2.8; NT1948, 160; CW 11; CW1948, 141) and *Tarbaby* (WB 5; WB1944, 70).

Similarly, in contrast to the general tendencies, individual and culturally unfamiliar ST allusions are also sometimes omitted in all three translations of the 1940s, even when they are not necessarily puzzling or stereotyped. The omitted allusions can be characterised as literary digressions that do not contribute to solving the murder, as in the following excerpt.

Example 41: *Wylder's Hand*

Wimsey has received an apparently nonsensical message, beginning "I thought to see the fairies in the fields, but I saw only the evil elephants with their black backs" (NT 2.1) He suspects the message may be connected to a mutilated dead body that was found buried in someone else's grave. Wimsey asks his manservant Bunter to comment on the note, and the subsequent exchange shows Bunter knows his Gothic fiction almost as well as Wimsey. In the translation from the 1940s, the discussion with its italicised allusions has been considerably abridged.

[Wimsey:] “- - And what do you make of this?”

[Bunter:] “Of this, my lord? I should say that it was written by a person of no inconsiderable literary ability, who had studied the works of *Sheridan Lefanu* [sic] and was, if I may be permitted the expression, bats in the belfry, my lord.”

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[Wimsey:] “- - Whoever wrote that had an ear for a cadence. Lefanu, did you say? That’s not a bad shot, Bunter. It reminds me a little of that amazing passage in *Wylder’s Hand* about *Uncle Lorne’s dream*.”

[Bunter:] “That was the passage I had in mind, my lord.”

[Wimsey:] “Yes. Well - in that case the victim was due to ‘*be sent up again, at last, a thousand, a hundred, ten and one, black marble steps, and then it will be the other one’s turn*.’ He *was* sent up again, Bunter, wasn’t he?”

[Bunter:] “From the grave, my lord? I believe that was so. Like the present unknown individual.”

[Wimsey:] “As you say - very like him. ‘Hell gapes, Erebus now lies open’ - -”³⁵ (NT 2.7; *Wylder’s Hand* and *was* italicised in the original)

[Wimsey:] - - Entä mitä te tästä arvelette?
[Bunter’s line omitted.]

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[Wimsey:] - - Olkoon kirjoittaja kuka tahansa, on hänellä ainakin ollut rytmikorvaa...

[Wimsey’s and Bunter’s comments on *Wylder’s Hand* omitted.]

[Wimsey continues:] “Otetta Erebusen et vältä - -” (NT1948, 151)

Back translation:

[Wimsey:] - - And what do you think of this?

[Bunter’s line omitted.]

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[Wimsey:] - - Whoever the writer may be, at least he has had an ear for cadence...

[Wimsey and Bunter’s discussion on *Wylder’s Hand* omitted.]

[Wimsey continues:] “You cannot escape the grasp of Erebus - -”

Sheridan Le Fanu’s (1814–1873) works have not been translated into Finnish, so TT readers would have had no idea of his style; in addition, the observations about the style and about the parallels between *Wylder’s Hand* and the present case hardly advance the plot. The omissions in NT1948 largely remove the literary comments, focusing TT readers’ attention on the characteristics of the cipher.

Similar omissions of literary digressions in the other translations of the 1940s concern, for example, an exchange between Wimsey and Parker about Sir Walter Scott’s *The Lay of the Last Minstrel* (CW 3; CW1948, 51), and a murderer’s comments comparing his crime with a detective novel and a tale from *Thousand and One Nights* (WB 13; WB1944, 191, 194). In addition, some epigraphs are omitted

³⁵ Erebus, in Greek mythology, personifies darkness and is often a synonym for the underworld (Clarke 2002, 209).

in CW1948, as are all the epigraphs in NT1948. (The source text of WB1944 had no epigraphs to begin with.)

In the translations of the 1980s, culturally unfamiliar digressions are treated differently. The discussion about *Wyllder's Hand* can be found in full in NT1989 (p. 159–160), and the literary observations made by the murderer in *Whose Body?* are retained in WB1986, although they were probably not recognisable to TT readers (WB1986, 227, 236). There are also similar examples in SP1984, including the treatment of the *Kai Lung* allusion that is the epigraph of the present study (Example 1 in Chapter 1; SP 4; SP1984, 55). However, the translator of FRH1985 has actually replaced quite a few literary digressions. This brings me to an issue already highlighted by the quantitative analysis, namely, the curiously high proportions of modifying strategies in FRH1985 and NT1989.

FRH1985 mainly appears so 'modifying' due to the frequent replacements (N = 22, or 24% of the strategies), although the translator has also resorted to reduced guidance (N = 6) and omission (N = 5) relatively often. On the whole, these strategies are applied in accordance with the common tendencies observed in the other translations. In FRH1985, ST allusions are modified when they are either culturally unfamiliar and potentially puzzling, or culturally unfamiliar and cliché-like; the modifying strategies are simply applied more often than in the other translations of the 1980s. This may be connected to the nature of the ST allusions. As pointed out earlier, *The Five Red Herrings* is the one of Sayers' novels that most closely resembles a 'pure' whodunit, and it also has many cliché-like allusions.

It is of particular interest that in most cases, the translator of FRH1985 has not simply omitted puzzling or cliché-like allusions or literary digressions: instead, she has replaced them in a way that conveys some of the original effect. In the source text, the elusive residents of a small village *appear and disappear like Cheshire cats*; the translation has [*k*]atoavat ja ilmestyvät taas esiin kuin satuelennot, 'disappear and re-appear like fairy-tale beings' (FRH 15; FRH1985, 176). The translated passage is less specific than the ST allusion, but it still evokes a magical atmosphere that fits both the immediate context and the alluding text as a whole.

Consider also the following exchange, which includes an unfamiliar literary digression that is replaced in the translation:

Example 42: St. Gengulphus

A local constable is trying to persuade a suspect called Graham to tell "as a matter of routine" where he was at the time of the murder. Graham is reluctant to answer and evades the constable's questions until things come to a head.

The constable was registering impatience.

"As a matter of routine," he murmured.

"Oh," said Mr Graham. "This lad's one of the Bulldog breed."

"Obviously," said Wimsey, "like *St Gengulphus*. They cried out, '*Good gracious! How very tenacious!*' It's no good, old man. He means to have his answer." (FRH 7)

Konstaapeli alkoi vaikuttaa kärsimättömältä.

"Rutiiniasiahan tämä", hän mutisi, "mutta..."

"Kas!" Graham sanoi. "Tämä kaveri onkin verikoiran sukua."

"Hän on *ilmiselvä kuka-se-nyt-olikaan*", Wimsey sanoi. "Ja kaikki huudahtivat: '*Voi turkanen! Miten itsepintainen!*' Ei kannata, veikkoseni. Tämä mies on päättänyt saada vastauksen kysymykseensä." (FRH1985, 80)

Back translation:

The constable was starting to appear impatient.

"It's only a matter of routine," he murmured, "but..."

"Well!" said Graham. "This lad is of the bloodhound stock."

"He's *the very image of whoever-it-was*," said Wimsey.

"And everyone cried: '*Oh bugger! How tenacious!*' It's not worth it, old pal. This man has decided to have an answer to his question."

The ST allusion is used for humour and emphasis; it refers to "A Lay of St Gengulphus", a comical poem in *Ingoldsbys Legends* by Richard Harris Barham (Clarke 2002, 524). Gengulphus' adulterous wife has murdered him and denies the saint's ability to perform miracles when she is sitting on a chair stuffed with his hair. The saint's hair begins to grow so that the chair sticks to the lady, and nobody can detach it. Hence the exclamations: "And the maids cried '*Good gracious! how very tenacious!*' / - They as well might endeavour to pull off her skin" (Barham 1840-47).

Ingoldsbys Legends has not been translated into Finnish, and TT readers were unlikely to have ever heard of Barham. The allusion is thus an unfamiliar literary digression that has little bearing on the plot. The name Gengulphus would probably also have appeared odd and difficult to pronounce to Finnish readers.

Although the translator has replaced the proper name with a more generic phrase, the TT passage still suggests an intertextual reference. The second part of the ST allusion, with its more or less coherent cotextual meaning, has been retained by means of a minimum change translation that has some stylistic markers (the last syllable of *turkanen* rhymes with *itsepintainen*).

On the whole, the translations of cliché-like allusions and literary digressions in FRH1985 still convey some of the literary and stylistic effect of the corresponding ST passages. This distinguishes FRH1985 from the 1940s' translations, where similar ST allusions are often simply omitted. As a result, FRH1985 is in qualitative terms closer to the other translations of the 1980s than to those of the 1940s.

What about NT1989? The high proportion of modifying strategies is mainly due to omissions: there are 12 instances of omitted individual allusions, and all except the Biblical epigraphs have been omitted. As in FRH1985, the omissions largely follow the common tendency, occurring with unfamiliar ST allusions that have an unclear cotextual meaning; the translator has simply resorted to omission more frequently. This is partly explained by the nature of the ST allusions: many omitted epigraphs contain church-bell terminology and puns that must have made them very difficult to translate. For example, *Hunting is the first part of change ringing which it is necessary to understand* (NT 2.2), links the word *hunting* metaphorically to detection and literally to a particular way of changing the order in which church bells are tolled in relation to each other (Clarke 2002, 301). The translator would have had to invent terms for traditional English change-ringing, an activity that is not known in Finland, and then try to convey the effect of the puns, a daunting if not impossible task.

Some omissions in NT1989 do seem inconsistent with contemporary notions about a good translation and with the translator's other solutions. Some epigraphs referring to works of fiction have been omitted even though they would have had a fairly coherent cotextual meaning, such as *The canal has been dangerously ignored* - - at the beginning of a chapter that includes a description of poorly maintained sluice gates (NT 2.5; NT1989, 123). (The allusion refers to Nora Waln's novel *The House of Exile* [1933]; Clarke 2002, 636–637.) One in-text allusion has even been twice conveyed by means of an existing translation and once omitted: *He sitteth between the cherubims* (Psalm 99:1) is twice rendered by means of the existing translation, as *Valtaistuinta kerubit kannattelevat* (NT 2.8, NT1989, 176; NT 2.10, NT1989, 190) but omitted once, perhaps by accident (NT 2.10, NT1989, 190). (The omission occurs after the sentence *He rode upon the cherubim and did fly*, or *Hän ajoi kerubien kannattamana ja lensi*, which evokes Psalm 18:10.) As observed above, NT1989 is also the only translation from the 1980s to manifest instances of adaptive replication, i.e. spelling errors; this suggests the inconsistent omissions may also be connected to the translator's working conditions. The translation was one of her first assignments; moreover, it was commissioned by a small publisher who apparently had insufficient resources for editing or for otherwise supporting translators' work.

On the other hand, the translator of NT1989 apparently had a distinct principle for dealing with epigraphs: she has retained Biblical epigraphs, which at least some Finnish readers may have recognised. In contrast, the translator of NT1948 has omitted all epigraphs, even the Biblical ones, and the translator of CW1948 has omitted the epigraphs in the final four chapters as parts of extensive omis-

sions. In its consistency, NT1989 is closer to the other translations of the 1980s than to the 1940s' target texts.

To summarise, there are some tendencies in the use of retentive and modifying strategies that are apparent in all the translations. Culturally familiar ST allusions were likely to be translated with retentive strategies, as were unfamiliar but more or less coherent ST allusions. Modifying strategies were likely to be applied when the ST allusion was culturally unfamiliar and incoherent, i.e. a potential culture bump. The qualitative analysis also revealed two less pronounced tendencies: unfamiliar and stereotyped allusions were often modified, and guidance, unlike other modifying strategies, appeared in connection with culturally familiar allusions.

The qualitative analysis also lends support to the assumption that the translations of the 1940s are 'modifying' and the ones of the 1980s 'retentive'. Although FRH1985 and NT1989 have high proportions of modifying strategies, in qualitative terms they are still close to the other two translations of the 1980s. The translations of the 1940s depart from their source texts to a considerably greater degree, as witnessed notably by the minimum change strategy and omissions. The following section shows whether the interpretive possibilities manifest similar shared tendencies and differences among the translations.

7.3.2 Interpretive possibilities offered by translated allusions

This section explores the interpretive possibilities that the translations were likely to offer to contemporary TT readers. The three most frequent interpretive possibilities (the allusive, pseudo-allusive and non-allusive ones) are each discussed separately; the few culture bumps are dealt with later, in connection with TT readers' interpretive effort. This part of the qualitative analysis has two main aims: firstly, drawing attention to general tendencies that demonstrate how the interpretive possibilities are connected to translation strategies and to properties of ST allusions and, secondly, revealing differences among the translations.

7.3.2.1 Possibility for an allusive interpretation: linked to cultural familiarity

The allusive interpretive possibility means that TT readers had the chance to connect the translated allusion to a referent. Interpreting such translated allusions probably required a justifiable amount of interpretive effort, while potentially yielding extensive effects. However, this optimal scenario is not very frequent in any of the translations. As shown by the quantitative analysis, an allusive interpretation is probable or at least possible in 16 to 35% of the cases in each translation.

The quantitative analysis further suggested that this interpretive possibility could be closely connected to the cultural familiarity of ST allusions, and this

implication is supported by the qualitative analysis. In all the translations, **the possibility for an allusive interpretation almost always occurs when a culturally familiar ST allusion is translated with a retentive translation strategy**, such as when Example 15, *Blessed are they that have not seen and yet have believed*, is rendered by means of the existing Finnish Biblical translation (for a more detailed discussion, see Section 4.1.1 above).

The connection between the cultural familiarity of the ST allusion and the allusive interpretive possibility is further demonstrated by Table 10 below, which relates the proportions of culturally familiar ST allusions to the proportions of allusive interpretive possibilities in the corresponding target texts.

Table 10: Proportions of culturally familiar ST allusions vs. proportions of allusive interpretive possibilities in the translations

	Probably + possibly culturally familiar allusions in ST (%)	Allusive interpretation probable + possible in TT (%)
WB1944	40	33
CW1948	33	16
NT1948	42	23
SP1984	31	27.78
FRH1985	27	20
WB1986	42	35.17
NT1989	43.9	32.4

The table shows that the proportion of allusive interpretive possibilities in each translation is lower than the proportion of culturally familiar allusions in the corresponding source text. A more detailed analysis makes it evident that allusive interpretive possibilities are almost always produced by a retentive strategy (examples follow below). In other words, in all the translations studied, an allusive interpretive possibility in the TT is usually the result of a culturally familiar ST allusion having been translated by means of a retentive strategy.

Although the possibility for an allusive interpretation is strongly linked to the retention of ST allusions, this does not always involve making use of an existing translation. Familiar proper names retained as such are another scenario that often yields the possibility for an allusive interpretation in the target text. Even adaptive replication and minimum change have sometimes produced TL passages that can still be connected to a referent. Most of the target texts contain a couple of translated allusions that do not follow the wording of an exist-

ing translation but can be identified nevertheless. For example, a reference to *Sherlock Holmes' Little Dancing Men* is probably still recognisable when rendered with the strategies PN retained + minimum change as *Sherlock Holmesin Pienet Tanssivat Miehet* (NT 2.8; NT1989, 169). The TT passage can still evoke the image of “absurd little figures dancing across the paper”, a cipher in “The Adventure of the Dancing Men” (Conan Doyle 1989, 585). (The existing Finnish translation would have read *tanssivat kuviot*, ‘dancing figures’ [Conan Doyle 1988, 170].) Biblical allusions are often also recognisable even as minimum change translations (cf. Section 5.3.2 above).

Modifications producing an allusive interpretive possibility are rare: at the most, there are one or two per translation. Instances of guidance mostly clarify the cotextual meaning rather than make identification more likely (for an exception, see the treatment of *statutory dressing-gown and an ounce of shag* discussed above at the end of Section 7.3.1.1). Compensation, i.e. adding an allusion where there is none in the ST, is even rarer. As a rule, modified TT passages still allowing for an allusive interpretation involve cases where the ST allusion has been replaced with another allusion that TT readers could be expected to be more familiar with, as in the following excerpt.

Example 43: Saint abroad

Wimsey's mother, the Dowager Duchess, is describing the marriage of Sir Reuben Levy.

[Dowager Duchess:] “ - - I know everybody always said they [Sir Reuben Levy and his wife] were a model couple. In fact it was a proverb that Sir Reuben was as well loved at home as he was hated abroad. I don't mean in foreign countries, you know, dear - just the proverbial way of putting things - like ‘a saint abroad and a devil at home’ - only the other way on, reminding one of the *Pilgrim's Progress*.”
(WB 3; second italics original)

[Leskiherttuatar:] “ - - kaikki ovat aina pitäneet heitä oikein esimerkillisenä avioparina. Itse asiassa oli oikein sanonta siitä että sir Reubenia rakastettiin kotona yhtä hartaasti kuin vihattiin kodin ulkopuolella. En tarkoita kirjaimellisesti, kultaseni - noin vertauskuvallisesti, samaan tapaan kuin sanotaan että ‘*kukaan ei ole profeetta omalla maallaan*’ - päinvastoin vain, tulee aivan *Kristityn vaellus* mieleen.”
(WB1986, 55; second italics original)

Back translation:

[Dowager Duchess:] “ - - everyone has always thought that they are a very exemplary couple. In fact there was even a proverb that Sir Reuben was loved at home as devotedly as he was hated outside home. I do not mean literally, my dear - metaphorically, in the same way it is said that ‘*nobody is a prophet in his own country*’ - only in the opposite sense, it so reminds [me] of *Pilgrim's Progress*.”

Since the 1850s, John Bunyan's *Pilgrim's Progress* (1678) has been translated into Finnish several times and frequently reprinted, but, unlike in the English-speaking

world, the evoked passage has not become proverbial. The translator has replaced part of the ST allusion with a more familiar proverb that in this context carries a similar meaning, emphasising the different emotions that Levy inspired among his family and in the business world.

The replacement probably has a Biblical origin: "A prophet is not without honour, save in his own country, and in his own house" (Matthew 13:57). As a result, TT readers probably accepted the presumed connection with the TT proverb and *Pilgrim's Progress* at face value. As far as I could discover, the prophet proverb does not appear in Bunyan's work. However, even if TT readers suspected an erroneous source reference, they were likely to interpret this as an instance of the Dowager Duchess' habitual rambling. On the whole, the replacement functions in a very similar manner to the ST allusion.

Considering the time and effort that allusive modifications often require from the translator, it is understandable that they are not very frequent. On the other hand, the fact that all the translations studied have rather low proportions of the allusive interpretive possibility does make one wonder whether there are more ST allusions that could have been familiar to TT readers if translated with a retentive strategy, for example, by means of an existing translation.

Most of the source texts have around 20 instances that have not been translated by means of an existing TL translation although one would have been available at the time. (FRH has only 11, but the text also has the lowest number of allusions; NT has over 45, largely due to the high number of Biblical references.) The translators of the 1940s and 1980s 'missed' approximately the same number of existing translations, even as far as the two retranslations are concerned. The translator of WB1944 'missed' 23 existing translations and the translator of WB1986, 22; with regard to *The Nine Tailors*, the figures are 46 missed existing translations in NT1948 and 45 missed existing translations in NT1989. Different translators have sometimes missed existing translations in different cases. For example, *the crystal sea in heaven* (Revelation 4:6; NT 2.10) is rendered by means of an existing translation in the earlier translation, as *lasinen meri, kristallin kaltainen*, 'a glass sea, akin to crystal' (Ilm. 4:6; NT1948, 178). The later translator employs the minimum change *kristallimeri* instead (NT1989, 190); this wording may well have evoked similar connotations as the existing translation, as the context links the description to heaven. As illustrated by this example, the overall effect is very similar in all the translations studied, regardless of whether an existing translation has been employed or not.

Moreover, most of the missed existing translations were probably not familiar to Finnish TT readers. In other words, merely making use of an existing transla-

tion would hardly have affected the interpretive possibilities, as illustrated by the following example.

Example 44: *Death in the Pot*

In *Strong Poison*, Harriet Vane is writing a detective novel titled *Death in the Pot* (SP 6). An allusion to 2 Kings (4:40), the title hints at the solution to the murder in *Strong Poison*. In this little known Biblical episode (2 Kings 4:38–41), Prophet Elisha makes a poisonous soup edible by mixing some flour in it. Similarly, the murderer in *Strong Poison* shares a poisoned omelette with his victim without experiencing any ill effects; he is able to perform this ‘miracle’ because he has acquired immunity against arsenic by regularly consuming it in small quantities. The victim, who has not taken similar precautions, dies in agony.

In the translation, the title is rendered by means of the minimum change *Purkkikuolema*, ‘Pot/Jar death’ (SP1984, 79). On the other hand, even a word-for-word quotation from the Finnish Bible, such as *Padassa on kuolema*, ‘There is death in the pot’ (2. Kun. 4:40), would scarcely have been recognisable to Finnish TT readers. The Biblical TL formulation would have had the advantage of suggesting that the victim was poisoned at a meal. However, the more crucial hint, that in certain circumstances a person can eat poisoned food and survive, would have been lost.

There are only two to four instances per translation where the existing translation alone would probably have helped Finnish readers to connect the TT passage to a referent and construct a significantly different interpretation from that suggested by, for example, a minimum change translation. The thematic allusion *et iterum venturus est* discussed as Example 27 in Section 4.2.2.2 above is a case in point: translating the Latin phrase by means of the Finnish words of the Nicene creed could have enabled TT readers to grasp the comparison between Wimsey and Christ. However, by and large, existing TL versions, even of Biblical phrases, would not have made any difference. To facilitate an allusive interpretation in the target text, the translators would have had to resort to more modifying measures, such as added guidance or replacement.

On the other hand, it is still relevant to consider why the translators did not make use of existing translations. Some of the ST allusions were virtually unnoticeable, such as *Death in the Pot* just discussed; others may simply have been too difficult to locate without modern search facilities. Even more dubious reasons, such as lack of motivation, are in principle possible; I return to these questions when I discuss the findings below in Section 7.4.

Whatever the reasons may be, there are no marked differences between the translations as far as 'missed' existing translations are concerned. However, some differences do emerge if we consider ST allusions that were culturally familiar and could have been identifiable to TT readers if translated by means of other retentive strategies than existing translation, such as proper name retained.

In NT1948 and CW1948, even ST allusions familiar to TT readers have occasionally been translated with modifying strategies, apparently without any consistent principle. As a result, these two translations have a considerably lower proportion of allusive interpretive possibilities than of culturally familiar ST allusions (as shown in Table 10 above). In both translations, the modifications are largely omissions. Particularly in CW1948, the lost ST allusions are mainly 'collateral damage' due to omissions of more extensive passages.

In contrast, in WB1944 and in three translations of the 1980s (SP1984, WB1986 and NT1989), ST allusions that were probably or possibly familiar to TT readers have been retained often and consistently, particularly in the three translations of the 1980s. Moreover, although there is very little difference between WB1944 and WB1986 in the treatment of culturally familiar ST allusions, there are a few cases in which culturally familiar ST allusions have been omitted in WB1944 but conveyed in an allusive way in WB1986, as in the following case.

Example 45: Tarbaby

Whose Body? features a minor character who *keeps on sayin' nuthin' – got the Tarbaby in his family tree* (WB 5). The allusion evokes a Brer Rabbit story by Joel Chandler Harris (1848–1908) (Clarke 2002, 588). Tarbaby is a tar figure fashioned by Brer Fox and Brer Bear to catch the clever Brer Rabbit. Planted on Rabbit's route, Tarbaby annoys Rabbit by not answering his greeting, by *sayin' nuthin'*. Rabbit finally becomes so mad that he kicks Tarbaby and gets stuck.

The story of Tarbaby is included in the Finnish collection of the Brer Rabbit stories, *Jänis Vemmelsäären seikkailuja*, which was translated by Anni Swan in 1911 and subsequently published eight times before the 1940s and 15 times before the 1980s. The character of Tarbaby, in Finnish, *Tervapöppö*, was quite possibly familiar to Finnish readers in both the 1940s and the 1980s.

The description has nevertheless been omitted in WB1944 (p. 70). The second translation renders the name as *Tervanukke*, 'Tar Doll' (WB1986, 88). This minimum change translation is probably still descriptive enough to allow for a connection to the story.

FRH1985 again seems to represent an anomaly among the 1980s' translations. In FRH1985, culturally familiar ST allusions have often been modified, and have lost their allusiveness as a result. However, unlike in the translations of the 1940s, the modifications in FRH1985 are consistent: they target familiar and stereotyped ST allusions. For example, allusions to Sherlock Holmes are mostly retained, but one stereotyped allusion, *reputation as a Sherlock* (FRH 7; Example 11 in Section 3.2.2 above), has been replaced by a more generic phrase *salapoliisin maine*, 'reputation as a private detective' (FRH1985, 88). This principle in FRH1985 is a major contrast to the translations of the 1940s, in which culturally familiar ST allusions have sometimes been modified even if they were not stereotyped. The fact that FRH1985 still has a lower proportion of allusive interpretations than WB1944 and NT1948 probably reflects the fact that the source texts of WB1944 and NT1948 have considerably higher proportions of familiar ST allusions than FRH.

It is difficult to say whether the other three translators of the 1980s would have modified culturally familiar but stereotyped ST allusions, as none of the other source texts has many comparable stereotyped allusions. However, at least the translator of NT1989 has on occasion modified stereotyped and probably/possibly familiar ST allusions, rendering, for example, *to act as our Mercury* as *toimia meidän sanansaattajanamme*, 'to act as our messenger' (NT 4.2; NT1989, 263). The modifications in FRH1985 may also be connected to the fact that the source text is so close to a traditional puzzle novel.

To summarise, the possibility for an allusive interpretation is not very frequent in any of the translations, and it is usually the result of a culturally familiar ST allusion translated with a retentive strategy. Although all the translations have very similar numbers of cases where an existing translation could have been used, on the whole the translators of the 1980s have dealt with culturally familiar ST allusions more consistently, either translating them with retentive strategies or, in the case of FRH1985, modifying them if they were stereotyped. The translations of the 1940s are a more varied group: in WB1944, familiar ST allusions have usually been retained, but in NT1948 and CW1948 they have been modified fairly often and inconsistently.

The idea that the translators of the 1980s may have dealt with ST allusions more systematically is worth keeping in mind as I move on to the next interpretive possibility. The following section shows whether similar indications of consistency are to be found in the possibilities for a pseudo-allusive interpretation, and in the treatment of potential pseudo-allusions.

7.3.2.2 Possibility for a pseudo-allusive interpretation: the consistent 1980s

All the translations mainly allow for a pseudo-allusive interpretation when a **culturally unfamiliar and stylistically marked ST allusion has been trans-**

lated with a retentive strategy that more or less retains the stylistic markers. The translated passage still stands out from its cotext in a way that suggests an allusion, but no referent is available to TT readers. ST passages that become pseudo-allusive in translation also have a more or less coherent cotextual meaning.

A typical example of a pseudo-allusive interpretive possibility thus involves retaining stylistic markers, such as translating *I could not love thee* as *Kas, en voisi sua rakastaa* (discussed as Example 17 in Section 4.1.2 above).

Another fairly frequent scenario resulting in a probable TT pseudo-allusion occurs when **an unfamiliar ST allusion is accompanied by an introductory phrase that is retained in translation**. This is illustrated by the following excerpt, also discussed above as Example 14 in Section 3.2.2.

Example 46: That well-thought-out little work of Mr Bentley's (revisited)

The murderer in *Whose Body?* explains how he made sure that his victim's body could be confused with that of another.

Remembering that well-thought-out little work of Mr Bentley's, I had examined Levy's mouth for false teeth, but he had none. (WB 13)

Muistellen herra Bentleyyn loppuun saakka harkittua pikku puuhaa olin tutkinut Levyyn suun tekohampaiden varalta, mutta hänellä ei ollut yhtään. (WB1986, 236)

Back translation:

Reminiscing about that little job of Mr Bentley's so thoroughly thought out, I had examined Levy's mouth in case of false teeth, but he had none.

The ST allusion evokes Edmund Clerihew Bentley's detective novel *Trent's Last Case* (1913), where the detective's suspicions are partly raised by the fact that a man is supposed to have gone out fully dressed but without his dentures (Clarke 2002, 74; Bentley 1913, Ch. 4). There are also macro-level parallels between *Trent's Last Case* and *Whose Body?*: both focus on solving the violent death of a businessman, and in both, the motive is jealousy. Wimsey may even have been partly modelled on Bentley's detective, Philip Trent, who also has a habit of chattering and alluding. Trent's allusions, however, appear mainly humorous and stereotyped, and thus less complex than Wimsey's.

The novel has been translated into Finnish as *Trentin viimeinen seikkailu* (1920) and as *Philip Trentin viimeinen*

juttu (1977), but Bentley's other novels are not available in Finnish. This indicates that even the author's name was not very likely to be familiar to TT readers, not to mention this more specific reference to the contents of the novel. (The name of the detective or the title of the novel could have been more recognisable, but even then TT readers might not have recalled the passage that the allusion evokes.)

On the other hand, as already observed in Section 3.2.2 above, the cotextual meaning of the ST passage is fairly coherent, even for readers unfamiliar with the referent text. The main meaning is carried by the paraphrase about false teeth, which makes sense in the cotext of *Whose Body?*. Retaining the proper name probably results in the pseudo-allusive interpretive possibility, which may not convey the macro-level parallels suggested by the ST allusion, but avoids the risk of a culture bump.

The quantitative analysis already showed that the pseudo-allusive interpretive possibility is more frequent in the 1980s' TTs with regard to in-text allusions. More specifically, if the treatment of epigraphs is discounted, the proportions of pseudo-allusive interpretive possibilities cluster around 40 to 45% in all four translations of the 1980s. The 1940s' target texts are more scattered: the possibilities for a pseudo-allusive interpretation account for 20 to 37% of the total per target text, or 24 to 37% if epigraphs are discounted.

The consistent proportions of the pseudo-allusive passages in the 1980s' TTs could of course be a statistical illusion. However, a more detailed investigation of how the translators have treated potential pseudo-allusions, i.e. unfamiliar but stylistically marked ST allusions, shows that this is not the case. **The translators of the 1980s have dealt with unfamiliar and stylistically marked ST allusions more consistently than their colleagues from the 1940s**, frequently translating them with strategies that produce TT passages likely to be interpreted pseudo-allusively. This is illustrated by Table 11 below, which first gives the figures for potential pseudo-allusions in each ST and then shows how many of the corresponding translated passages allow for a pseudo-allusive interpretation. (Epigraphs are excluded as they were apparently translated according to different principles, covered in Section 7.3.1.2 above.)

Table 11: Treatment of potential ST pseudo-allusions in the translations

	Unfamiliar ST allusions with stylistic markers (N)	Corresponding TT pseudo-allusions	
		N	%
WB1944	36	25	69
CW1948	41	18	44
NT1948	59	19	32
SP1984	52	38	73
FRH1985	39	28	72
WB1986	37	31	84
NT1989	58	42	72

In the translations of the 1980s, unfamiliar and stylistically marked ST allusions have usually become TT pseudo-allusions in over 70 percent of the cases; WB1986 has an even higher percentage. The translations of the 1940s are more divided. In WB1944, potential pseudo-allusions have been translated with retentive strategies almost as frequently as in the 1980s' TTs, but not as frequently as in WB1986, or even as frequently as in FRH1985. For example, the translator of WB1944 omitted the proper name from the above-discussed *well-thought-out little job of Mr Bentley's*, leaving only the reference to false teeth: *Olin tutkinut Levyn suun saadakseni selville, oliko hänellä tekohampaat, mutta hänellä ei ollut*, 'I had examined Levy's mouth to discover whether he had false teeth, but he did not' (WB1944, 191). The resulting TT passage in WB1944 probably allows for a non-allusive rather than a pseudo-allusive interpretation.

A similar example appears in the two translations of *The Nine Tailors*. The ST passage has two potential pseudo-allusions, both of which have a coherent cotextual meaning on the metaphorical level. The translator of NT1948 has still omitted one of them, indicated by the symbol Ø, while the translator of NT1989 has retained both.

Example 47: The Man Who Never Laughed Again & If the shout of them that triumph

Wimsey laments that a maid has accidentally dusted a bottle, wiping away any possible finger-prints.

[Wimsey:] “ - - William Morris once wrote a poem called *The Man Who Never Laughed Again*. *If the shout of them that triumph, the song of them that feast, should never again be heard upon my lips, you will know why. My friends will probably be devoutly thankful. - -*” (NT 2.9; *The Man Who Never Laughed Again* italicised in the original)

NT1948

[Wimsey:] - - Ø *Mutta jos niitten huutoa, jotka riemuitsevat, ja niitten laulua, jotka juhliivat, ei enää milloinkaan kuulla minun huuliltani, tiedätte te kaikin, mistä se johtuu. Ystäväni ovat siitä varmaan vilpittömästi kiitollisia. - -* (NT1948, 171)

Back translation:

[Wimsey:] - - Ø *But if the shout of those that rejoice, and the song of those that celebrate, is never again heard from my lips, each and every one of you will know the reason why. My friends will probably be sincerely grateful for that. - -*

NT1989

[Wimsey:] - - William Morris on kirjoittanut runon jonka nimi on *Mies joka ei koskaan enää nauranut. Ellei tuo voiton huuto, tuo laulu juhlan, konsa enää huulilleni kohoo, tiedät siihen syyn. Ystäväni tulevat luultavasti olemaan sydämestään kiitollisia. - -* (NT1989, 181)

Back translation:

[Wimsey:] - - William Morris has written a poem with the title *The man who never laughed again*. In case that shout of triumph, that song of celebration should never again rise to my lips, you will know why. My friends will probably be grateful from the bottom of their hearts. - -

William Morris' poem is reminiscent of “The Story of the Third Royal Mendicant” in *Thousand and One Nights*, a connection not mentioned by Clarke (2002, 379–380). In both the poem and the story, a man is expelled from an idyllic place because of his curiosity (Morris 1868–70, Lane 1909–1914; Lane's English translation was first published in 1840 and revised in 1859). *If the shout of them that triumph* echoes Hymn 228, “Jerusalem the Golden”, in *Hymns Ancient and Modern* (Clarke 2002, 310–311), which describes the joys of paradise.

Both allusions evoke the idea of losing the chance for paradise-like bliss and humorously emphasise Wimsey's joy at the discovery of the bottle that could be crucial evidence, as well as the depth of his despair when this evidence is rendered useless. Both ST allusions can convey these functions even without their referent texts and have a more or less coherent cotextual meaning. The translator of NT1948 has still omitted one of them, possi-

bly to shorten the literary digression or the target text in general. In addition, NT1948 does not convey the poetic cadence of *If the shout of them that triumph*. In contrast, the translator of NT1989 has transferred the meaning and stylistic markers of both ST allusions in a way that probably allows for a pseudo-allusive interpretation in the target text.

The quantitative analysis also drew attention to FRH1985, which has a high proportion of pseudo-allusive interpretive possibilities in spite of the frequently employed modifying strategies. A closer look at the translation shows that many of the modifications in FRH1985 have probably become pseudo-allusive, such as the translation of *St. Gengulphus* discussed as Example 42 in Section 7.3.1.2 above. Perhaps an even better example is the following TT passage that departs from the ST to a great extent but still allows for a pseudo-allusive interpretation.

Example 48: I gloat, as Stalky says

Wimsey has just discovered where the murderer hid his car.

“Here’s the place,” said Wimsey. “There’s been a car up here lately. - - [T]here’s no other possible hiding-place for a mile or so, I’m certain of that. Well, that’s uncommonly satisfactory. *I gloat, as Stalky says*. - -” (FRH 13)

“Täällä”, Wimsey sanoi. “Täällä on käynyt auto ihan lähiaikoina. - - [E]ikä lähimain ole parin kilometrin etäisyydellä toista piilopaikkaa, siitä olen varma. Hmm, harvinaisen tyydyttävää. *Haa, mi nautinto tää tieto*. - -” (FRH1985, 146–147).

Back translation:

“Here,” said Wimsey. “There’s been a car here quite recently. - - [A]nd there’s no other hiding-place close by at a distance of a couple of kilometres, of that I’m certain. Hmm, singularly satisfactory. *Ha, what pleasure in this knowledge*. - -”

The ST allusion evokes Rudyard Kipling’s *Stalky & Co.* (Clarke 2002, 306). Stalky and Co. are schoolboys, and ‘gloating’ means that they “[spin] wildly on their heels, jodeling after the accepted manner of a ‘gloat’, which is not unremotely allied to the primitive man’s song of triumph - -” (Kipling 1899, Ch. 1). Wimsey’s subdued tones thus disguise a much more enthusiastic reaction.

Kipling’s novel has not been translated into Finnish. The translator has omitted the reference to Stalky and modified *I gloat* a great deal. On the other hand, the resulting TT passage is still stylistically marked and pseudo-allusive. The translation also conveys Wimsey’s elation, although perhaps in a melodramatic rather than boyish manner.

To summarise, the possibility for a pseudo-allusive interpretation is mostly the result of an unfamiliar and stylistically marked ST allusion translated with a retentive strategy; it is mainly in FRH1985 that ST allusions have been modified in a way still allowing for a pseudo-allusive interpretation in the translation. The translations of the 1980s have higher proportions of the pseudo-allusive interpretive possibility than the 1940s' target texts; the translators of the 1980s have also treated potential pseudo-allusions more consistently. On the whole, the 1980s' translations can be described as more 'pseudo-allusive' than the ones of the 1940s. What remains to be seen is whether the translations of the 1940s are more 'non-allusive' than those of the 1980s.

7.3.2.3 Possibility for a non-allusive interpretation: result of modification

The quantitative overview suggested that the non-allusive interpretive possibility would be closely connected to the use of modifying strategies. A more specific consideration of the probably non-allusive TT passages and the corresponding ST allusions indicates that this is indeed the case. **ST allusions have mostly become non-allusive in translation when they were unfamiliar to TT readers to begin with, and have been translated with modifying strategies.** In such cases, the modifications usually reduce the stylistic markers or make the cotextual meaning more coherent so that the resulting TT passages fit seamlessly into their cotext.

In spite of this general tendency, the non-allusive interpretive possibility takes different forms in the translations of the 1940s and the 1980s. In the 1940s' target texts, passages likely to be interpreted non-allusively are often the result of an omission or a replacement and offer TT readers few clues that contribute to the interpretation. In contrast, probably non-allusive passages in the 1980s' translations still offer readers something to work with. A good example of this is *neat but not gaudy*, discussed as Example 39 in Section 7.3.1.1 above. In WB1944, the ST passage is omitted, but in WB1986, it is rendered as 'neat but not gloomy', which does change the ST meaning but in a logical manner. The replacement in WB1986 still contains clues that contribute to interpretation; furthermore, the replacement must have required more effort from the translator than a simple omission. In other words, **the translators of the 1940s tended to opt for solutions that reduce both the translator's and TT readers' effort at the cost of interpretive effects**, which is also illustrated by the following two examples from two unrelated translations, CW1948 and SP1984.

Example 49: Biggy and Wiggy were two pretty men

Appearing as a witness in court, Wimsey produces a letter written by the alleged murder victim that is in effect a suicide note. The prosecutor is understandably not pleased when his case is crushed and questions Wim-

sey's expertise in identifying handwriting. Wimsey responds irreverently.

"Is this person put forward as an expert witness?" inquired Sir Wigmore [the prosecutor] witheringly.

"Right ho!" said Lord Peter.

"Only, you see, it has been rather sprung on Biggy [Sir Impey Biggs, counsel for the defence] as you might say.

"Biggy and Wiggy

Were two pretty men,

They went into court

When the clock - "

(CW 17)

- Esiintyykö tämä henkilö asiantuntijatodistajana? kysyi Sir Wigmore murhaavasti.

- *Kas vain Wiggyä, sanoi Lordi [sic] Peter.* (CW1948, 203)

Back translation:

- Does this person appear as an expert witness? asked Sir Wigmore in a scathing tone.

- *Well, look at Wiggy,* said Lord Peter.

In the source text, Wimsey modifies a Mother Goose nursery rhyme: "Richard and Robin were two pretty men, / They laid abed till the clock struck ten - -" (Clarke 2002, 510). The humorous rhyme suggests that the two attorneys are like children playing games; perhaps even the entire justice system is a game with no higher principles or purpose.

The Mother Goose rhymes only became part of Finnish children's literature in the 1950s, when a selection of them was translated by Kirsi Kunnas and published as *Hanhiemon iloinen lipas* in 1954 (Lappalainen 1979, 35, 161). The ST allusion was probably unfamiliar to TT readers in the 1940s and possibly even to the translator, but its cotextual meaning still suggests irony due to its rhythm and wording (notably *pretty men*). Nevertheless, the translator has abridged the ST passage considerably, although the TT passage does convey some of Wimsey's irrespectfulness by means of a non-allusive remark (possibly a modification of "Right ho!").

Formulating the TT passage probably required less effort of the translator than translating the rhyme, and processing the translated passage is certainly easier than working out the significance of the ST allusion or of a pseudo-allusive TL rhyme. On the other hand, the TT passage is also less emphatic than the original, and the humour of the ST allusion is lost.

The following excerpt from SP1984 contains a similar ST allusion that was probably unfamiliar to TT readers and perhaps even less coherent in its cotext than the nursery rhyme discussed above. However, the translator has not simply omitted the allusion but replaced it in a way that contributes to interpretation.

Example 50: Skip like a ram

Trying to prove Harriet Vane's innocence, Wimsey suspects that the alleged murder victim may have taken arsenic himself and left the packet somewhere. Parker, who originally investigated the case, has reluctantly agreed to have his men look for the packet of poison, and he believes they may be on the verge of a discovery.

[Parker:] "-- [W]e're on the track of a packet of white powder. -- Can you run down first thing tomorrow? We may have it for you."

[Wimsey:] "I will *skip like a ram and hop like a high hill*. We'll beat you yet, Mr Bleeding Chief Inspector Parker." (SP 8)

[Parker:] "-- [M]e olemme jäljittämässä valkoista jauhetta sisältävää pakettia. -- Voitko sinä tulla tänne heti aamusella? Meillä on sinulle ehkä jotain."

[Wimsey:] "Minä *säntään sinne kuin kiimainen sonni*. Me vielä päihitämme sinut, senkin kirottu ylikomisario Parker." (SP1984, 109)

Back translation:

[Parker:] "-- [W]e are tracking down a packet containing white powder. -- Can you come here first thing in the morning? We may have something for you."

[Wimsey:] "I will *rush there like a rutting bull*. We'll beat you yet, you damned Chief Inspector Parker."

The ST allusion echoes a psalm that describes the joy of the Israelites leaving Egypt: "The mountains skipped like rams, and the little hills like lambs" (Psalm 114:4; Clarke 2002, 554). It is unlikely that TT readers would recall a reference to an individual, little known Biblical passage (*Vuoret hyppivät niinkuin oinaat, kukkulat niinkuin lammasten karitsat*, 'Mountains leapt like rams, hills like lambs of sheep'; Psalmi 114:4). At any rate, the translator has not made use of the existing translation but has opted for a replacement.

The resulting TT passage suggests a different interpretation of Wimsey's state of mind than the ST allusion. Instead of being elated and eager, Wimsey is impatient to the point of coarseness. The reference to rutting may even make TT readers see Wimsey's feelings for Vane in a new light. On the other hand, coming up with such a creative replacement probably took some time and effort, and the resulting TT passage offers readers considerably more interpretive clues than the preceding example from CW1948.

Thus, as a rule, in the translations of the 1980s, even passages allowing for a non-allusive interpretation contain textual clues for constructing a coherent and relevant interpretation; formulating such non-allusive passages must have required some effort on the part of the translator. In contrast, the non-allusive interpretive possibilities in the 1940s' translations usually result from solutions that save both the translators' and TT readers' effort, either omitting the ST allusion or greatly simplifying it.

In some cases, the possibility for a non-allusive interpretation occurs when a **culturally unfamiliar and unmarked ST allusion with a coherent meaning is translated with a retentive strategy**. In other words, the unfamiliar ST allusion blends into its cotext to such an extent that it may well have gone unnoticed by the translator. There are usually only a handful of such cases in each translation (N = 5 to 7), but SP1984 has as many as 12, including *one step into the path of the wrong-doing*, covered as Example 38 in Section 7.3.1.1 above. This probably explains why SP1984 has a surprisingly high proportion of non-allusive interpretive possibilities (26.85%) in relation to the proportion of modifying strategies (20%). Unlike in the other target texts, almost half of the non-allusive passages in SP1984 result from unfamiliar and unmarked ST allusions having been retained in translation. In other words, the relatively high proportion of the non-allusive interpretive possibility in SP1984 can be traced back to an unusually high number of unfamiliar and unmarked allusions in the source text.

On the whole, as was the case with translation strategies, the interpretive possibilities manifest both tendencies apparent in all the translations and differences among the target texts. The correlations among interpretive possibilities, the cultural and textual properties of ST allusions, and translation strategies are fairly similar in all the translations studied. The possibility for an allusive interpretation usually occurs when a culturally familiar ST allusion is translated with a retentive strategy, and it is not very frequent in any of the translations. Culturally unfamiliar and stylistically marked ST allusions translated with a retentive strategy often become pseudo-allusions in the target texts, and the non-allusive interpretive possibility mostly coincides with modifying strategies applied to unfamiliar ST allusions.

The results also draw attention to differences among the translations. Although the translators of both the 1940s and the 1980s 'missed' approximately the same number of existing translations, there are indications that the 1980s' translators treated culturally familiar ST allusions more consistently, mostly retaining them in a way that allowed for an allusive interpretation in the translation. Particularly in two translations of the 1940s, familiar ST allusions could be modified without any apparent principle. Similarly, potential pseudo-allusions (unfamiliar and stylistically marked ST allusions) were treated more consistently by the 1980s' translators. The possibilities for a pseudo-allusive interpretation were also more frequent in the 1980s' target texts. The translators of the 1940s resorted more often to modifying strategies that produced non-allusive interpretive possibilities;

what is more, the non-allusive passages in the 1940s' translations often offer the reader fewer clues for constructing an interpretation than the non-allusive passages in the 1980s' target texts. The translators of the 1940s also made more frequent use of strategies saving the translator's effort than their colleagues from the 1980s. The following section describes what kind of interpretive experience the translators' solutions were likely to offer to TT readers.

7.3.3 Evaluation of the interpretive possibilities of translated allusions

Thus far, the analysis of interpretive possibilities has made it evident that TT readers rarely had the possibility to interpret translated allusions allusively, in relation to a referent. As a result, TT readers' experience of the translated texts was greatly shaped by the pseudo-allusive and non-allusive interpretive possibilities. I next consider how this affected TT readers' interpretive effort and major functions of the ST allusions.

7.3.3.1 TT readers' effort: culture bumps and coherence of cotextual meaning

As explained in Chapter 4 above, interpretive effort is likely to remain modest or reasonable as long as the reader is dealing with the possibility for an allusive interpretation (fairly high effort but extensive effects as well), or for a non-allusive interpretation (reduced effort and few effects). A risk of a culture bump often requires much processing effort without even yielding a coherent interpretation, and cases where a pseudo-allusive passage does not have a quite coherent cotextual meaning may also be problematic. In assessing TT readers' effort, I therefore focus on culture bumps and somewhat incoherent pseudo-allusions.

Another argument for expanding the analysis beyond actual culture bumps is the fact that they are rare in all the translations studied. There are only one to eight passages in each TT where there was an evident risk of a culture bump due to a very puzzling cotextual meaning. This result is hardly surprising, considering that fluent target language was a criterion of a good translation in both the 1940s and the 1980s. On the other hand, the translations of the 1940s were found to manifest more extensive modifications than those of the 1980s. Non-allusive interpretive possibilities were also more frequent in the 1940s' TTs. This suggests that the translations of the 1940s may also have required less interpretive effort.

In order to obtain a more comprehensive view of TT readers' effort and of the way it was influenced by the translators' decisions, I analysed risks of culture bumps and potentially puzzling pseudo-allusive TT passages. The latter were typically cases where the cotextual meaning was not coherent literally or metaphorically, but the TT passage could still be explained as either an unfamiliar intertextual reference or deliberate nonsense. Such pseudo-allusive passages were easier for readers to 'pass by' than actual culture bumps.

The results of the analysis are summarised in Table 12 below. The first column gives the number of probable culture bumps in each TT, and the second column lists other potentially puzzling passages (which are still comprehensible on some level). The last column on the right indicates the number of puzzling passages that can be attributed to the translators' actions rather than to the characteristics of the source text.

Table 12: Potentially puzzling passages in the translations and their provenance

	Evident risk of a culture bump	Potentially puzzling pseudo-allusions	Puzzling TT passages total (N)	Of which translation-based
WB1944	7	13	20	10
CW1948	5	12	17	9
NT1948	3	3	6	3
SP1984	3	21	24	3
FRH1985	1	6	7	0
WB1986	3	11	14	1
NT1989	8	16	24	5

The table shows that most of the puzzling TT passages are still understandable in the sense that they can be interpreted as literary references or intentional nonsense. For example, Wimsey and Bunter's exchange about the cipher that echoes Sheridan Le Fanu's style (Example 41 discussed above in Section 7.3.1.2) may well puzzle readers unfamiliar with Le Fanu's works, but the cotext still contains clues indicating that the passage in NT1989 is unlikely to be completely incoherent. Similarly, if readers expect a character (like Wimsey) to spout nonsense occasionally, even an apparently confusing stream of allusions need not result in persistent puzzlement (see *Good night, sweet Prince*, discussed as Example 23 in Section 4.1.3 above).

Interestingly enough, in spite of the frequent modifications, the 1940s' TTs do not have a markedly lower number of either culture bumps or otherwise puzzling passages. As a matter of fact, the highest numbers of actual culture bumps occur in two translations of the 1940s (WB1944 and CW1948) and in NT1989. The least puzzling translations, in terms of both culture bumps and other unclear passages, are NT1948 and FRH1985.

In WB1944 and CW1948, around half of the puzzling passages can be attributed to the translator's decisions rather than to a cotextually incoherent ST allusion. In contrast, in all four translations of the 1980s, puzzling passages are usually connected to the translator's fairly literal rendering of the source text. This is demonstrated by the following passage, where both the 1940s' and the 1980s'

translation entail a risk of a culture bump. In the translation from the 1940s, the risk ensues from the modifications undertaken by the translator, whereas the possible culture bump in the 1980s' translation can be traced back to the retained characteristics of the puzzling ST passage.

Example 51: Raffles and Sherlock Holmes

Wimsey has discovered the identity of the murderer and set the machinery of law in motion. Now his background interferes, and he begins to wonder if he should follow the rules of gentlemanly fair play and confront the murderer to allow him the chance to explain himself.

Lord Peter was hampered in his career as a private detective by a public-school education. Despite Parker's admonitions, he was not always able to discount it. His mind had been warped in its young growth by "*Raffles*" and "*Sherlock Holmes*," or the sentiments for which they stand. He belonged to a family which had never shot a fox. (WB 11)

WB1944

Hän oli yksityisetsivän urallaan saanut vain alkeiskoulutuksen. Vastoin Parkerin huomautuksia hän ei aina kyennyt asennoitumaan vastaavasti. Hänen sieluaan oli nuorena ravittu *Rafflesin* ja *Sherlock Holmesin* johtopäätöksillä. Ø (WB1944, 165)

Back translation:

He had received only an elementary education for his career as a private detective. Contrary to Parker's remarks, he was not always able to adopt a corresponding attitude. When young, his soul had been nourished with *the conclusions of Raffles and Sherlock Holmes*. Ø

WB1986

Lordi Peter oli joutunut yksityisetsiväksi sisäoppilaitospohjalta. Parkerin neuvoista huolimatta hän ei aina kyennyt karistamaan sitä mielestään. *Raffles ja Sherlock Holmes ja niiden edustamat arvot* olivat vikuuttaneet hänen nuorta sieluaan pysyvästi. Hän kuului perheeseen jossa kukaan ei ollut koskaan ampunut yhtäkään kettua. (WB1986, 204–205)

Back translation:

Lord Peter had become a private detective on the basis of a boarding-school background. Despite Parker's advice, he was not always able to shed it from his mind. *Raffles and Sherlock Holmes and the values they represented* had left an indelible flaw in his young soul. He belonged to a family in which nobody had ever shot a single fox.

Sherlock Holmes is a gentleman detective; Raffles is a gentleman thief, created by Ernst William Hornung (1866–1921). Both characters have similar conceptions of honour. Their occupations are a game played according

to the rules of fair play, and crimes are judged according to the code of gentlemanly conduct, which does not always coincide with the rules of law (see, for example, Smith 1988 and the ending of “The Adventure of the Blue Carbuncle” in Conan Doyle 1988, 213). In Wimsey’s case, the influence of such notions is reinforced by his aristocratic background, reflected in the culture-specific references *public-school education* and *a family that had never shot a fox* (not counted as allusions). In Wimsey’s times, public schools laid much emphasis on the principle of fair play, and aristocrats hunted foxes with hounds; *shooting* foxes would have been un-sportsman-like (Clarke 2002, 416).

These notions are expressed only vaguely and implicitly in the source text, which makes the cotextual meaning of the ST allusions rather incoherent. The cultural familiarity of the allusions to TT readers is also doubtful. The name of Sherlock Holmes was likely to be familiar in both the 1940s and the 1980s, but in this cotext the reference still appears cryptic. The allusion to Raffles was even less likely to be recognised by TT readers in the 1940s and 1980s. Only one collection of Raffles stories by Hornung has been translated into Finnish (*Varastaitelija*, ‘Thief artist’, translated by M. Hämeen-Anttila, published in 1910 and reprinted in 1939). Raffles’ adventures have also been chronicled by other authors (Smith 1988, 905), but apparently these later works have not been published in Finnish, at least in book form. Reference works also indicate that Raffles is a little-known character in Finland (Kukkola 1986, 84; 1995, 16). On the whole, the ST allusions are potential culture bumps that are likely to confuse TT readers if retained in translation.

The translator of WB1944 may have tried to make the passage less incoherent by omitting the reference to fox-hunting and by replacing *sentiments* with ‘conclusions’. (Insufficient SL skills hardly explain this replacement, since the translator could probably have connected *sentiment* to, for example, the Swedish *sentiment*, ‘emotion, feeling’.) However, the resulting TT passage is still puzzling, as ‘elementary’ education, Parker’s comments and ‘conclusions’ by Raffles and Holmes have very little in common.

WB1986 fares somewhat better. The reference to 'boarding-school background' can perhaps be connected to Parker's earlier explicit criticism of Wimsey's Etonian principles (WB 7; WB1986, 154–155). This should provide some relevant clues, although the reference to fox-hunting is probably still puzzling.

The example demonstrates well how, in the 1940s' target text, the translated passage is puzzling because of (or in spite of) the translator's modifications. This scenario – that the translator's actions fail to make the TT passage less puzzling than the original – is particularly evident in WB1944 and CW1948. Sometimes, as in the Raffles and Holmes example discussed above, the translators of WB1944 and CW1948 even seem to have tried to clarify the meaning of the passage, but the result is hardly helpful to TT readers. Similar examples are not very frequent in NT1948, but, considering the high number of omissions, this may simply mean that the translator of NT1948 omitted potentially puzzling ST passages more often than the other two translators of the 1940s.

In contrast, in WB1989 and in the other translations of the 1980s, it is usually the retention of the ST characteristics rather than their modification that has resulted in a puzzling TT passage. Furthermore, as shown in Table 12 above, most of the puzzling passages can still be interpreted on some level as unfamiliar intertextual references or deliberate nonsense (although this does not apply to the Holmes and Raffles example above). For example, when Wimsey sings "*et iterum venturus est*" from Bach's *Mass in B minor* in his bath (discussed as Example 27 in Section 4.2.2.2 above), the Latin phrase may puzzle TT readers to some extent, but they can still interpret it as an unfamiliar reference to the text of the mass.

Among the translations of the 1980s, NT1989 stands out because it has the highest number of puzzling TT passages that apparently emerged during the translation process (although the number is still low in comparison to WB1944 and CW1948). For example, *we have been jerked rudely out of 'the noiseless tenor of our way'* is rendered by means of a minimum change translation, *meidät on tylysti syrjäänsysätty 'tiemme rikkumattomasta tenorista'*, 'we have been rudely shoved aside out of "the unbroken tenor of our way"' (NT 2.2; NT1989, 64). The TT passage is problematic since the Finnish word *tenori* is only used in the sense of a tenor voice or a tenor singer. Such examples, like the frequent omissions, are probably connected to the translator's novice status and the publisher's scant resources.

FRH1985 also stands out, but for a different reason: it is the translation with the lowest number of translator-induced puzzling passages. Apart from NT1948, FRH1985 also has the lowest number of potentially puzzling TT passages altogether, and it only manifests one evident risk of a culture bump. Moreover, the relation between readers' effort and interpretive effects is more balanced in FRH1985.

In NT1948, the frequent omissions do mean that readers' interpretive effort is considerably reduced, but at the expense of interpretive effects. In contrast, the modifying strategies in FRH1985 are often replacements that save readers' effort but also include stylistic markers and other clues that contribute to the reading experience. A similar tendency was also observed in the other translations of the 1980s in connection with the possibility for a non-allusive interpretation discussed above. The non-allusive passages in the translations of the 1980s were likely to offer TT readers more interpretive clues than the 1940s' target texts.

To summarise, probable culture bumps are rare in all the translations. It could also be argued that, in quantitative terms, the 1940s' TTs are less effortful to read: after all, omitted passages require no interpretive effort at all. However, in qualitative terms, the translations of the 1940s cannot be said to require substantially less interpretive effort than the 1980s' TTs. There are still quite a few potentially puzzling passages in WB1944 and CW1948. Moreover, these are often linked to the changes made by the translator. It would seem that the translators of the 1940s noticed puzzling ST passages and tried to do something about them but, apart from the translator of NT1948 who often opted for omission, the solutions were not necessarily successful.

In contrast, puzzling passages in the 1980s' TTs mainly derive from retained characteristics of the source text, and can still be interpreted as unfamiliar references or nonsense. Apart from NT1989, the translations of the 1980s also have fewer actual risks of culture bumps than the translations of the 1940s. Particularly FRH1985 features practically no evident culture bumps. Ultimately, it seems that the translators of the 1980s were more successful in avoiding culture bumps and maintaining a balanced relation between TT readers' effort and interpretive effects. It remains to be seen whether the 1980s' translators also conveyed the functions of the ST allusions more faithfully.

7.3.3.2 Functional shifts

The distribution of interpretive possibilities showed that roughly 60 to 80 percent of the allusions in each ST were likely to become pseudo-allusive or non-allusive for TT readers. This means TT readers' experience of allusions was probably somewhat different from that of ST readers, although quite a few ST allusions may have been difficult to recognise for Sayers' original readers, too.

This section deals with two kinds of functional shifts on the basis of the checklist of functions formulated in Section 4.2.2.1 above: shifts that concern the extratextual level (the author-reader relationship and intertextual relations) and shifts connected to the intratextual functions of macro-level allusions, which affect the interpretation of the entire alluding text. An analysis of these shifts should provide a reliable estimate of major changes that the ST allusions may have undergone in translation.

Considering the fairly low proportions of the allusive interpretive possibility in the translations studied, shifts on the extratextual level are more or less inevitable. As the number of recognisable allusions is reduced, the author–reader relationship is likely to appear more distant, and the intertextual connections will seem more superficial. On the other hand, both extratextual and intratextual shifts could be less drastic in the translations of the 1980s because of the higher proportions of the pseudo-allusive interpretive possibility. Pseudo-allusions can still suggest a literary or intertextual flavour, and sometimes even convey some of the intratextual functions of the allusive interpretation proper.

Extratextual level

As expected, **intertextual relations** become more superficial in all the translations studied. Each target text has an approximately equally high or higher proportion of pseudo-allusive interpretive possibilities than of allusive ones. On the other hand, all four translations of the 1980s still have a markedly intertextual flavour due to the consistent treatment of potential ST pseudo-allusions, and the ensuing high proportions of probably pseudo-allusive TT passages. On the whole, the 1980s' translations convey an impression of literariness better than the translations of the 1940s. Particularly in NT1948 and CW1948, even this general sense of intertextuality is severely reduced, as half of the ST allusions are likely to be interpreted non-allusively in both target texts.

Allusions to Sherlock Holmes have mostly been retained in all the translations, perhaps because, apart from some very specific references, they were probably culturally familiar to Finnish readers in both periods. Finnish readers thus still had the chance to make comparisons between Holmes and Wimsey.

The low proportions of the allusive interpretive possibility probably affected the **author–reader relationship** as well. As observed in Section 7.1.3, Sayers' allusions possibly alienated even some ST readers; however, considering that TT readers could identify and interpret even fewer translated allusions, the author probably became an even more distant figure. Particularly pseudo-allusive passages, which appear allusive but have no recognisable referent, perhaps made the author seem superficial or snobbish to TT readers.

TT readers were probably also unable to identify or interpret allusions hinting at the solution of the crime, such as Example 44, *Death in the Pot*, discussed in Section 7.3.2.1 above. This has some bearing on the author–reader relationship. If TT readers could have caught such hints, they would have felt flattered, and perhaps would have experienced a sense of kinship with the author. On the other hand, such hints rely on very intricate knowledge about the referent and must have been beyond the grasp of many ST readers as well. Moreover, there are only one or two such allusive hints in each novel (WB has none), and they are usually neither stylistically marked nor puzzling. All in all, TT readers' in-

terpretive experience was probably not dramatically affected even though they most likely missed such hints.

Intratextual level

I now move on to the shifts that the intratextual functions of macro-level ST allusions have undergone in translation. To draw attention to those functions that changed the most extensively, I discuss the functions in a different order than the corresponding ST functions in Section 7.1.3: the humorous and interpersonal functions, with the fewest changes, are considered first, and the characterising and thematic functions with their more extensive shifts are covered last.

1) Humour

As noted in Section 7.1.3 above, the ST allusions in Sayers' novels are often humorous. However, humour is rarely the major function of a macro-level allusion, so a detailed study of the shifts in humorous allusions is not relevant in the present study.

In addition, all the translations studied still contain many possibilities for an allusive or a pseudo-allusive interpretation that sound humorous even if the reader is unfamiliar with the referent. Good examples of humorous pseudo-allusions include the recently discussed translation of *If the shout of them that triumph* (Example 47 in Section 7.3.2.2 above), as well as the translation of *I could not love thee* (Example 17 in Section 4.1.2). In both cases, there is a shift: unlike in the source text, the humour no longer arises out of the contrast of an elevated referent text being applied to a prosaic situation, but out of the contrast between the poetic style of the translated pseudo-allusion and the cotext. However, the overall impression remains very similar.

On the macro-level, all the translations thus still convey a sense of (pseudo-)allusive humour, which also counteracts the distancing effect of pseudo-allusions to some extent.

2) Relationships between characters

As a rule, allusions describing relationships between characters manifest relatively few functional shifts. This is probably connected to the fact that such allusions in the material usually draw attention to differences in knowledge or establish in-groups, and these distinctions can often be deduced even on the basis of the pseudo-allusive interpretive possibility.

The interpersonal function has, however, undergone considerable shifts in CW1948 and NT1948. In *Clouds of Witness*, allusions reveal that Wimsey and Parker's friendship is not that of two equals. With his middle-class background, Parker does allude occasionally, but Wimsey often specifies Parker's allusions in

a way that illustrates Wimsey's wider learning and establishes his superiority. This inequality or rivalry becomes less apparent in CW1948 as the translator omits Wimsey and Parker's discussions about two poems, *Then downwards from the steep hill's edge* and *The Lay of the Last Minstrel* (CW 2, CW1948, 43; CW 3, CW1948, 51).

In NT1948, shifts affect particularly the relationship between Wimsey and his manservant Bunter. Being the perfect, detached valet, Bunter hardly ever alludes, and may even tag his allusions with a phrase such as *supposing such to be suitable to my situation*, as if indirectly apologising for alluding (NT 2.9). However, when prompted to discuss allusions by Wimsey, he shows more analytical ability than Parker. This aspect of Bunter and Wimsey's relationship is no longer apparent in NT1948, where their discussion about *Wylder's Hand* has been drastically abridged (see Example 41 in Section 7.3.1.2 above), and another allusion employed by Bunter simply becomes puzzling (*perfumes of Arabia*; NT 2.9; NT1948, 170).

In contrast, interpersonal relationships are characterised by means of pseudo-allusive passages in WB1944 and in all four target texts of the 1980s in a fairly similar manner as in the source texts. In the second translation of *The Nine Tailors*, the nature of Wimsey and Bunter's relationship is expressed by means of pseudo-allusive passages. In both WB1944 and WB1986, pseudo-allusions probably enabled TT readers to grasp how Wimsey employs snobbish or nonsensical allusions to confuse his interlocutors. Examples include a stream of allusions starting from Aristotle's golden mean and ending with *You are my garden of beautiful roses* that Wimsey puts together to antagonise a police officer who refuses to let him inspect a crime scene (WB 3; WB1944, 38; WB1986, 47).

In *Strong Poison*, allusions are particularly significant for the emerging relationship between Wimsey and Harriet Vane. Vane alludes only a few times, but in a way similar to Wimsey's, which places them on an equal footing and creates a rapport between them (SP 4; SP1984, 52–55; cf. Example 1, *Kai Lung*, discussed in Chapter 1). This essential quality of Wimsey and Vane's discussions can be gleaned even from the pseudo-allusive passages in the translation.

In *The Five Red Herrings*, some of the murder suspects resort to literary allusions to gain an upper hand when interviewed by the rural police. One tries to evade a constable's questions by wondering if he is *suspected of having bashed the good gentleman and tumbled him into the stream like the outlandish knight in the ballad* (FRH 7; FRH1985, 78). Another suspect haughtily advises the police to read the detective novel *Sir John Magill's Last Journey*, because *[t]he police in that book called in Scotland Yard to solve their problems for them* (FRH 21; FRH1985, 237). (The suspect is apparently unaware that the murder being investigated does have parallels with Magill's novel.) These allusions were often retained in translation by means of minimum change, and TT readers could probably grasp the interpersonal significance of the corresponding TT passages even though they were likely to perceive them as pseudo-allusions.

All in all, allusions describing relationships between characters can often fulfil this function even when their referents are not available to a readership. Admittedly, such pseudo-allusions may have an adverse affect on how TT readers perceive the alluding characters, i.e. the characterising function. When one character employs an allusion to deliberately confuse another character, TT readers unable to identify the translated allusion may sympathise with the underdog and find the knowledgeable alluder arrogant or rude. Similarly, when two characters exchange allusions that TT readers do not recognise, readers may feel excluded. However, avoiding such possible negative effects would probably have necessitated extensive modifications, which would most likely have been impractical due to the time and effort required, and perhaps would even have been in contradiction with contemporary notions of faithfulness. Realistically speaking, most of the translations studied fulfil the function of describing relationships between characters in a way that was in accordance with contemporary notions about translation quality.

3) Characterisation

As pointed out in Section 7.1.3 above, the way Wimsey alludes is a major aspect of characterisation in all the source texts studied. His penchant for literary references and allusive nonsense comes across in most of the translations by means of passages that TT readers were likely to interpret allusively or pseudo-allusively. This does result in some shifts: TT readers encountering pseudo-allusions instead of allusions may have been more likely than ST readers to perceive Wimsey as a superficial, quasi-literary character. Pseudo-allusions may also have made TT readers less disposed to pay attention to those translated allusions whose referents would have been available to them. The serious undertones of apparently humorous allusions are also lost.

However, on the whole the characterisation of Wimsey-the-alluder undergoes major changes only in NT1948 and CW1948. In these two translations, approximately half of the ST allusions in Wimsey's discourse are omitted or otherwise modified in a way that probably makes the corresponding TT passages non-allusive.

Allusions describing Wimsey's problems with his aristocratic background mainly come across in both translations of *Whose Body?* by means of the pseudo-allusive interpretive possibility. Wimsey's comment that his detection makes him *a beastly blot on the 'scutcheon* (WB 9), is rendered as *tahra aateliskilvessä*, 'a blot on the coat of arms' (WB1944, 145) or as *tahra suvun aateliskilvessä*, 'a blot on the family's coat of arms' (WB1986, 181). Similarly, Wimsey's desire to be taken more seriously as a character is conveyed even by means of translated pseudo-allusions, as he wishes to be released of the role of Jack Point in *The Yeomen*, a jester entertaining others while his heart is breaking (SP 5, SP1984, 66).

In general, characterisation manifests more shifts in the translations of the 1940s. Let us first consider the case of Wimsey's mother, the Dowager Duchess, who

appears in WB, CW and SP. In WB1944 and CW1948, the Dowager's rambling allusions lose their deeper insightfulness, and she largely seems confused. In WB1986 and SP1984, her intelligence comes across to a greater extent. For example, in the translated version of *a saint abroad and a devil at home* she makes a comment that is both witty and allusive (Example 43 in Section 7.3.2.1 above).

Important minor characters also lose some of their complexity in the translations of the 1940s. The murderer in *Whose Body?*, Sir Julian Freke, is an intelligent and well-read man who alludes to a variety of texts, coolly weaving allusions even into his confession (WB 13). In WB1944, most of Freke's allusions have become non-allusive, such as *that well-thought-out little work of Mr Bentley's* (Example 46 in Section 7.3.2.2 above). In contrast, in WB1986, Freke's allusions still largely allow for pseudo-allusive interpretations that are more suggestive of education and a chilling sense of humour.

The characters of Wimsey's sister Mary and her fiancé Cathcart, discussed in Section 7.1.3, also become less rounded in CW1948. The allusions describing Mary's irresponsibility and Cathcart's obsession with his mistress largely become pseudo-allusive or non-allusive, with the result that their implications no longer become clear. The title of Chapter 6, *Mary Quite Contrary* has been translated as *Aivan päinvastoin*, 'Quite to the contrary' (CW 6; CW1948, 93). The TT passage no longer suggests Mary's wilfulness as the ST allusion to the nursery rhyme did. Similarly, omitting *the young Lochinvar touch* loses a central comment on Mary's penchant for romantic fancies (CW 9; CW1948, 128). The parallels between Cathcart and *Manon Lescaut's* unfortunate Chevalier Les Grieux also become less evident. Proper-name allusions to the novel have mainly been retained (CW 2, 17; CW1948, 40, 201), and they may have been recognised by some TT readers, but a quotation-like allusion explaining how the Chevalier, like Cathcart, was destroyed by his love for a femme fatale, has been omitted (CW 18; CW1948, 205).

ST allusions contributing to the atmosphere of entire novels also manifest more shifts in the translations of the 1940s. The allusions in *The Nine Tailors*, as pointed out in Section 7.1.3, evoke an atmosphere that is a mixture of Christian devoutness and Gothic menace. In NT1948, several of the Gothic allusions have been omitted, such as the reference to *Wylde's Hand* discussed as Example 41 in Section 7.3.1.2, as well as a reference to Edgar Allan Poe's *Hear the tolling of the bells* (NT 2.3; NT1948, 88) and to *a bell that called after a murderer* (NT 3.5; NT1948, 227). The omissions make the translation seem less Gothic and more Christian than the source text, although some Gothic overtones remain elsewhere in the TT. In NT1989, the Christian and Gothic aspects are better balanced, as pseudo-allusive interpretive possibilities hint at the Gothic atmosphere (NT1989, 159–160, 248).

FRH1985 is another example of how pseudo-allusive passages can contribute to the atmosphere. The milieu of the source text has touches of a fairy-tale, evoked by allusions to legends and children's literature (*Avalon, Elf Land, Kilkenny cats,*

Cheshire cats), as well as a more sinister aspect suggested by allusions to *Macbeth* (FRH 22). In the translation, both aspects are still present as pseudo-allusive passages. TT readers probably found the TT pseudo-allusions based on the *Macbeth* allusions melodramatic rather than tragic, but that also seems to be the function of the original allusions. The atmosphere of FRH1985 thus remains fairly similar to that of the source text.

On the whole, although characterisation undergoes some shifts in all the translations, the complexity of allusions with this function is more apparent in the translations of the 1980s.

4) Themes

In all the target texts, some themes either disappear or become less pronounced because thematic ST allusions have been translated in a way that probably makes the corresponding TT passages pseudo-allusive or non-allusive. However, as themes are sometimes expressed by means of pseudo-allusive or non-allusive passages, or can be explicated elsewhere in the text, only CW1948 and NT1948 contain major thematic shifts.

The theme of the futility and destructiveness of passion is hardly apparent in CW1948 because most allusions linked to the theme have been modified or omitted. *Man walks in a vain shadow* (Psalm 39:7) is rendered as *kuljetaan vain kuin varjossa*, 'you just walk like in a shadow' (CW 11; CW1948, 152), while the Shakespearean *If my love swears that she is made of truth / I will believe her, though I know she lies* has been omitted as part of a more extensive passage (Shakespeare's Sonnet 138; CW 18; CW1948, 205).

In NT1948, some of the religious themes, such as the mysterious ways of divine judgement, are still conveyed by means of pseudo-allusive passages with a Biblical tone. However, the protagonist's attitude towards Christianity undergoes a major change. In the source text, Wimsey shows respect for Christianity but also questions some of its tenets, even flippantly. In NT1948, Wimsey is appropriately doubtful at first (NT1948, 71–72), but at the end of the translation he suddenly seems to embrace Christianity and argue that God is 'a righteous judge, stern and patient', *oikeamielinen tuomari, ankara ja kärsivällinen* (NT 4.3; NT1948, 249). This is probably a translation error. The preceding sentence, which would have made it clear that the pious observation is made by Rector Venables, is omitted from the translation. The omission makes the comment on God as a judge appear a continuation of Wimsey's discourse.³⁶

³⁶ Also note that the ST allusion reads *a righteous judge, strong and patient*, not 'stern and patient'. The ST allusion quotes Psalm 7:12 as it appears in The Book of Common Prayer: *God is a righteous judge, strong and patient: and God is provoked every day* (Clarke 2002, 282). The corresponding passage in King James Version reads, *God judgeth the righteous, and God is angry with the wicked every day*, without any reference to strength or patience. Similarly, the Finnish Biblical wording would have been *Jumala on vanhurskas tuomari ja Jumala, joka vihastuu joka päivä*, 'God is a righteous judge and a God that is angered every day' (Psalmi 7:11).

In the second translation of *The Nine Tailors*, Wimsey's attitude is closer to that of the source text. Both Wimsey's serious contemplation of the nature of belief and resurrection and his humorous outbursts are depicted by means of allusive and pseudo-allusive interpretive possibilities. Examples include the above-mentioned *God is a righteous judge* (NT1989, 272–273), Wimsey's thoughts at a burial service (NT 2.3; NT1989, 85–86), and the way Wimsey compares God to Sherlock Holmes (NT 3.1; NT1989, 207). The other religious themes also come across well in NT1989.

Major themes are also fairly well manifested in WB1944, SP1984, FRH1985 and WB1986. Perhaps the fewest shifts occur in SP1984, where most themes come across on the basis of probably pseudo-allusive TT passages, although slightly weakened. Notably the criticism of Victorian morality and attitudes towards women is expressed even by means of pseudo-allusive interpretive possibilities, for example in the translation of *He for God only* (Example 28 in Section 4.2.2.2).

On the whole, the major themes conveyed by the ST allusions can mostly be deduced from the translations as well. Only NT1948 and CW1948 undergo considerable shifts in this respect.

The analysis of functional shifts shows that there were some shifts in all the translations, but the shifts are more extensive in the translations of the 1940s, notably in CW1948 and NT1948, largely simply because of omissions and other modifications. In the translations of the 1980s, functional shifts are considerably less marked, as some functions are conveyed by means of TT passages that allow for a pseudo-allusive interpretation. As a result, TT readers in the 1980s had better chances of paying attention to the themes, as well as to the nuances of characterisation and interpersonal relations. The results also indicate that translated pseudo-allusions would seem to function well when the corresponding ST allusion is, as suggested in Section 4.2.2.2, *unidirectional*, i.e. the functions that can be deduced from the cotextual meaning of the ST allusion are not too far from those based on the referent.

7.4 Summary and discussion

The analysis of translation strategies and interpretive possibilities has drawn attention to several thought-provoking issues. Below, the analysis results are reviewed and located in a broader socio-cultural and academic framework. I first summarise the main findings of the study and discuss them in relation to the socio-cultural contexts of the 1940s and the 1980s. Secondly, I assess what the findings contribute to previous research into the history of literary translation in Finland and into the translation of allusions.

7.4.1 Main results

Broadly speaking, the tendencies revealed by the analysis can be divided into two. Some tendencies are evident in all the translations studied, while others are more typical of the translations of either the 1940s or the 1980s, or even specific to individual translations. I first summarise the more general tendencies, and then turn to the more specific ones, which seem to be connected to the translators' socio-cultural contexts and working conditions.

7.4.1.1 Tendencies evident in all the translations studied

One of the aims of the present study was to discover correlations linking the cultural and textual properties of ST allusions to particular translation strategies and further on to interpretive possibilities in the target texts. Such connections were indeed manifested in all the translations studied.

Firstly, there are **correlations between the cultural and textual properties of ST allusions and translation strategies**. In the material, retentive strategies tend to occur with ST allusions that were culturally familiar to TT readers, or with unfamiliar ST allusions that have a more or less coherent cotextual meaning. The strategy of employing an existing translation is strongly linked to the familiarity of the ST allusion to TT readers, but the other retentive strategies (notably PN retained and minimum change) have been applied even to unfamiliar ST allusions, as long as the allusions could be interpreted on the basis of their cotextual meaning. In contrast, modifying strategies co-occur with unfamiliar ST allusions that have an incoherent cotextual meaning. There are also two other, less marked tendencies: modifications can target unfamiliar and cliché-like ST allusions, whose interpretation is hardly affected by knowledge about the referent, and guidance has been added to familiar allusions.

Correlations also emerge **among the properties of ST allusions, translation strategies and interpretive possibilities**. The allusive interpretive possibility is not very frequent in any of the translations, and it is usually the result of a culturally familiar ST allusion translated with a retentive strategy; modifications producing a TT allusion are very rare in the material. Analysing the use of existing translations further drew attention to the fact that there was no marked difference between the translators of the 1940s and the 1980s in terms of how frequently they had failed to make use of an available existing translation.

The pseudo-allusive interpretive possibility is also typically the result of a retentive strategy, although applied to an unfamiliar ST allusion with stylistic markers and a more or less coherent cotextual meaning. The non-allusive interpretive possibility usually occurs when an unfamiliar and cotextually incoherent ST allusion has been modified, or, less frequently, if an unfamiliar, unmarked and cotextually coherent ST allusion has been translated with a retentive strategy.

With regard to TT readers' interpretive experience, culture bumps are rare in all the translations, which indicates that the interpretive **effort** was largely modest or reasonable. On the other hand, the analysis of functional shifts makes it evident that TT readers' experience was probably somewhat different from that of ST readers'. The **extratextual functions** of allusions are likely to have been affected in all the translations studied. The low proportions of the allusive interpretive possibility may have made the ST author seem a more distant figure. Due to the relatively frequent pseudo-allusive interpretive possibilities, all the translations still contain some intertextual or literary flavour, but the pseudo-allusive passages may also appear more superficial than allusions proper.

Both the three translators of the 1980s interviewed by me and the six translators interviewed by Leppihalme for her study seem to have believed that they translated allusions on a case-by-case basis (see Section 6.3.3 above for details). However, my findings actually suggest that there may have been some underlying ideas that influenced the translators' decisions, such as the minimax principle and the qualities of a good translation. The decision-making process was probably also limited by the search facilities available.

According to Levý's **minimax principle**, discussed in Sections 5.1.2 and 5.3 above, translators strive to expend as little effort as possible while achieving maximal interpretive effects. Some of the tendencies manifested in all the translations studied can be interpreted as examples of minimised translator's effort. ST allusions have been translated with low-effort, retentive strategies if they could be expected to be familiar or at least more or less coherent to TT readers. Modifying strategies like replacements, which often require more effort, have been 'saved' for unfamiliar and incoherent ST allusions. (In addition, unfamiliar and incoherent allusions are often simply omitted in the 1940s' target texts, which is clearly a low-effort strategy for the translator. I return to this in the following section.) The fact that the allusive interpretive possibility was usually produced by a familiar ST allusion translated with a retentive strategy is also in accordance with the minimax principle.

On the other hand, the tendencies that are in accordance with the minimax principle may also reflect the socio-cultural contexts. The **qualities expected of a literary translation** do not appear to have changed dramatically in the periods studied, at least as far as implications for the translation of allusions are concerned. In both the 1940s and the 1980s, Finnish literary translators were expected to produce natural and fluent target language without puzzling passages, while faithfully conveying the style and meanings of the source text. Retaining familiar ST allusions would have been in accordance with the contemporary ideas about faithfulness in both periods; retaining unfamiliar but coherent allusions was perhaps a more dubious solution in terms of faithfulness, as it did not necessarily convey the deeper meanings of the ST allusions, but it was still in line with the notions of TL fluency. The translated allusions are also fluent in the sense that risks of a culture bump are rare, and unfamiliar and incoherent

ST allusions have often been modified in ways that make the resulting TT more coherent (and often probably non-allusive).

The socio-cultural contexts of the 1940s and the 1980s were also similar in one significant respect, with regard to translators' **search facilities**. The means available in the 1980s for discovering the referents of ST allusions had hardly changed since the 1940s: they included human informants and general reference works such as encyclopedias and dictionaries of quotations. For source texts with as many and as specific allusions as Sayers' novels, none of those means is fast or comprehensive enough. The lack of a quick way to locate referents may well be reflected in the fact that all the translators had 'missed' approximately the same number of existing translations. The state of search facilities probably also shows in the way unfamiliar and unmarked ST allusions have often been translated by means of retentive strategies, suggesting that they went unnoticed by the translators.

The translations of the 1940s and the 1980s thus shared certain features, perhaps due to the similarities in search facilities and expectations about translation quality. However, the analysis also drew attention to how differences between the socio-cultural contexts may have influenced the translations.

7.4.1.2 Differences connected to the socio-cultural contexts

The differences between the translations of the 1940s and the 1980s can be condensed into three concepts: faithfulness, fluency, and consistency. Faithfulness and fluency are linked to the expectations concerning translations in the 1940s and the 1980s: in both periods, a good translation was expected to convey the meaning and style of the source text in natural, effortless and expressive target language. Particularly in the 1940s, faithfulness could apparently be understood in the narrow sense of individual words and phrases, while reviewers in the 1980s could conceive faithfulness in terms of broader concepts such as style. In practice, there are even more considerable differences between the translations studied.

In terms of **faithfulness**, the translations of the 1980s adhere to their source texts more closely than the ones of the 1940s. Retentive strategies are, as a rule, more frequent in the 1980s' translations, and although WB1944 has a high proportion of retentive strategies, it still manifests more modifications than, for example, WB1986 or SP1984. The minimum change translations in the 1940s' target texts contain split sentences or shifts in meanings, which are very rare in the 1980s' translations. Omissions, even extensive omissions, are also more frequent in the translations of the 1940s, whereas the translators of the 1980s have seldom resorted to omission, preferring either retentive strategies or replacements. This has resulted in higher proportions of the pseudo-allusive interpretive possibility in the 1980s' translations, which in turn affects functional shifts. The intratextual

functions of macro-level allusions undergo fewer shifts in the 1980s' translations, mainly because intratextual functions can sometimes be conveyed by means of pseudo-allusive TT passages. On the whole, the 1940s' translations are closer to straightforward puzzle novels, whereas the translations of the 1980s, like the source texts, lend themselves to more complex interpretations. The 1980s' target texts remain more faithful to their source texts and probably corresponded better to contemporary expectations in this respect.

What they lose in faithfulness, the 1940s' translations partly gain in **fluency**. The more frequent omissions and other modifications often result in non-allusive TT passages that require little or no interpretive effort on TT readers' part. Nevertheless, the 1940s' target texts are not as fluent as the frequent modifications would suggest. There are some puzzling TT passages and outright risks of culture bumps, and sometimes they can even be attributed to modifications made by the translators. In the 1980s' target texts, puzzling passages are more frequently connected to the retention of ST characteristics, which can perhaps be regarded as excessive faithfulness. Moreover, apart from NT1989, the translations of the 1980s actually have fewer risks of culture bumps than the ones of the 1940s, and hardly any of the potential culture bumps in the 1980s' translations are linked to the changes made by the translators. On the whole, the translated allusions from the 1980s thus fare better in terms of fluency as well.

A further significant characteristic of the 1980s' translations is their **consistency**. This is particularly evident in the treatment of certain kinds of ST allusions: those that were at least possibly familiar to TT readers and hence potentially allusive, as well as those unfamiliar ST allusions with stylistic markers and a more or less coherent cotextual meaning that had the potential to become pseudo-allusive in translation. In the 1980s' translations, such potential allusions and pseudo-allusions have often been consistently translated by means of retentive strategies, which means that the translated passages were likely to offer TT readers the possibility for an allusive or a pseudo-allusive interpretation. In the translations of the 1940s, similar ST passages have sometimes been modified without any apparent principle, which results in non-allusive TT passages.

The translators of the 1980s seem to have translated the allusions more consistently and conformed to the contemporary notions of faithfulness and fluency to a greater extent than their colleagues from the 1940s. The translations of the 1980s convey the intratextual functions of ST allusions with fewer shifts, and altogether adhere more closely to the meanings and structures of their source texts. Although all the translations by and large appear fairly fluent, the translations of the 1980s mostly have fewer truly puzzling passages. Readers of the 1980s' target texts are given more interpretive clues to work on, which means that they are expected to invest more effort in interpreting the text, but there are fewer culture bumps or 'dead ends' in the flow of the text than in the 1940s' translations.

Several factors may have contributed to this outcome. As far as the two translations of *Whose Body?* and *The Nine Tailors* are concerned, there is the **retranslation hypothesis** to consider. After all, in both cases, the second translations (WB1986 and NT1989) follow their source texts more closely and contain fewer modifications than the first translations (WB1944 and NT1948). On the other hand, a similar tendency can also be discerned in the two other translations of the 1980s that are *not* retranlations. Particularly in qualitative terms, both SP1984 and FRH1985 are more 'retentive' than any of the 1940s' translations. As already suggested in Section 6.3.3 above, the choice of strategies in the two retranlations seems to be more closely connected to the socio-cultural context of the 1980s than to a desire to 'return' to the source text.

Further explanations for the differences between the translations can be found in the **socio-cultural contexts**, including the translators' working conditions. The translators of the 1940s worked part-time and in unstable wartime and post-war conditions, which means their schedules were probably quite rushed. Moreover, as opportunities for learning English were very limited before and in the 1940s, the translators would have had to spend more time than their 1980s' colleagues simply looking up words in dictionaries.

The translators' working conditions and motivation in the 1940s were probably not improved by the fact that detective fiction had a low status as a popular genre of simple, entertaining puzzles. This was likely to be reflected in translation fees, and publishers were hardly willing to invest much time or resources in assuring the quality of translated popular fiction. Examples from contemporary reviews indicate that shifts of meaning and even omissions could be overlooked or even tacitly accepted by publishers. As detective fiction was rarely reviewed, lapses in quality were likely to go uncriticised.

All these factors probably encouraged the translators of the 1940s to opt for solutions reducing not only TT readers' but also the translator's effort. Some modifications in the 1940s' translations are probably the result of the translator's misunderstanding the SL expression or failing to resort to a dictionary. Unfamiliar and incoherent ST allusions have often been omitted rather than, for example, replaced (in contrast to the 1980s' translations). Some of the extensive omissions in CW1948 and NT1948 may simply be due to the rationing of paper and the ensuing need to abridge these two translations to approximately the same length as WB1944. However, considering the passages targeted by omissions and by extensive omissions, the translators' solutions were probably also affected by the way detective novels were perceived as puzzles. The allusions and other ST passages omitted in CW1948 and NT1948 can be characterised as digressions that draw attention to themes or other functions not relevant to solving 'whodunit'. The omissions and other modifications streamline the translations and bring them closer to the ideal whodunit, which may well have suited TT readers' expectations.

On the whole, in the socio-cultural context of the 1940s, it was understandable for the translator to perceive the allusions in Sayers' novels as superfluous elements. They were not overtly connected to the central puzzle; identifying and translating them would have required a great deal of time and effort; and even the most skilful solutions were unlikely to receive any praise from the publisher or reviewers. In such circumstances and challenging working conditions, it is hardly surprising that the Sayers translations of the 1940s manifest frequent modifications and are close to traditional whodunits.

By the 1980s, literary translation in Finland had become more professionalised. Contemporary comments and surveys indicate that literary translators could now work full-time; they increasingly had university-level education and had established their own networks and organisations. Translators in the 1980s also typically had more extensive English skills than their 1940s' colleagues, which must have saved time and effort for other tasks. All these factors were conducive to more consistent working methods and higher quality.

Working conditions in general were more stable in the 1980s, and three of the Sayers translators also worked full-time and for a major publisher. The fourth, who translated NT1989, was only starting her career as a literary translator and worked part-time for a small publisher with strained resources. The different background and working conditions of the translator of NT1989 mainly show in the more frequent omissions (notably of epigraphs), as well as in the relatively high number of potentially puzzling TT passages that were apparently created in the translation process. However, in qualitative terms, NT1989 has much more in common with the other translations of the 1980s than with the ones of the 1940s.

The status of detective fiction had also improved. Some ambiguity did remain, as witnessed, for example, by the lower translation fees paid for popular fiction. On the other hand, reviews and other comments indicate that at least some critics and translators were aware of the genre's literary potential and did not hesitate to call for a translation quality equal to that of more prestigious fiction. While publishers and editors may not have allocated as much resources for translating detective novels as for quality fiction, the situation had still improved considerably since the 1940s.

The background and working conditions of the translators of the 1980s meant that they had better chances of appreciating the role of allusions in the source texts. This shows even in the treatment of the allusions in *The Five Red Herings*. As explained earlier, this source text is closer to a traditional whodunit than the other source texts, and it has a fairly high number of stereotyped allusions. This may have some bearing on why the translator has modified the ST allusions more frequently than the other translators of the 1980s. However, the modified TT passages can often be interpreted pseudo-allusively, and they convey some of the major functions of the ST allusions, such as melodrama or

humour. The translator thus seems to have been aware of the significance of allusions.

On the whole, the translations of the 1980s offer TT readers more interpretive clues to work with than the 1940s' translations, allowing for interpretations of the translated allusions that reflect the different facets of the source texts more faithfully. As the target texts also fulfil the criteria of fluency (few puzzling passages and risks of culture bumps), they probably met TT readers' expectations of a good translation better than the translations of the 1940s.

The analysis has made evident the complexity of translation as an activity. The way allusions have been translated in an individual target text can often be described as a combination of different correlations and tendencies. Some of them are manifested in all the translations studied, others draw attention to the different socio-cultural contexts in which the translations were produced, and yet others are attributable to more individual factors, such as the influence of a particular source text.

What is significant is the fact that some correlations among the cultural and textual properties of ST allusions, translation strategies, and interpretive possibilities are found in all the translations, in spite of the differences between the socio-cultural contexts. This indicates that the proposed analysis method and the categories of cultural and textual properties are a valid option to bear in mind for studying translated allusions, which brings us to the connections between the present study and previous research.

7.4.2 Relevance of the present study in terms of previous research

The results of the present study mainly concern two areas in translation research: the history of translation and the study of translated allusions. In what follows, I first consider what my findings contribute to our knowledge about the history of literary translation in Finland and then go on to discuss two reader-response studies of translated allusions.

7.4.2.1 History of literary translation in Finland

As the main aim of this study was to test a new analysis method by means of a case study, I relied more on existing research than on historical primary sources in reconstructing the contexts of the translations. Nevertheless, the descriptions of the socio-cultural contexts should serve as a useful summary of previous research for anyone interested in the topic. In addition, the study does include analyses of some primary sources, such as reviews of translations from various journals. I also analysed the general characteristics of the Sayers translations, which represent two historical periods and one particular genre. The analysis of these primary sources provides evidence that supports the findings of previous

research and also suggests some new insights into the state of literary translation in the Finland of the 1940s and the 1980s.

The results of the analysis indicate that the general qualities expected of literary translations in the 1940s were not so different than in the 1980s or today. A good translation was to convey the meanings and style of the ST in fluent target language. However, particularly in the 1940s, the practice of translation was sometimes far removed from these ideals. Reviews in *Virittäjä* show that literary translations manifested semantic shifts and 'un-Finnish' expressions, lacking in both faithfulness and fluency. The examples from the Sayers translations also support Kujamäki's assessment that translation in the 1940s was perhaps mainly understood as a linguistic activity (2007a, 412), with both critics and translators focusing on the micro-level of individual words and phrases.

Together with the examples from the *Virittäjä* reviews, the analysis of the general characteristics of the three Sayers translations of the 1940s further indicates that strategies conflicting with expectations about translation quality may have been tacitly accepted or overlooked by publishers, at least in popular genres like detective fiction. Translations were published with shifts of meanings, split sentences, and even extensive omissions. Modifications and omissions of allusions resulted in shifts of functions that probably would have drawn critique in translated quality fiction. There are similar examples in two Agatha Christie translations from the 1930s and the 1940s: the Finnish translator of *Death on the Nile* (*Kuolema Niilillä*, translated in 1937 by Sirkka Rapola) omitted almost a third of the culture-specific items or realias in the source text (Kemppi 2002, 49–51), and the translator of *And Then There Were None* (*Eikä yksikään pelastunut*, translated in 1940 by Helka Varho) also had a tendency to resort to omissions (Kemppi 2002, 58–59).

Further investigation is needed for determining the prevalence of omissions and other modifications in the translation of detective fiction (or popular fiction in general) in the 1940s. Thus far, the few results available are inconclusive. In my material, omissions were more common in CW1948 and NT1948 than in WB1944, and Kemppi observes that a third Christie translator in the 1940s did not employ omissions very frequently (Kemppi 2002, 57–58). The variation is unlikely to be due to publishers' different resources or working methods, as the translators in the present study all worked for Tammi, and the translations studied by Kemppi were commissioned by major publishers (Otava and WSOY). However, many other possible causes of the variation remain unexplored. All in all, Finnish translations of popular fiction should be studied more extensively and systematically, both in terms of allusions and of a more general comparison of source and target texts. The findings could then be compared to translations of quality fiction to detect possible differences in practices between popular and quality fiction.

As we move on to the 1980s, detective fiction and literary translation would also benefit from more systematic investigation. An updated version of Kuk-

kola's history of detective fiction in Finland (1980) is long overdue. In addition, although the 1980s may seem deceptively close to the present, twenty years is a long enough period to make one suspect that the general state of Finnish literary translation has not remained unchanged. The present study draws attention to some characteristics that could offer a starting point for more extensive research.

The overview of the status of detective fiction in the Finland of the 1980s highlights two major aspects. Firstly, thrillers and traditional whodunits were popular, but the most critical acclaim went to more realistic crime novels. Secondly, the status of detective fiction in the Finnish literary field had improved but remained ambiguous, which was reflected in, for example, lower translation fees and the variable quality of translated detective fiction, as witnessed by the reviews in *Ruumiin kulttuuri*.

These findings make one wonder whether, like in the 1940s, the lower quality of popular/detective fiction translations was overlooked or even tacitly permitted. On the other hand, the Sayers translations studied show hardly any signs of such a practice, with the exception of NT1989 and its more frequent omissions. Perhaps the quality of literary translations in the 1980s was no longer so much affected by the genre but by the differences in publishers' resources, or the individual translators' backgrounds and working conditions. It would be fruitful to compare translations of both popular and quality fiction published by different companies, or completed by translators at various stages of their careers or with varying working conditions. In such comparisons, the translations of allusions could be one relevant aspect. As allusions often require a great deal of time and effort on the part of the translator, but may seem to be of little significance, they could serve as useful indicators of different publishers' and translators' resources and approaches.

7.4.2.2 Studies on the translation of allusions

As pointed out at the beginning of the present work, studies on translated allusions are scarce, particularly if master's theses are not taken into account. Previous studies usually also analyse translated allusions in terms of how well they succeed in conveying the functions or deeper meanings of the ST allusions. Intriguing as they are, such analyses rarely have extensive implications. I therefore relate my results to two studies with broader perspectives: Leppihalme's (1997a) and Tuominen's (2002). I first consider the translation strategies used in Leppihalme's material and then discuss the results of the reader-response tests performed by Leppihalme and Tuominen.

The way allusions have been translated in Leppihalme's material is very similar to that in the Sayers translations of the 1980s. This is probably partly due to the fact that Leppihalme's material represents approximately the same period and genre as mine: she analysed 160 allusions that appeared in seven Finnish

translations of mainly popular and crime/detective novels, each translated by a different translator. One of the translations was originally published in 1968 and another dated from 1981, but the other five were published between 1988 and 1990. In addition, quite a few of the ST allusions in Leppihalme's material were apparently likely to be unfamiliar to Finnish TT readers (Leppihalme 1997a, 80–83).

Two thirds of the ST allusions in Leppihalme's material were translated by low-effort, 'least-change' strategies, particularly by means of retained proper names and minimum change (1997a, 90, 102). Modifying strategies accounted for one third of the translated allusions; omissions were rare (*ibid.*, 93–94, 101). In my material, minimum change and retaining a proper name are also very frequent strategies in the 1980s' TTs, while omissions are seldom used.

In the more detailed discussion of her results, Leppihalme considers proper-name allusions separately from key-phrase allusions (allusions not containing proper names). To facilitate a more specific comparison of our results, I calculated the numbers of PN allusions in my source texts and determined how many of them were translated with the strategy of PN retained. In Leppihalme's material, almost 70% of the proper-name allusions were retained as such (1997a, 90). In my material, the proportions of this strategy in the individual translations of the 1980s are almost exactly the same if only PN allusions are taken into account, varying from 73 to 74%. In FRH1985, retained proper names only account for 48% of the ST proper-name allusions; however, when it is taken into account that some proper-name allusions have been translated by means of other retentive strategies, such as using an existing translation, 67% of proper-name allusions were actually retained in FRH1985 as well.

In most of the 1980s' translations in my material, the proportions of individual strategies are very close to those in Leppihalme's material. For example, minimum changes in Leppihalme's material number 60 cases in all (1997a, 96), which account for ca. 38% of the total of 160 allusions. In my material, the proportions of minimum change vary from 32 to 36% per target text, with the exception of SP1984, with a proportion of 43%. The differences in the proportions of the other strategies, such as added guidance, replacements and omission are even smaller. On the whole, although I define some strategies differently from Leppihalme, this does not seem to have affected the comparability of our results.

The only major difference between the translation strategies in Leppihalme's and my materials is connected to using an existing translation (Leppihalme's standard translation). In Leppihalme's material, there were only four cases where a key-phrase allusion had been translated by means of a standard translation, as well as two further cases where a standard translation would have been available but had not been used (1997a, 95). In my material, existing translations are employed considerably more frequently, in seven to 24 cases in each *individual* target text, and there are usually twenty additional cases per translation where

an existing translation could have been used. The difference is probably partly explained by the fact that Leppihalme's standard translation is defined more narrowly than my existing translation: her strategy does not cover PN allusions, nor cases where there is a translation of the referent text but it has not acquired an established status (cf. discussion in Chapter 5 above).

On the whole, however, the distributions of translation strategies are very similar in Leppihalme's and my materials. Although these two studies only cover 11 translations in all, each TT was completed by a different translator, and at least half of these translators were quite experienced. This strongly suggests that allusions were often translated by means of retentive strategies in the Finland of the 1980s, at least in popular fiction.

Another similarity between Leppihalme's and my findings is connected to the correlations between translation strategies and the cultural and textual properties of ST allusions. Of course, Leppihalme was not specifically looking for such correlations, but some of her comments suggest that they may have been present in her material. Firstly, the combination of unfamiliarity and incoherent cotextual meaning seems to have been one possible criterion for omission or replacement in Leppihalme's material. The ST allusion *she didn't look like Carry Nation* discussed by Leppihalme was probably unfamiliar to TT readers to begin with and also appeared in a cotext that offered hardly any clues about its meaning; the allusion was translated by means of a replacement (Leppihalme 1997a, 93). Secondly, unfamiliar ST allusions seem to have been retained if their cotextual meaning was more or less coherent. Leppihalme estimates that retaining unfamiliar PN allusions can be acceptable if the cotext "can be thought to offer sufficient clues" (or if the loss is negligible); most of the unfamiliar and retained PN allusions in her material met these conditions (*ibid.*, 91). Similarly, unfamiliar KP allusions in Leppihalme's material were often translated by means of minimum change, and could function well if the resulting TT passage was either still identifiable or "transparent enough on a metaphorical level" (*ibid.*, 96).

All in all, we have two separate studies indicating that, in the Finland of the 1980s, unfamiliar and incoherent allusions were apparently modified more frequently than unfamiliar allusions with a more or less coherent cotextual meaning. Considering that similar correlations also occur in the Sayers translations of the 1940s, the correlations could have an even wider relevance, which calls for further analysis of literary translations representing other genres and socio-cultural contexts.

The **reader-response tests** draw attention to the differences between previous research and my conclusions, particularly as far as the strategy of minimum change is concerned. Leppihalme's tests were conducted between 1991 and 1992; the respondents were Finnish adults with no academic studies of English (N = 80 in all), as well as students of translation and a few teachers of these students (N = 55) (Leppihalme 1997a, 140–142). The tests involved open-ended questions

about the meanings of translated allusions from various novels; one test typically included eight to ten excerpts with translated allusions, but there was some variation between the tests, so the total number of the allusions studied was 15. The purpose was to discover how TT readers would respond to translated allusions: whether there would be culture bumps or whether TT readers could formulate interpretations similar to those of ST readers (*ibid.*, 139). In particular, Leppihalme was interested in whether literal strategies like minimum change and retaining a proper name would induce puzzlement (*ibid.*).

In Leppihalme's tests, modifying strategies such as replacements did work better than literal strategies in the sense that they were more likely to elicit answers similar to the interpretations of the ST allusions (1997a, 173–174). Literal translations mostly produced ST-reader-like responses only if the translated allusion was familiar to TT readers; otherwise, they could become culture bumps (*ibid.*, 170–172). Leppihalme concludes that a retentive strategy like a minimum change translation “does not always enable the reader to participate in the creative process, picking up associations and interpreting in his/her own way what was only half-said in the text at hand” (*ibid.*, 105); hence, a more interventionist approach involving a higher number of modifying strategies may be called for than was manifested in the translations analysed (*ibid.*, 124).

The results of Tuominen's reader-response test may also make one question the legitimacy of the minimum change strategy. For this study, 18 respondents were asked to read seven excerpts from the Finnish translations of Helen Fielding's Bridget Jones novels (translated by Sari Karhulahti and published in Finnish in 1998 and 2000). The response data indicate that retained unfamiliar allusions seem to have contributed to some respondents' negative attitudes towards the texts (Tuominen 2002, 58, 80); in addition, interpretations of such allusions were often tentative and lacked vividness (*ibid.*, 86). As a result, Tuominen agrees with Leppihalme that strategies such as replacements or guidance hinting at the allusive meaning are often more effective than minimum change (*ibid.*, 76).

Arguing that retentive strategies like minimum change often impoverish the interpretive experience is probably partly connected to Leppihalme's definition of minimum change, a definition that is also adopted by Tuominen. Leppihalme's minimum change is a literal translation that does not convey connotations or stylistic effects (see Chapter 5 above for details). In contrast, I argue that a minimum change translation is based on the ST passage alone, rather than on the allusive meaning or on the form of the ST allusion in its referent text. As a result, minimum change as I define it could perhaps be called *minimum change plus*: although it does not convey connotations or meanings suggested by the referent, it *can* convey connotations and other effects deduced from the style, form, and cotextual meaning of the allusion in its ST cotext. This study has made it evident that such effects do enrich the interpretive experience and may even harmonise

with the allusive interpretation proper. As a matter of fact, these conclusions are supported by Tuominen's study.

As in my material, the majority of the allusions in Tuominen's test were unfamiliar to the respondents. However, the respondents' comments indicated that they were mostly able to interpret the translated, unfamiliar allusions in a coherent way on the basis of the cotext (Tuominen 2002, 86). Unfamiliar allusions or allusions with partly unclear meanings did not necessarily even disturb readers (*ibid.*, 60, 62, 64); in other words, they did not always become culture bumps. Often, the respondents' interpretations were even similar to the allusive interpretation (*ibid.*, 65–66, 86). Tuominen concludes that minimum change does not seem to be completely unwarranted: readers may accept even unfamiliar allusions and be able to interpret them in their cotext (*ibid.*, 75).

Although the number of respondents in Tuominen's test was not high, it would seem that, at least in some circumstances, TT readers can come to terms with unfamiliar allusions translated with retentive strategies, and interpret them in a coherent manner. This suggests that minimum change, particularly as I define it, can actually be a valid strategy. In addition, as unfamiliar ST allusions translated with retentive strategies often become pseudo-allusive in translation, Tuominen's results also support my argument that translators and researchers should pay more attention to the pseudo-allusive interpretive possibility. Admittedly, pseudo-allusions may not be the right solution for all TT readers: they require interpretive effort and analytical skills, which presumes a reader with some reading experience or education. In Tuominen's study, for example, the most elaborate interpretations (of any kinds of translated allusions) were formulated by older readers and readers with some university education (Tuominen 2002, 77–78). The more experienced or educated readers could also be the most receptive audience for pseudo-allusions.

Tuominen's study also draws attention to the fact that a translated allusion is not always a culture bump even if TT readers interpret it differently from the ST allusion. Leppihalme, as observed in Chapter 4 above, interprets TT readers' responses as culture bumps if they differ from ST readers' interpretation. This is justifiable in the sense that the ST allusions covered by Leppihalme's tests mainly rely on culture-specific connotations and often gave rise to fairly uniform interpretations when commented on by native English-speakers (1997a, 136–7). In contrast, Tuominen's material, like mine, includes several complex allusions, making it more difficult to define the exact elements of a native-speaker-like interpretation. Even many English-speaking reviewers of Tuominen's source texts apparently missed the significance of the repeated allusions to Jane Austen's works (Tuominen 2002, 82–83).

The fact that the 'original' interpretation of an allusion can be difficult to define supports the view already presented in Chapter 4 that analysing functional shifts between ST allusions and their translations should be clearly distinguished from

estimating the coherence of translated allusions. It also means that some reassessment of Leppihalme's results could be useful to see if it is possible to distinguish TT passages that aroused puzzlement or annoyance from TT passages that respondents simply interpreted differently from native-speaker readers.

Particularly the results of Tuominen's study support the central idea of the present work that retentive strategies, notably minimum change, and the pseudo-allusive interpretive possibility deserve more attention in future research. While I agree with Leppihalme and Tuominen that modifying strategies often work well for TT readers, particularly if the translator can create allusive replacements, I think this study has also shown that translators' working conditions and the socio-cultural context do not always make advocating such modifications a realistic aim. This was certainly the case in the Finland of the 1940s and the 1980s. Since then, translators' possibilities for identifying allusions have undoubtedly been improved by the fast and extensive search facilities offered by the Internet. On the other hand, at least in Finland, the benefits of the technical development seem to have been undermined by more hurried schedules. In addition, the low level of translation fees persists: even a full-time literary translator's income may remain below the poverty line (Petäjä 2009). In a recent fee enquiry, one translator even commented that literary translation has been reduced to a hobby or a sideline as in the 1950s (Päkkilä 2009). If this is the case, allusive replacements and other recreative modifications may have become an even less realistic strategy.

8 Conclusion

The objective of this study was to develop a new method for investigating how different kinds of allusions are translated and interpreted and then test this method in a case study. Previous research had emphasised the significance of *cultural foreignness and familiarity*, or whether readers are able to identify allusions or not. In addition to this, I particularly wanted to examine the role of the textual properties of allusions, or the possible *markedness of style and form*, and *the coherence of the cotextual meaning* that an allusion has in its alluding-text cotext even without its referent.

Developing the new method, I first established the categories for these cultural and textual properties, making sure that they could be determined on the basis of textual and documental evidence. After this, the different combinations of properties were employed to formulate a framework of *interpretive possibilities* that allows for a systematic investigation of how a particular readership is likely to experience allusions. Previous research had mainly discussed the *allusive interpretation* and the risk of a *culture bump*. The framework presented in this study includes two further options: the possibility for a *pseudo-allusive interpretation*, which covers unfamiliar but fairly coherent allusions with stylistic markers, and for a *non-allusive interpretation*, which applies to unfamiliar, coherent and stylistically unmarked allusions. I further proposed criteria for assessing how the different interpretive possibilities differ from each other in terms of readers' interpretive effort, and in terms of shifts in the functions of allusions. To take translated allusions into account, a revised classification of translation strategies was developed and incorporated into the framework.

The method developed was employed in a case study where I analysed allusions in seven Finnish translations of Dorothy L. Sayers' detective novels dating from the 1940s (three target texts) and the 1980s (four target texts, of which two were retranslations). Each target text was produced by a different translator. Each of the five source texts contains 71 to 148 allusions of varying complexity, and at least half of them were probably unfamiliar to Finnish readers. The analysis described the translation strategies and interpretive possibilities in the target texts and traced correlations among the cultural and

textual properties of ST allusions, translation strategies and interpretive possibilities.

The case study also included an investigation of the Finnish socio-cultural contexts in the 1940s and the 1980s that was based on previous research and an original analysis of contemporary documents. Particular attention was paid to the state of detective fiction and literary translation, translators' working conditions and TT readers' expectations concerning detective fiction and translated fiction. The results of this analysis complement our knowledge of the history of literary translation and detective fiction in Finland and suggest explanations for the differences among the translations studied.

8.1 Summary of main findings

The study illustrates that the translation of allusions, like translation in general, is a multiple-cause phenomenon and that a researcher should be aware of as many potential causes as possible (cf. Section 2.1.3 above). While all the target texts studied manifested fairly similar correlations among the properties of ST allusions, translation strategies, and interpretive possibilities, there were also differences among the translations. These could mostly be connected to the broader socio-cultural contexts of the 1940s and the 1980s, but some seemed to be more closely linked to individual circumstances, such as a particular translator's working conditions. The main findings can be summarised as follows.

There were some **correlations in all the translations** among the properties of ST allusions, translation strategies, and interpretive possibilities. ST allusions were typically translated with a retentive strategy if they were either 1) culturally familiar or 2) culturally unfamiliar but more or less coherent in their cotext. In contrast, unfamiliar and incoherent ST allusions were often modified in translation. The possibility for an allusive interpretation usually resulted from a culturally familiar ST allusion having been translated with a retentive strategy, which meant that this interpretive possibility was not very frequent in any of the translations studied. TT pseudo-allusions were mostly created when the corresponding ST allusion was culturally unfamiliar and stylistically marked, but more or less coherent in its cotext; non-allusive TT passages were mainly the result of modifications.

Some **differences among the translations** probably derived from the contexts in which the target texts were produced. In the 1940s' target texts, ST allusions had been modified more extensively than in the translations of the 1980s. This tendency is probably connected to the socio-cultural contexts and the translators' working conditions. In the 1940s, detective novels were regarded as entertaining puzzles of low literary value. English was not widely taught at

schools, and translators often worked part-time and in rushed wartime and post-war conditions. In these circumstances, it was understandable to modify or even omit ST allusions, as more retentive strategies could have required a great deal of time and effort. Two of the translators even abridged their source texts considerably, possibly due to the rationing of paper. The 1940s' translators also treated potential allusions (ST allusions probably or possibly familiar to TT readers) and potential pseudo-allusions (unfamiliar ST allusions with stylistic markers) less consistently than their colleagues from the 1980s. Possibilities for a non-allusive interpretation were more common in the 1940s' target texts.

In contrast, the translators of the 1980s tended to retain even unfamiliar ST allusions with few changes, as long as their cotextual meaning was more or less coherent. Potential allusions and pseudo-allusions were treated consistently, and possibilities for a pseudo-allusive interpretation were more frequent in the 1980s' translations than in the ones of the 1940s. This is probably connected to changes in the socio-cultural context and translators' working conditions. By the 1980s, the literary potential of crime and detective fiction was acknowledged at least by some critics and translators, and English had become the most commonly taught foreign language. Three of the translators worked full-time and for an established company; the fourth was only starting her career and received the commission from a small publisher with apparently stretched resources, which showed, for example, in an unusually high number of omissions. However, in qualitative terms, all four translations are still distinct from the 1940s' translations.

The **interpretive effects** of translated allusions were likely to be somewhat different on TT readers in the 1940s and the 1980s. With regard to **TT readers' interpretive effort**, veritable culture bumps were rare in all the translations. However, in spite of the frequent modifications and omissions, the translated allusions from the 1940s were not markedly easier to read: they still contained culture bumps and other puzzling passages, some of which could even be traced back to changes made by the translators. In this respect, the 1980s' translations actually require a more reasonable amount of interpretive effort.

Some **shifts in the functions of allusions** occurred in all the translations in cases where translated allusions could no longer be connected to their referents. This was only to be expected as the source texts had so many allusions unfamiliar to TT readers: replacing an allusion with another allusion is often too time-consuming a strategy, and the translators in the 1940s and the 1980s did not have sufficiently fast or extensive search facilities for identifying a large number of unfamiliar ST allusions.

However, at least the major functions of macro-level ST allusions (allusions affecting the interpretation of the entire text) were conveyed to a greater extent in the translations of the 1980s. This is mainly connected to the fact that a pseudo-

allusive passage can sometimes suggest similar functions as the original allusion, and the 1980s' translations, as already observed, contain more instances of the pseudo-allusive interpretive possibility than the 1940s' translations. The functions of macro-level ST allusions underwent more shifts in the 1940s' target texts largely because of the more frequent modifications and the resulting non-allusive TT passages. The modifications also often targeted allusions that can be described as literary digressions: comments and discussions that do not advance solving the puzzle of 'whodunit'. This brings the 1940s' translations closer to a traditional detective novel, which may even have been what TT readers expected. The 1980s' translations can be read in a way that is closer to the source texts, as detective novels with stylistic variation, complex characterisation, and serious themes. On the whole, the 1980s' translations probably corresponded to contemporary TT readers' expectations to a greater extent than the 1940s' translations.

8.2 Relevance of the present study

The most significant contribution of the present study is a new method for studying the translation and interpretation of allusions. Taking both cultural and textual properties of ST allusions into account in analysing translation strategies draws attention to the fact that the coherence of cotextual meaning and stylistic markers may have more bearing on the selection of strategies than previously acknowledged. The method for analysing the interpretive possibilities of allusions can be applied to both original and translated texts; it describes readers' experience of allusions more realistically than focusing on the allusive interpretation, and it can be employed even when reader-response tests are not possible. The method thus complements existing possibilities for studying allusions and their translation and interpretation.

The analysis of the socio-cultural contexts contributes to research on the history of literary translation and detective fiction in Finland. The present study includes overviews of the state of literary translation and of detective fiction in the Finland of the 1940s and the 1980s, based on previous research and investigation of new material. The overviews draw attention to the most significant features of the two periods, and should serve as useful introductions. The analysis of the contexts also suggested some ideas for further research, to which I return below.

The analysis of the translated allusions highlights two issues, connected, firstly, to the correlations between ST properties and translation strategies and, secondly, to translating unfamiliar allusions with retentive strategies.

The correlations found in all the translations studied indicate that particularly the coherence of cotextual meaning may be a significant factor in the translation of allusions. The translators had retained even unfamiliar ST allusions as long as their

cotextual meaning was literally or metaphorically coherent even without knowledge about the referent. In contrast, unfamiliar and cotextually incoherent ST allusions had often been modified. It seems that, at least when translators do not have sufficient resources for discovering the referents of unfamiliar allusions, they rely on the appearance of the allusion in its source-text cotext.

It could be argued that this is a far-fetched scenario, and that it would be more relevant to focus on how translators could convey the allusive interpretation in translation. However, descriptive research needs to address the reality of translators' working conditions. It is only since the advent of the Internet that translators have had access to the technology needed for quickly identifying a large number of unfamiliar (English) allusions and locating their referent texts. In addition, technical resources do not guarantee otherwise favourable working conditions: even today, translators may not always have the time required for tracking down allusions, working out their significance, and creating a translation that is still allusive, conveys the functions of the ST allusion or otherwise allows for TT readers' creative participation.

As a matter of fact, the findings indicate that translating an unfamiliar ST allusion on the basis of its appearance in the source text can be a successful solution, even if the unfamiliar allusion is rendered by means of retentive strategies like *minimum change* or *retention of a proper name*. The successfulness depends on two factors: on the coherence of the cotextual meaning and on stylistic markers.

If the retained allusion is stylistically unmarked and has a more or less coherent cotextual meaning to begin with, the resulting TT passage is likely to be interpreted simply as another non-allusive passage. This possibility for a non-allusive interpretation should be both comprehensible to TT readers and effortless to interpret: it has a coherent meaning and no stylistic markers that would require extra processing effort.

If the unfamiliar ST allusion has a literally or metaphorically coherent cotextual meaning but is stylistically marked, a retentive strategy is more likely to produce a possibility for a pseudo-allusive interpretation. The cotextual meaning is still fairly clear on its own; the stylistic markers require some extra processing effort, but they may also enrich the reading experience, for example, by means of connotations attached to the deviant style.

Pseudo-allusive passages in particular may provide readers with clues that facilitate their creative involvement. Both pseudo-allusive and non-allusive passages may also give rise to functions that are similar to those connected to the allusive interpretation. Retaining unfamiliar allusions in a way that results in a pseudo-allusive or non-allusive TT passage can thus actually be a valid option for the professional literary translator, particularly as retentive strategies require relatively little translation effort. The present study also includes a method for estimating the effect of possible functional shifts caused by changes in inter-

pretive possibilities, which should help the translator to determine whether to strive for an allusive, a pseudo-allusive, or a non-allusive interpretive possibility.

On the whole, retentive strategies and the pseudo-allusive interpretive possibility deserve more attention in future studies.

8.3 Limitations of the method and material

The analysis of the socio-cultural contexts relied on well-established research methods, and their limitations have been extensively covered in previous research and in Chapter 6 of the present study. Here, I focus on the limitations of the method developed in this study, which mainly concern the categories of textual and cultural properties and the nature of the texts studied.

As the cultural and textual properties of allusions are assessed on the basis of textual and documental evidence, there are some limitations connected to cultural foreignness and familiarity. The cultural foreignness/familiarity of an allusion is estimated in terms of the availability of its referent, which involves, for example, the publication history of the referent text, the role of the specific referent within the referent text, and possible appearances of the referent in school books and in film adaptations. In a more modern context or with different kinds of referents, the method would probably also have to take the influence of the Internet and other mass media into account. The assessments of cultural foreignness and familiarity are also likely to be the most reliable when the target readership can be described as fairly homogenous in terms of their familiarity with the referents, which was the case in the Finland of the 1940s and the 1980s. In a more diversified culture, where readers have very different backgrounds and tastes, the relevant readership might have to be limited further on the basis of educational background, preferred reading, etc. Even in the present study, identifying the allusions categorised as probably familiar may already have required knowledge only possessed by a fairly small and widely-read audience.

I would also like to stress once more that characterising an allusion as *probably familiar* to a readership does not *guarantee* that all individual readers would identify the allusion or connect it to its referent, let alone formulate more or less uniform interpretations. The specific contents of an individual reader's interpretation depend on so many different factors that they are next to impossible to predict. On the other hand, I trust that the present study has shown that it is justifiable to study the interpretive potential that has been narrowed down by means of carefully defined methods. The framework of interpretive possibilities allows us to describe the interpretive clues that a particular audience most likely had access to, and to discuss what kinds of interpretations readers could

construct on the basis of these clues. As long as the limitations of the method are acknowledged, this is a sound approach for cases where reader-response tests are not a feasible option but one wishes to avoid the bias of focusing on the allusive interpretation alone.

Another issue related to the categories of cultural and textual properties emerged at the analysis stage. Initially, when the properties were defined in Chapter 3, each of them was divided into three categories. For example, the cotextual meaning could be described as *incoherent*, as *incoherent to some extent* (but intelligible in the metaphorical sense), or as *coherent* (intelligible in the literal sense). However, as the analysis largely focused on correlations in a fairly sizeable corpus, it turned out that these broader tendencies could mostly be covered by means of simple, twofold classifications, such as *incoherent* vs. *more or less coherent*. The categories could perhaps be developed more in this direction, although with regard to cultural foreignness and familiarity, it still seems necessary to distinguish between *probably* and *possibly familiar* allusions. In addition, examples of individual allusions illustrate that the more specific threefold classifications do have their uses, particularly when a small number of allusions is discussed in depth.

Some further limitations concern the material of the study. I only analysed the translations of novels written by one author, which may reduce the generalisability of the results to some extent. On the other hand, very few authors employ allusions as often as Sayers did, and the novels include a wide variety of different kinds of allusions.

It could also be argued that the results should have been complemented by an analysis of translated allusions in quality fiction. This is definitely a valid subject for further research (see below). However, the source texts studied are actually a mixture of popular and quality fiction, and in this respect perhaps a more interesting object of study than works belonging to 'pure' popular or quality fiction. I also think that the translation of popular fiction deserves to be studied more, considering that popular fiction reaches larger audiences than quality fiction, and may exert an extensive and subtle influence on a culture.

Sayers' reputation as an 'intellectualising' author also needs to be borne in mind. Quite a few of the allusions in her novels must have been unfamiliar to many of her original readers, which may create the impression that the ST allusions were not even supposed to be identified except by the select few. If the translators perceived the allusions in this manner, as references that were largely not even intended to be recognisable, they may have been more prone than usual to retain allusions unfamiliar to TT readers. On the other hand, the results of Leppihalme's study indicate that, in the 1980s and the early 1990s, unfamiliar allusions were retained in translated novels by other, very different authors as well, such as Fay Weldon, whose works address feminist themes, and Ed McBain, who is known for his realistic crime novels. In other words,

retaining unfamiliar allusions seems to have been a wider trend in the Finland of the 1980s.

The issue of intellectualism may also have some bearing on the uses of pseudo-allusions in translation. The present study has demonstrated that the possibility for a pseudo-allusive interpretation sometimes suggests similar functions to the allusive interpretation proper and that the stylistic markers of pseudo-allusions may evoke connotations that contribute to the interpretation. However, interpreting pseudo-allusions also requires some effort from the reader, and there is a risk of the reader being irritated by an apparent allusion with no available referent. The results of Tuominen's study (2002) suggest that pseudo-allusions may perhaps meet with the most favourable responses when readers have some reading experience or education, and are motivated and willing to go to some lengths in interpreting the text (then again, allusions are perhaps also likely to be appreciated the most by such readers). Professional translators considering whether to translate an ST allusion in a way that probably results in a TT pseudo-allusion may need to consider carefully how the audience is likely to react to pseudo-allusions.

From today's perspective, the selected material may seem narrow in the sense that all the translations were produced at a time when the translators had no access to the Internet. One may wonder if stylistic markers and cotextual meaning have any significance for the translation of allusions today, when the translator can often identify an unfamiliar English allusion and perhaps even download a copy of its referent text within a few minutes. In this respect, the modern translator undoubtedly has better chances of discovering the functions of an ST allusion. On the other hand, the task of formulating a suitable translation for the allusion can still be challenging, and translators' working conditions are sometimes far from ideal. Against this background, the cotextual meaning and stylistic markers may still have a role to play in the translation of allusions, perhaps particularly when they can suggest functions similar to the allusive interpretation and allow the translator to resort to retentive, effort-saving strategies.

8.4 Indications for further research

Perhaps the most fruitful area of further research would be to investigate allusions in recently translated works by means of both a reader-response test and the method introduced in this study, and then to compare the results. This could indicate, for example, whether readers interpret a pseudo-allusive passage, with its stylistic markers, in a consistently different way from a non-allusive passage. Studying different kinds of passages by means of both methods would also offer a broader view of the specific functions readers attach to, for example, a pseudo-allusive passage. Furthermore, the comparisons would demonstrate

the strengths and limitations of each method and help to determine for which purposes they are best suited.

The method developed in the present study should also be applied to a wider variety of material. In this respect, investigating translated allusions from a period when the Internet had become the literary translator's customary tool would probably be a priority, to determine to what extent the stylistic markers and cotextual meaning of allusions are still linked to the selection of translation strategies. As already mentioned above, the present analysis could also be expanded to allusions in Finnish translations of quality fiction, from both the 1940s and the 1980s.

The results also draw attention to a possible variation in translation practice that appears worthy of closer consideration. The analysis of the socio-cultural contexts and the translations suggests that, in the Finland of the 1940s, modifications, omissions and even 'un-Finnish' expressions and translation errors may have been overlooked or tacitly accepted by editors or publishers, perhaps mainly in translations of popular genres such as detective fiction. Although such defects were criticised by reviewers, translations with similar flaws apparently continued to be published. Further research is needed to verify the existence of such a tendency, and to establish its causes.

The working conditions of literary translators in the 1980s are also of further interest for the researcher. The present study suggests that the quality of translations may still have been partly dependent on the genre, as in the 1940s, but also closely connected to the individual translators' background and working conditions, i.e. whether the translator was a novice or an experienced professional, and whether s/he was working for a small publisher or a well-established, large company.

Above all, I hope that the present study will inspire other researchers in the fields of translation and literature to explore a wider variety of factors connected to how allusions are translated and interpreted. In addition to the cultural familiarity of an allusion, the cotextual meaning and stylistic markers seem to have some bearing on the selection of translation strategies; they can contribute particularly to the interpretation of an unfamiliar allusion. Culturally unfamiliar allusions retained in translation need not necessarily become puzzling culture bumps: sometimes they offer the possibility for a pseudo-allusive or a non-allusive interpretation, which may well enrich the interpretive experience and perhaps even suggest functions similar to the allusive interpretation proper. I hope that future research will pay more attention to these 'other' interpretive possibilities that have long been overshadowed by the allusive interpretation. Then the translated alluding text, the "garden of bright images", will perhaps reveal even more fascinating vistas and pathways to explore.

References

Works are arranged by the year of their original publication or, in the case of translations, by the year in which the translation was first published.

The alphabetisation follows the English conventions. For example, *Bühler* is listed before *Burton* and *Häggman* before *Halme*. Surnames beginning with particles like *De* or *Van* are alphabetised by the particle.

All translations of the Finnish titles are mine, as are explanatory notes in square brackets.

1 Primary sources

1.1 Source texts and Finnish translations studied

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Appendix 1: Major characters and synopses of the source texts studied

The Wimsey novels are set in the England of the 1920s and the 1930s. The protagonist, Lord Peter Wimsey, is the younger brother of the Duke of Denver and thus has both the time and the means for investigating crimes as a hobby. At first glance, Wimsey seems to be a foolish, affected dandy who wears a monocle and habitually spouts nonsense; these mannerisms are emphasised by his snobbish and humorous allusions. However, in reality, Wimsey is closer to a combination of P.G. Wodehouse's Bertie Wooster and Arthur Conan Doyle's Sherlock Holmes: his quirks disguise his intelligence and wide expertise, and his humorous allusions often have deeper, serious meanings. Wimsey is also less secure about his place in society than Wodehouse's upper-class fop or Conan Doyle's rational master detective.

One of Wimsey's most constant companions is his manservant, Mervyn Bunter, who appears in all five source texts. Bunter can play the part of an ever-correct and resourceful Jeeves to Wimsey's Wooster, but he also shares his master's interest in detection and literature. In accordance with this dual role, Bunter alludes respectfully and seldom; however, when prompted by Wimsey to discuss allusions, he shows intelligence, humour, and a literary taste that covers authors from William Shakespeare to Sheridan Le Fanu.

Wimsey is also aided in his investigations by his friend, Charles Parker, a detective and later a chief inspector at Scotland Yard. Parker is a down-to-earth person who checks Wimsey's flights of intuition and calls for solid evidence. His allusions are mostly fairly conventional and reflect a narrower reading background than Wimsey's or Bunter's.

In the first Wimsey novel, *Whose Body?* (1923), Wimsey and Parker work on two cases that soon become intertwined, trying to discover the identity of a naked corpse found in a bathtub and the whereabouts of a missing Jewish financier. The novel takes place in a foggy London reminiscent of Conan Doyle's Sherlock Holmes stories. Downright comic allusions, such as nursery rhymes, alternate with visions of Gothic and Dantesque horror. Even in this first novel, characters show signs of complexity. For example, Wimsey's mother, the Dowager Duchess of Denver often alludes in a way that sounds silly or confused but hides surprisingly sharp-sighted observations. In addition, allusions juxtaposing Wimsey and Holmes imply that Wimsey, unlike Holmes, feels uncomfortable about turning the murderer in to the police and justice system and, by extension, assuming power over life and death. (Capital punishment was not abolished in Great Britain until the 1960s.)

Clouds of Witness (1926), the second Wimsey novel, opens with Wimsey's elder brother being charged with the murder of the fiancé of their sister, Mary Wimsey. Together with Parker, Wimsey pursues various leads in Bohemian London,

the Yorkshire moors, and Paris. Like in *Whose Body?*, the dialogues are studded with comic allusions, but there are also touches of the Gothic. Themes illustrate unhappy love affairs and the futility of passion, conveyed by means of allusions to, for example, *Manon Lescaut* and *Othello*.

The next source text studied is the fifth Wimsey novel, *Strong Poison* (1930), where Wimsey first encounters Harriet Vane, a detective novelist accused of poisoning her former lover. As Wimsey falls in love with Vane and struggles to exonerate her, he begins to develop into a more rounded character. Wimsey feels uneasy with his jester's antics, and his humorous allusions may now have sombre, even desperate undertones. On the other hand, Wimsey and Vane immediately discover a common ground as alluders: Vane's allusions are as witty as Wimsey's, and the couple easily catch each other's allusions, as witnessed by the *Kai Lung* allusion discussed in the Introduction. However, allusions also depict the couple's difficulties in negotiating a relationship of mutual passion and equality. Lingering Victorian attitudes towards women's sexuality and place in society are also criticised by means of allusions.

The Five Red Herrings (1931) is a return to the traditional whodunit, and it is actually even more conventional than the earliest Wimsey novels. The development of Wimsey and Vane's relationship is put on hold as Wimsey takes a holiday in Scotland and assists the local police in solving the murder of an unpopular painter. In line with Golden Age traditions, the novel explores the alibis of various suspects in turn, and the solution hinges on railway timetables. The novel also has more cliché-like allusions than any of the other source texts, although some allusions do contribute to an atmosphere of fantasy and humorous melodrama, and encompass serious themes, such as equality in marriage.

The Nine Tailors (1934), the ninth Wimsey novel, is the closest to quality fiction of the novels studied: the focus is at least as much on Christian themes and the inner workings of a realistically depicted village community as on solving the puzzle. As Wimsey investigates the case of a mysterious corpse found in a country churchyard, he also ponders the nature of faith and guilt, illustrated by several Biblical allusions, and gradually becomes a member of the village community. Both experiences contribute to Wimsey's development as a character. Allusions also greatly enrich the atmosphere of the novel, as Biblical references are accompanied by passages evoking the works of Edgar Allan Poe and Sheridan Le Fanu that add a note of Gothic mystery and horror.

Appendix 2: Example of organising analysis data

A-2.1. Table of the allusions in the first four chapters of *Strong Poison*

Ch. ST/TT chapter in which the allusion or translated passage appears

P. TT page on which the translated allusion appears; including ST page numbers is not relevant as there is no authorised edition of the source texts

Number of ST allusions in the source text; if an allusion consists of two or more parts translated with different strategies, the parts are marked as 1a, 1b etc.

Phrase identifying the ST allusion

A short phrase by which the researcher can recall the allusion.

Cultural and textual properties of ST allusion

Assessed for the allusion as a whole

TT passage

Described by means of two or more translation strategies when necessary (e.g. 11a, 11b); interpretive possibility determined on the basis of the translated allusion in its entirety.

Ch.	P.	#	Phrase identifying the ST allusion	Cultural and textual properties of ST allusion			TT passage	
				Culturally	Cotextual meaning	Style and form	Translation strategy	Interpret. possibility
1	11	1	one step into the path of wrong-doing	unfamiliar	coherent	unmarked	minimum change	non-allusive
	15	2	How long, O Lord, how long	unfamiliar	some incoherence	some markers	minimum change	non-allusive
	15-16	3	They all wrote down their slates	unfamiliar	incoherent	marked	minimum change	pseudo-allusive
	18	4	babble of green fields	unfamiliar	incoherent	unmarked	minimum change	non-allusive
	19	5	had a Guinness -- "Good for you"	unfamiliar	coherent	marked	guidance added	pseudo-allusive
	25	6	like David	probably familiar	some incoherence	some markers	PN retained	allusive
	25	7	and Beersheba	unfamiliar	some incoherence	some markers	replacement	allusive
	25	8	Or do I mean Daniel?	probably familiar	some incoherence	some markers	PN retained	allusive

	25	9	going home to burn my books	unfamiliar	coherent	unmarked	minimum change	non-allusive
	25	10	Be thou as chaste as ice	unfamiliar	some incoherence	marked	existing tr. used	pseudo-allusive
No allusions in Chapter 2								
3	38	11a	except Edgar Wallace - -	unfamiliar	some incoherence	some markers	PN retained	pseudo-allusive
		11b	who always seems to be everywhere				minimum change	
	38	12a	dear Conan Doyle - -	unfamiliar	some incoherence	some markers	PN retained	pseudo-allusive
		12b	and the black man				minimum change	
	38	13	the Slater person	unfamiliar	some incoherence	some markers	PN retained	pseudo-allusive
	38	14	Too late, too late, you cannot enter now.	unfamiliar	some incoherence	marked	minimum change	pseudo-allusive
	38	15	I have locked my heart in a silver box	unfamiliar	some incoherence	some markers	guidance reduced	pseudo-allusive
	40	16	They are coming, my own, my sweet	unfamiliar	some incoherence	some markers	replacement	non-allusive
	42	17	And he himself has said it	unfamiliar	coherent	unmarked	minimum change	non-allusive
4	52	18a	pretended to be a landscape painter - -	unfamiliar	some incoherence	some markers	minimum change	pseudo-allusive
		18b	with the burden of an honour				guidance added	
	53	19	He for God only, she for God in him	unfamiliar	some incoherence	some markers	guidance added	pseudo-allusive
	55	20a	however entrancing it is to wander - -	unfamiliar	some incoherence	marked	minimum change	pseudo-allusive
		20b	If you can quote Kai Lung				PN retained	

A-2.2. Example of an index card

SP # 18

[Wimsey:] "I don't blame you."

[Vane:] "Don't you?"

"No. It sounds to me as if the fellow was a prig - not to say a bit of a cad. Like *that horrid man who pretended to be a landscape-painter and then embarrassed the unfortunate young woman with the burden of an honour unto which she was not born.* I've no doubt he made himself perfectly intolerable about it, with his ancient oaks and family plate, and the curtseying tenantry and all the rest of it."

ST REFERENT (TEXT) Tennyson's "The Lord of Burleigh" (Clarke 2002, 359; Tennyson 1842), where the lord pretends to be a landscape painter and marries a common village girl, promising her that "I can make no marriage present: / Little can I give my wife. / Love will make our cottage pleasant, / And I love thee more than life."

The landscape painter turns out to be a lord in disguise. He takes the girl to his mansion and loves her dearly. "But a trouble weigh'd upon her, / And perplex'd her, night and morn, / With the burthen of an honour / Unto which she was not born." The girl finally dies of her plight.

FUNCTION

Themes: A relationship based on inequality is an unhappy relationship. In Harriet Vane's case, Philip Boyes first persuades Harriet to live with him without getting married, compelling her to go against her moral principles. Boyes then proposes marriage as a reward for her humility so as to raise her into the higher position of a lawfully wedded wife. Wimsey may be trying to tell Vane she is lucky to have escaped the unhappy marriage of Tennyson's bride.

Humour: Wimsey is using the allusion to cheer Harriet Vane up. His version of the story is more amusing than the original.

CULTURALLY

Probably unfamiliar
Referent text apparently not translated into Finnish

COTEXTUAL
MEANING

Some incoherence
Who's *that horrid man*? What honour?

STYLE & FORM

Some markers
Introductory phrase but only faint suggestion of poetic rhythm

SP1984	Niin kuin se kauhea mies joka uskotteli olevansa maisemamaalari ja saattoi sitten onnettoman nuoren naisen kestävään kunnioitetun yhteiskunnallisen aseman johon tämä ei ollut syntynyt.
TR. STRATEGY	Minimum change + added guidance Cotextual meaning explicated by the addition of <i>yhteiskunnallinen asema</i>
TT INT. POSSIBILITY	Pseudo-allusive Culturally unfamiliar but ST introductory phrase retained and cotextual meaning clarified
EFFECT	Cotextual meaning of TT passage only incoherent to some extent. Theme of inequality partly suggested by cotextual meaning and cotext.

Appendix 3: Overview of correlations between translation strategies and interpretive possibilities

Table A3-1 below illustrates the variety of possible connections between translation strategies and interpretive possibilities.

Table A3-1: Possible correlations between translation strategies and interpretive possibilities

	Possibility for an allusive interpretation	Possibility for a pseudo-allusive interpretation	Possibility for a non-allusive interpretation	Risk of a culture bump
Retentive strategies				
Retained untranslated	X	X	-	X
PN retained	X	X	-	X
Adaptive replication	(X)	X	-	X
Minimum change	X	X	X	X
Existing translation	X	(X)	-	(X)
Modifying strategies				
Adding guidance	X	X	-	-
Reducing guidance	(X)	(X)	X	-
Replacement	(X)	(X)	X	-
Omission	-	-	X	-

X = Possible

(X) = Possible but less likely

- = Unlikely or impossible

The table shows that a translation strategy rarely excludes a particular interpretive possibility entirely. This is due to the fact that translation strategies describe the relation between the ST and the TT, and this relation is not directly convertible into the characteristics of the TT passage, which determine the interpretive possibility.

For example, employing an existing translation probably often results in the possibility for an allusive interpretation, but this still depends on the cultural familiarity of the allusion. In principle, a translator could track down and make use of an existing translation of a passage that is so obscure readers are unlikely to recognise it (although, without any added guidance, this would hardly help readers interpret the TT passage, and would therefore be more or less a waste of effort). Similarly, a minimum change translation does not produce a culture bump unless the translated passage is also culturally unfamiliar and has an in-

coherent cotextual meaning, but a culture bump is still considerably more likely in connection with a minimum change translation than, for example, a replacement.

In other words, there may not be distinct correlations in the sense of an individual translation strategy consistently occurring with a particular interpretive possibility. On the other hand, the table also suggests possible correlations on a more general level between retentive/modifying translation strategies and interpretive possibilities. All retentive strategies can in principle result in the possibilities for an allusive or a pseudo-allusive interpretation, as well as in the risk of a culture bump, while modifying strategies are more closely linked to the possibility for a non-allusive interpretation. This issue is explored in more detail in Section 5.3.2 of the present study.

Appendix 4: Establishing the source texts of the translations studied

A-4.1 Evidence showing that Swedish and German translations are unlikely source texts for the Finnish Sayers translations published in the 1940s

A-4.1.1 Swedish and German translations published before the corresponding Finnish translations

- WB-SW *Lord Peters största affär*. The first Swedish translation of *Whose Body?*, translated in 1925 by Daniel Berg.
- CW-SW *En sky av vittnen*. The first Swedish translation of *Clouds of Witness*, translated in 1945 by Sonja Bergvall.
- NT-SW *De nio målarna*. The first Swedish translation of *The Nine Tailors*, translated in 1939 by Sonja Bergvall.
- NT-GER *Glocken in der Neujahrsnacht*. The first German translation of *The Nine Tailors*, translated in 1946 by Helene Homeyer.

Full bibliographical data are given in References.

A-4.1.2 Examples

References to the source texts are indicated by chapter, not by page, since there is no standard edition of Sayers' works. References to the translations are indicated by page, since there is usually only one edition of each translation.

Examples from the Swedish translation of *Whose Body?*:

- The Swedish translator has changed some instances of indirect discourse in the ST into direct discourse; in the Finnish translation, the indirect discourse has been retained (WB 5; WB1944, 95; WB-SW, 121).
- Both the English ST and the Finnish TT employ the term *coroner*; the Swedish TT has *domare*, 'judge' (WB 5; WB1944, 95; WB-SW, 121)
- The Swedish translator has omitted the song allusions *We both have got a body in the bath* and *Gin a body meet a body*; the Finnish translator modifies but retains them (WB 2; WB1944, 20; WB-SW, 24). There are also other allusions in the Finnish translation that have been omitted from the Swedish version.

Examples from the Swedish translation of *Clouds of Witness*:

- All epigraphs have been omitted from the Swedish translation, unlike from the Finnish one.
- The allusion to *Sadducee attitude* has been retained in Finnish as *saduseuksen asenne*; the Swedish translation has the more general *tvivlarattityd*, 'a doubter's attitude' (CW 2; CW1944, 38; WB-SW, 40).
- The title of Chapter 4, "*– And His Daughter, Much-Afraid*", has been retained in Finnish fairly literally: "*– ja hänen tyttärensä, peloissaan*" ('and his/her daughter, afraid'); the Swedish translator has replaced the title by *Visit hos grannen*, 'A visit with the neighbour'.

Examples from the Swedish translation of *The Nine Tailors*:

- There are passages omitted from the Swedish translation that have been translated according to the English ST in the Finnish TT, e.g. *Leamholt is the post town, so I thought we ought to give it the first chance* (NT 2.5; NT1948, 116; NT-SW, 165). Some allusions have also been omitted from the Swedish TT but not from the Finnish one.
- The Swedish TT has *kilometer* instead of miles; the Finnish TT employs the Finnish equivalent of mile, *maili* (NT 2.5; NT1948, 116; NT-SW, 165)
- *In the midst of life we are in death* has been replaced in the Swedish translation by the proverbial *I dag röd, i morgon död*, 'Today red, tomorrow dead'. The Finnish translation stays much closer to the original: *Keskellä elämää kohtaa meitit kuolema*, 'In the middle of life we are met by death' (NT 1.2; NT1948, 26; NT-SW, 51).
- The Swedish translator has replaced an ST allusion to *Erebus* with *Styx*; the Finnish TT still has *Erebus* (NT 2.1; NT1948, 40; NT-SW, 78).

Examples from the German translation of *The Nine Tailors*:

- In the English ST and the Finnish TT, Wimsey examines *second-hand French underclothes*, or *käytettyinä ostettuja ranskalaisia alusvaatteita* 'French underclothes bought second-hand'; the German TT merely has *alte Unterwäsche*, 'old underclothes' (NT 2.5; NT1948, 113; NT-GER, 176).
- In the English ST and the Finnish translation, Wimsey is characterised as *a walking library* or *kuljeskelevä kirjasto*, 'a wandering library'; the German TT has *ein wandelndes Konversationslexikon*, 'a walking encyclopaedia' (NT 3.1; NT1948, 190; NT-GER, 290).
- The inscriptions on the bells and other details related to them (NT 2.2) have been omitted from the German TT altogether; this is not the case in the Finnish TT. Some other allusions have also been omitted from the German TT but not from the Finnish one.
- The German translator has replaced the allusion *do our dooties in the station whereto we are called* by the Biblical phrase *Richtet nicht, auf dass ihr nicht gerichtet wird*, 'judge not, that ye be not judged' (Matthew 7:1). The Finnish TT still refers to doing one's duties: *tehdä velvollisuutemme sillä paikalla, johon meidät on kutsuttu*, 'to do our duties in the place to which we have been called' (NT 2.2; NT1948, 70; NT-GER, 119).

To conclude, the Finnish translations of the 1940s are very probably based on the English source texts rather than on other translations.

A-4.2 Evidence showing that the two retranslations from the 1980s are unlikely to be based on the earlier Finnish translations

That the translators have chosen different strategies for translating ST allusions is amply demonstrated in the study proper. The following examples illustrate the treatment of non-allusive passages.

A-4.2.1 Examples comparing the two translations of *Whose Body?*

The first example demonstrates how the two translations may convey approximately the same content but with markedly different style and some semantic variation.

ST: My name's Peter. It's a silly name, I always think, so old-world and full of homely virtue and that sort of thing, but my godfathers and godmothers in my baptism are responsible for that, I suppose, officially – which is rather hard on them, you know, as they didn't actually choose it. (WB 4)

WB1944

Minun nimeni on Peter. Se on hassunkurinen nimi, ainakin minusta. Se on niin vanhanaikainen ja kotoisiin hyveisiin viittaava, mutta kummi-isäni ja -äitini ovat vastuussa siitä. Niin ainakin virallisesti, vaikkakin on väärin syyttää heitä, sillä he eivät suorastaan valinneet nimeä. (WB1944, 61)

Back translation:

My name is Peter. It is a droll name, at least to me. It is so old-fashioned and suggests homely virtues, but my godfather/s and godmother/s are responsible for it. At least officially, that is, although it is wrong to blame them, for they did not actually choose the name.

WB1986

Minun nimeni on Peter. Minusta se on aina ollut typerä nimi, niin vanhanaikainen ja kristillishyveellinen ja muuta semmoista, mutta olettaisin että virallisesti siitä ovat vastuussa minun kummisetäni ja -tätini, joilta sen kasteessa sain – vaikka oikeastaan tuomitsen heidät väärin, sillä eiväthän he sitä oikeastaan valinneet. (WB1986, 76–77)

Back translation:

My name is Peter. I have always found it a silly name, so old-fashioned and full of Christian virtue and that sort of thing, but I would assume that officially the responsibility for it lies with my godfather/s and godmother/s, from whom I received it at my baptism – although, as a matter of fact, I am judging them wrongly, for they didn't really choose it, did they?

In the second example, the 1986 translation remains considerably closer to the ST:

ST: He roused himself, threw a log on the fire, and picked up a book which the indefatigable Bunter, carrying on his daily fatigues amid the excitements of special duty, had brought from the Times Book Club. It happened to be Sir Julian Freke's "Physiological Bases of the Conscience," which he had seen reviewed two days before. (WB 8)

WB1944

Hän kohottautui ja heitti puita tuleen. Sitten hän otti käteensä kirjan, jonka väsymätön Bunter oli lainannut Timesin kirjakerhosta. Se sattui olemaan Sir Julian Freken "Omantunnon psykologinen [sic] pohja", josta hän oli kaksi päivää sitten nähnyt lehtikatsauksen. (WB1944, 129)

Back translation:

He raised himself and threw some wood on the fire. Then he took in his hand a book that the tireless Bunter had borrowed from the Times book club. It happened to be Sir Julian Freke's "Psychological [sic] Basis of Conscience", of which he had seen a newspaper/journal review two days ago.

WB1986

Hän kohottautui, heitti halon tuleen ja tarttui kirjaan, jonka uupumaton Bunter, joka hoiti arkiset aherruksensa jännittävien erikoistehtäviensä ohessa, oli tuonut Timesin Kirjakerhosta. Se sattui olemaan sir Julian Freken *Omantunnon fysiologiset perustat*, josta hän oli kaksi päivää aikaisemmin lukenut arvostelun. (WB1986, 160)

Back translation:

He raised himself, threw a log on the fire and picked up a book that the indefatigable Bunter, who attended to his ordinary chores in addition to his exciting special tasks, had brought from the Times Book Club. It happened to be Sir Julian Freke's *Physiological Bases of Conscience*, of which he had read a review two days earlier.

The two translations also convey Wimsey's discourse differently. The Wimsey of WB1944 is fairly formal and polite, whereas the Wimsey of WB1986 makes more use of familiar and even colloquial expressions (Aaltonen 1989, 11).

A-4.2.2 Examples comparing the two translations of *The Nine Tailors*

When the differences in typeface and layout are taken into account, NT1948 is some forty-five pages shorter than NT1989 (Turunen 2000, 52). Extensive omissions mainly target descriptions or dialogues with little bearing on the plot or the puzzle (ibid., 53, 57, 59).

My first example demonstrates how the two translations may convey approximately the same content but with stylistic differences. The first translation features marked colloquialisms and dialectal forms (italicised); in the second translation, the contrast is less marked, although the informality of the discourse does come across. The first translation also has a sentence added at the end of the excerpt.

ST: “Proud to meet you, my lord. Yes, I’ve pulled old Tailor Paul a mort o’ times now. Her and me’s well acquainted, and I means to go on a-pulling of her till she rings the nine tailors for me, that I do. (NT 1.1)

NT1948

– Olen ylpeä, kun saan tutustua *teitin* armoonne. *Joo*, olenhan minä *temponut* vanhaa Tenori-Paavalia jo toisenkin *vuoten*. Me *ollaan* vanhoja kavereita, ja kyllä minä tosiaan aion *hoitella* sitä, kunnes se soittaa *mulle* läksiäisiä. Kuolinkellot kuuluu nähkääs *mun* virkaani. (NT1948, 14)

Back translation:

– I’m proud to be allowed to make yer lordship’s acquaintance. Aye, I’ve been tugging at old Tenor Paul for a year and then some. We’re old pals, and I do mean to take care of it until it rings farewell for me. Death bells are me office, see.

NT1989

– Kunnia tavata teidät, herra lordi. *Juu*, olen soittanut vanhaa kunnan Räätäli Paulia *hyvän aikaa*. *Ollaan* sen kanssa hyvät tutut, ja aion soittaa sitä niin kauan, että se sitten soittaa yhdeksää räätäliä minun muistokseni, niin se on. (NT1989, 16)

Back translation:

– An honour to meet you, my lord. Aye, I’ve rung good old Tailor Paul for a good while. We’re well acquainted, it and me, and I mean to ring it so long that it then rings the nine tailors in my memory, that’s how it is.

The second excerpt demonstrates how the first translation sometimes employs even more colourful expressions than the source text and omits apparent digressions. In contrast, the second translation occasionally follows the source text even unto the point of interference.

ST: [Wimsey:] “Last time it was snowing and now it’s pelting cats and dogs. There’s a fate in it, Bunter.”

“Yes, my lord,” said that long-suffering man. He was deeply attached to his master, but sometimes felt his determined dislike of closed cars to be a trifle unreasonable. “A very inclement season, my lord.” (NT 4.1)

NT1948

– Viime kerralla tuli riivatusti lunta, ja nyt tippuu taivaan täydeltä akkoja takareki perässä. Siinä on jotakin kohtalokasta, Bunter.

– Niin on, teidän armonne, vastasi tuo uskomattoman kärsivällinen mies.

– Erittäin kolea sää, teidän armonne. (NT1948, 231)

Back translation:

– Last time it snowed like blazes, and now the sky’s full of falling hags with extra sleighs. There’s something fateful about it, Bunter.

– That is so, my lord, replied that incredibly patient man. – Most chilly weather, my lord.

NT1989

– Viime kerralla satoi lunta ja nyt sataa kissoja ja koiria. Tässä on kohtalon sormi, Bunter.

– Niin, teidän armonne, sanoi tuo pitkämielinen mies. Hän oli syvästi kiintynyt isäntäänsä, mutta koki joskus tämän sinnikkään vastenmielisyyden kuomutettuja autoja kohtaan hiukkasen kohtuuttomaksi. – Varsin säälimätön vuodenaika, teidän armonne. (NT1989, 255)

Back translation:

– Last time it was snowing and now it’s raining cats and dogs. There’s the finger of fate in this, Bunter.

– Yes, my lord, said that long-suffering man. He was deeply attached to his master, but sometimes felt that his [lordship’s] persistent antipathy to closed cars was slightly unreasonable. – Quite a ruthless season, your grace.

The first translator has replaced the conventional idiom *raining cats and dogs* with the vivid image of hags and sleighs. (*Takareki*, which I have translated as ‘extra sleigh’, is a simple frame with sledges, hitched to the sleigh proper and used for transporting logs, etc. See museum database Kantapuu at <http://www.kantapuu.fi>.) The comments on Bunter’s mood have been omitted.

The second translator has rendered the English idiom literally. A more idiomatic Finnish equivalent for *it’s raining cats and dogs* would have been, for example, *sataa kuin saavista kaataen*, ‘it’s raining as if pouring from a tub’. Bunter’s comments on Wimsey’s view of cars have been retained in full.

To conclude, in the unlikely event that the translators of the 1980s, contrary to their statements, were familiar with the earlier translations when they were working on their own target texts, they still opted for very different strategies from their 1940s’ colleagues. The translations of the 1980s are thus, in this sense, independent texts.

Appendix 5: Translator interviews

Below is the translation of the questionnaire used. The questionnaire was sent to the translators in advance. Two translators were interviewed orally and one by email.

Background

Education

- *What is your educational background and training?*
- *To what extent was the education/training useful for working as a literary translator? Did the work require skills the training had not given you?*

Working history

- *How long have you worked as a literary translator?*
- *Do you have experience of other professions connected to literature, translation or producing texts?*
- *How did you start working as a literary translator, and how did you receive your first assignments? How easy or difficult was it?*
- *How would you characterise the fiction you had translated before translating the novel by Sayers?*

Receiving assignments

- *How did one usually receive literary translation assignments in the 1980s? How has the situation changed since then?*
- *Why do you think you were offered the novel by Sayers?*
- *What kind of first impression did the novel make on you, how did you feel about the assignment?*

Working conditions

Schedules and fees

- *Was literary translation your main occupation in the 1980s and when you were translating the novel by Sayers? Did you have other literary translation assignments at the same time?*
- *How much time did it take to translate the novel? (For example, in comparison to literary translation in general in the 1980s or today.)*
- *How sufficient was the time given by the publisher? How has the situation changed since the 1980s?*

- *What kind of livelihood did literary translation offer in the 1980s in general (in comparison to today)? To what extent was it possible to translate literature full-time?*

Publisher's instructions

- *What kinds of instructions did you usually receive from the publisher in the 1980s? What kinds of special instructions did you receive for different novels or for Sayers' novel? How has the situation changed since then?*

The translation

Overall principles

- *In the 1980s, when translating Sayers' novel, or, generally speaking, at the beginning of a translation process, did you have an overall idea of what you wanted to aim at?*
- *What kind of a translation did you think one should aim at, what was a good translation like? How have your ideas changed since the 1980s?*

Translation theory

- *What did you know about translation research and translation theories? How had you become familiar with them? Did you read Kääntäjä or other publications in the field?*
- *How often did you apply this knowledge in your own work, to what extent was it useful?*
- *How has the situation changed since the 1980s?*

Reader's role

- *How much did you think about future TT readers when translating Sayers' novel, or in the 1980s in general?*
- *Did you have in mind a "typical reader" for the translation, and what did you imagine s/he was like?*
- *To what extent did you think the literary translator needed to take Finnish readers into account? (For example, to what extent could the translator change the text or explain things TT readers might not understand.)*

What kinds of special characteristics were there in Sayers' novel and in translating it?

- *How would you characterise the novel and the translation process?*
- *Which features of Sayers' novel were problematic for a translator at that time?*

Using possible earlier translations

- *If there was an earlier translation of the novel, what did you think of it and how did you make use of it in your work?*

Translation problems

- *What kinds of translation problems did you encounter, either in general, or in translating Sayers' novel? How have translation problems changed since the 1980s?*

- How did you think the translator was supposed to react if the source text had
 - a) references to phenomena that were probably unfamiliar to Finnish readers (places, people, events, texts, etc.)
 - b) passages with an otherwise unclear meaning
 - c) stylistic variation (e.g. sudden use of archaic language or dialect)
- How has the situation changed since the 1980s?

- On what grounds did you solve such problems? Did you apply general principles or solve the problems on a case-by-case basis?
- What kinds of procedures were possible? What were the "most acceptable" alternatives? What kinds of strategies did you use only rarely or not at all?

Allusion

[The following description follows the definition in the final study but is not yet delimited to written texts.]

Allusions are references beyond the text, to knowledge that the writer of the text expects readers to share with him/her, for example to other texts, common beliefs, famous people, works of art etc. Allusions have often also been called quotations, and they are closely related to realia (culture-specific items). The meaning of allusions often cannot be deduced on the basis of the context but requires identifying the referent. The following passage contains an example of an allusion:

[The example of the allusion and of its referent were in English even in the original Finnish questionnaire.]

On Christmas Eve, he [Lord Peter] had gone out with the Rector and the Choir and sung 'Good King Wenceslas' in the drenching rain - -" (Sayers, *The Nine Tailors*, Ch. 4.2)

Unless the English carol of the example is familiar to the reader, s/he may not necessarily grasp the humour of the text. The carol begins

"Good King Wenceslas looked out, / On the Feast of Stephen, / When the snow lay round about, / Deep and crisp and even."

[In the questionnaire sent to the translator of *The Nine Tailors*, the following English example was used instead:]

A distant voice singing the "et iterum venturus est" from Bach's Mass in B minor proclaimed that for the owner of the flat [Wimsey] cleanliness and godliness met at least once a day - -. (Sayers, *Whose Body?*, Ch. 5)

The text refers not only to Bach's Mass but also to the Creed: "...from thence He shall come to judge the living and the dead." The allusion suggests that the singer (a private detective) possesses almost divine powers of judgement.

- How often did you recognise allusions or pay attention to them, either in the 1980s in general, or in connection with Sayers' novel?
- To what extent did you find them a translation problem?
- How often was it difficult to understand them?

- *How did you select the strategies for translating allusions? Did you apply general principles or did you select strategies on a case-by-case basis?*
- *What factors did you take into account when selecting a strategy?*
- *What kinds of strategies did you use?*
- *Which strategies were acceptable, which were not?*
- *How often did you search for referents of allusions and find out about their meanings? From what kinds of sources?*
- *What was it like to search for information in general at the time? How has the situation changed since the 1980s?*

Crime fiction (if you have not translated any crime fiction apart from Sayers' work, you need not answer)

- *How many crime novels had you translated before Sayers' novel? What did you think of them, what was it like translating them?*
- *What did you think were the characteristics of a typical crime novel?*
- *What did you think were the characteristics of a good or bad crime novel?*

- *How would you describe the status of crime fiction in the Finland of the 1980s? How has it changed since the 1980s?*
- *How would you characterise the status of Sayers' novel in relation to other crime fiction?*
- *What characteristics of a typical crime novel were manifested in Sayers' novel? How did it deviate from the distinctive characteristics of crime fiction?*
- *What characteristics of good or bad crime fiction were to be found in Sayers' novel?*

- *What kinds of people did you think read crime fiction or Sayers' novels? How were they different from readers of other novels you had translated? How has the situation changed?*

After the translation

Feedback

- *What kind of feedback did you usually receive for literary translations in the 1980s and from whom?*
- *What kind of feedback did you receive for Sayers' novel? What kinds of issues were considered?*

Later career

- *How did the translation contribute to your development as a literary translator?*
- *How did the translation affect receiving assignments? How did your career otherwise develop after the Sayers translation?*
- *Do you work as a literary translator today? Full-time or part-time?*