



DIFFERENT PERSPECTIVES IN TRANSLATION STUDIES





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Authors

Mine YAZICI

Hüseyin YURTDAŞ

Erdem KOÇ

Esra Gül ÖZCAN

Abdullah ERTAN

Pelin KORKMAZ

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FROM THE EDITOR

DIFFERENT PERSPECTIVES IN TRANSLATION STUDIES

Translation is, in its simplest form and meaning, the mediation of communication between individuals, communities, cultures and countries. At a time where the global cultural dynamics are rapidly shifting as individuals interact, travel and share on a global scale. We are witnessing the great age of mobility as cultural boundaries diminish and interaction between societies reach an all-time high. More people are now displaced from their home countries by various reasons including war, famine, political conflict or pure necessity. The conventional boundaries no longer define or restrain ideologies and movements.

In this new environment of heightened interactions between different cultures of the World, translation maintains its significant role as the medium of communication. While civilizations are brought closer than ever before through globalization and cultural exchange, the World strives for a degree of cooperation and understanding and respect is the most prominent political movement, as different cultures now seek to coexist peacefully through understanding.

That is the reason why this book is written, to share ideas, understand our role as mediators of understanding and enhance our capabilities by pooling our collective wisdom and experience, in order to better fulfil our role of keeping humankind together. The book, prepared by the cooperation of two important institutions, Istanbul Aydın University and Istanbul University, is intended to help the experts from around the globe share their understanding and expertise of translation with the hopes of better defining our place in the World. The languages of the book are English and Turkish. The main objective of the book is to encourage research and study of translation within the context of migration, cultural exchange and cross-border communications. The book addresses a range of narratives in cultural studies and how translation plays an important role for immigrants.

We hope that our book, in which the languages are determined both as English and Turkish, will provide an occasion for all of us to consider issues and share strategies, perspectives and new insights from a wide variety of contexts.

We would like to express our appreciation of all the efforts of the members of our Editorial Board and especially Prof. Dr. Mine Yazıcı for her unyielding determination and labouring work for our book. We also recognize the efforts of all of our colleagues, dedicated their time and effort to publish this book.

The Editor
Nur Emine KOÇ, PhD.

IDEOLOGICAL FACTORS IN TURKISH VERSION OF ANIMAL FARM*Mine Yazıcı¹*<https://orcid.org/0000-0003-4723-1001>**Abstract**

In Turkish history, translated literature has turned its face from the East to the West, with the decline of the Ottoman Empire. This paper studies the first Turkish version (1954) of George Orwell's "Animal Farm" by Halide Edib Adivar, who was a member of parliament in the 1950s. Proceeding from Andre Lefevere's systemic approach based on the notions of "rewriting" and "patronage", it studies the ideology, economy and social status of the translator in comparison with the author of the source text as well as the ideological force of translations as a purposeful activity in pioneering modern Turkish literature. Accordingly, it aims to study not only the way in which the newly founded republican regime subverted the conservative literature of the royalty by means of translation activity, but also the way in which the state manipulated the translation activity as a result of international policy. For this purpose, it first focusses on the life stories of the author and the translator to set up correlations between their life stories and ideologies. Next, it studies the dominant poetics operating in the target culture in such a way as to disclose the ideological concerns prevailing in target culture. In short, the paper discusses the ways in which international affairs affect the mechanisms that control the production of translations as well as their impact on shaping the national literary polysystem of modern Turkey.

Keywords: Translation, Literary Translation, Politics of Translation, Ideology, Translation Theory.

HAYVAN ÇİFTLİĞİNİN TÜRKÇE VERSİYONUNDA İDEOLOJİK FAKTÖRLER

Öz

Türk tarihinde çeviri edebiyatı Osmanlı İmparatorluğu'nun çöküşüyle yüzünü Doğu'dan Batı'ya çevirmiştir. Bu çalışmada 1950'lerde meclis üyesi olan Halide Edib Adıvar'ın George Orwell'in "Hayvan Çiftliği" eserinin ilk Türkçe çevirisi (1954) incelemektedir. Andre Lefevere'in "yeniden yazım" ve "himaye" kavramlarına dayanan sistematik yaklaşımından yola çıkan çalışma, çevirmenin –uzmanın- ideolojisini, ekonomisini ve sosyal statüsünü, kaynak metin yazarıyla kıyaslayarak Modern Türk Edebiyatı'nın gelişmesinde bir amaca yönelik yapılan çevirilerin ideolojik gücünü ele almaktadır. Buradan hareketle çalışma, yeni kurulan cumhuriyetçi rejimin muhafazakar literatürü çeviriler yoluyla dönüştürmesinin yanı sıra söz konusu çeviri faaliyetlerinin uluslararası politikaların bir sonucu olarak devlet eliyle nasıl manipüle edildiğini de incelemeyi amaçlamaktadır. Bu amaçla çalışma öncelikle yazar ve çevirmenin hayat hikayeleri ile ideolojileri arasında bağlantı kurmaya odaklanır. Bunun yanı sıra erek kültürde etkili olan baskın poetikayı bu kültürde hakim olan ideolojik teamüle açıklık getirecek şekilde inceler. Kısacası bu makale, uluslararası ilişkilerin, çeviri üretimini kontrol eden mekanizmalar ve modern Türkiye'nin ulusal yazın çoğul dizgesini şekillendirme üzerindeki etkilerini tartışmaktadır.

Anahtar Kelimeler: Çeviri, Yazın Çevirisi, İdeoloji, Çeviri Kuramı.

1 Introduction

The concept of “manipulation” reminds us Andre Lefevere’s statement “Rewriting manipulates, and it is effective”. This idea raises the question, “Can we identify translation with rewriting?” According to Lefevere, “Translation is [the] most obviously recognizable type of rewriting” (1992:9-12). However, the translator encounters two constraints here:

1. First is the translator’s ideology, or strategy in analyzing universe of discourse of the original text as well as introducing it to a new field of discourse in another language.
2. Second constraint is the poetics dominant in the target culture. It is related to “literary devices, genres, motifs, prototypical characters, situations and symbols” and the culture’s notion of what role literature should have in the social system (1992:26).

From these remarks, we can think that the translator’s choices in translation is not only shaped by professional decisions, but also by ideological factors prevailing in society. Accordingly, we can claim that Halide Edib’s choice of *Animal Farm* was not coincidental, but the outcome of international affairs affecting national policy of the recently founded republican regime of Turkey as well as her political position as member of parliament.

In the light of these brief remarks, I will discuss the background of the translation of *Animal Farm* from the perspective of International affairs and ideological factors circumscribing both George Orwell and Halide Edip Adivar.

George Orwell (1903-1950) and Halide Edib Adivar (1884-1964) were contemporary authors although they experienced different life styles due to cultural, political, geographical and religious divergences. However, both authors were novelists, essayists, and intellectual activists even if they lived in different parts of the world. Moreover, they witnessed the World War I and World War II, the new nationalist movements, new political formations including fascism and communism and the global economic crisis. A brief overview of Orwell and Adivar’s autobiographies will verify these claims.

George Orwell, whose real name was Eric Arthur Blair, was born in 1903 in Bengal. He lived there until the age of four due to his father’s occupation as a customs official in the Indian Civil Service. The family then returned to a small village near London, where Orwell received his training. Later, he joined the Indian Imperial Civil Service and worked as a British Policeman for five years (1922-1928). After his resignation, he wanted to experience the life of the poor English and worked as a dishwasher in Paris. Based on this experience, he wrote his first book, “*Down and out in Paris and London*” (1933), using the penname George Orwell. After this

experience, he wrote three books: *Burmese Days* (1934), which was based on his police experience; *A Clergyman's daughter* (1935); and *Keep the Aspidestra Flying* (1936), *The road to Wigan Pier* (1937); and *Homage to Catalonia*.

One can easily discern the close relationship between Orwell's life experience and his works. For example, in 1936, he took ownership of a village store and married. Meanwhile, he was commissioned to write a novel concerning the English unemployed. He wrote *The road to Wigan Pier* in 1937, where he developed his political stance as an anti-imperialist and anti-communist. In 1937, he joined an anarchist unit supporting the legal government, and he left it in 1938 because he was wounded. The result was *Homage to Catalonia* (1938), which concerns the Spanish Civil War. In this novel, he exhibits his independent political stance openly. In 1938, while recovering from tuberculosis in Morocco, he wrote the novel *Coming up for Air* in 1939. (Kermode&Hollander 1973:140-2141). Upon his return to England, he wrote essays on popular culture and critical essays on Dickens, Tolstoy, etc. When World War II broke out, he worked as a home guard for the British Broadcasting Corporation in spite of his claim that "the Left should not fight". He left this duty when he became ill. He then became the literary editor of the left-wing journal, *Tribune*. Meanwhile, he wrote *Animal Farm* (1944). However, it was not published until 1945 because it was an allegory of socialism under Stalin. In World War II, England and the USA were allied with Russia against the Axis powers, which included Germany, Italy and Japan. The book was published one year later, in 1945, for fear of harming relations with Russia against the fascist trends prevailing in Europe (Kaplan 2003:38). He wrote his last novel, *1984*, in 1948 and died of tuberculosis in 1950.

Animal farm was the first novel to be translated into Turkish in 1954. Halide Edip Adivar, one of the pre-eminent figures of both Turkish literature and politics, introduced George Orwell to Turkish readers through her translation titled *Hayvan Çiftiği*. Amongst Orwell's works, *Animal Farm* and *1984* are the most popular in Turkey.

2 Halide Edib as the Translator of *Animal Farm* (1884-1964)

Halide Edip as an author based her novels on her life story as George Orwell did, and it appears that both authors developed their political stance and ideology while they were writing. Studying Halide Edip's autobiographical novel *Memoirs* (1926) may yield us clues concerning her views on political, linguistic and cultural issues as well as the motives driving her to translate *Animal Farm*.

Halide Edip Adivar was born in 1884 in Istanbul. Her first encounter with bicultural experience was when her father, Mehmet Edip, the private treasurer of

the Sultan, wanted to enroll his daughter in Robert College. It was founded by the USA in 1864 during the reign of Sultan Abdulhamit II. Since she came from an extended family that shared both traditional Ottoman values and the Western values of the republican era, she easily adapted to this new life style due to her father's strong advocacy of Western values even if she was raised by her grandparents who adopted Ottoman values and values of Mevlevi order.

In her autobiographical novel *Memoirs* (1922), Halide Edib narrated her childhood memories concerning the foundation years of the republican regime within the framework of World War I alongside the clashes between the Western and the Eastern values as follows:

Now her father Edip Bey, secretary of His majesty Abdul Hamid, had a strong admiration for the English and their way of upbringing children. He believed their greatness was due to this and so his method of upbringing his firstborn was strongly influence by English ways as he had read them in books. He occupied himself personally with her dresses,...; Turkey having, however, not yet entered the road of reform and modernism, by a slavish imitation of English outward apparel, he did not make her wear a hat. [...] It would never done for him even to express a desire to do such a thing, for wearing hat were the outward and visible sign of Christians, [...].(Edib 1926:23)

If material culture was assumed to be one of the most accurate indicators of a worldly outlook, especially when considered the ardent debates regarding headscarves in the West today, what Halide Edib expressed as an omniscient narrator in this book proved how far-sighted she was in foreseeing the future political clashes concerning the religious issues and modernisation.

After she graduated from Robert College, she married to Salih Zeki, a leading mathematician who taught her mathematics. However, their marriage ended in 1910, when Salih Zeki asked to marry another woman; her experiences abroad can be listed chronologically as follows: her compulsory escape to Egypt and later to England due to her essays on domestic issues in a leading opposition journal, *Tanin*, after March 31, 1909; next she also went to Damascus and Beirut as an inspector of girls' secondary schools; and her marriage to her second husband, Adnan Adivar, the Minister of Health of the republican era in 1917. After the declaration of the republican regime, they were both exiled due to the ban imposed on the opposition party (the Progressive Republican Party) and lived in France and England from

1923 to 1938. Meanwhile, Halide Edib was invited to the USA in 1928 by American President Woodrow Wilson for a round-table conference regarding the peace proposals, and she became an activist who advocated the American mandate (Enginün 1975: 18-19). First, she held conferences on the philosophy and the art of the Middle East; during her second visit, she lectured on contemporary Turkish philosophy and literature as a visiting professor at Columbia University (1931-1938). In 1935, she was invited to India to hold conferences in the Islamic University. Meanwhile, she supported aid campaigns and held several academic conferences in the region (Benares, Hyderabad, Calcutta, Lahor). After the death of Mustafa Kemal Atatürk, the founder of the Turkish Republic, Halide Edib returned home in 1938. She was then appointed as a professor in the department of English Philology (1940-1950) until she was elected to parliament as a member of the Democratic Party (Kuran 1998: 61-62).

All of her experiences abroad and her bicultural upbringing enhanced Halide Edib's cultural awareness. As mentioned briefly above, she was a leading female intellectual in the foundation years of the Turkish Republic. Her educational and family background placed her in a position to sow the seeds of the suffragette movement in modern Turkey, which was opposed to the traditional values of Islam. She explained her views on gender as follows in her novel titled *Memoirs of Halide Edib* (1922):

I cannot say that one is higher than the other, but they are distinctly different. The highest art and the highest beauty may be persons of revealed by persons of either sex it indifferently. Genius is a divine gift which either a woman or a man may have; and sometimes indeed it is a woman who may express the man's note in art while a man express the woman's.(Edib:221)

From Halide Edib's note on gender, one can deduce that it is not the sex, but the genius as a divine gift, may bridge the chasm between the sexes. However, today we generally define "genius" within the framework of "professionalism" as an acquired skill rather than as a divine gift.

3 Halide Edip as a Bilingual Author and Translator

Halide Edib, who wrote her first novel *Memoirs* in English, experienced cultural and linguistic diversity in such a way as to develop bilingual authorial identity. The protagonists in her novels were traditional female characters. For example, her novel *Sinekli Bakkal* (1936) was originally published in English under the title *The Clown and his Daughter* (Adivar Edip 1935). Different from the melodramatic

psychological novels of the age, this urban novel revolved around a common female character in the suburbs of Istanbul. The underlying reason why it was written in English can be related to the fact that she acquired English writing skills at school. Although foreign schools were sometimes criticised for serving missionary ends, and were sometimes closed for the same reason, their role in transition from oral culture to written culture and in the introduction of new genres to the Turkish literary polysystem cannot be ignored.

On the other hand, Orwell's socialist approach to dictatorship and intolerance in *Animal Farm* corresponds to the issues she deals with in her autobiographical novel *Memoirs*. In this novel, she not only narrated her own life story, but also discussed her political, literary and linguistic views within the framework of the War of Independence (1919-1923).

The following excerpt discloses her linguistic and stylistic concerns in translation process:

There is a wild harmony in the Anglo- Saxon diction of Shakespeare the parallel of which I thought I could find in the simple but forcible Turkish of popular usage, the words and expressions of which belong more to Turkish than to Arabic or Persian sources. This was at the time an un-heard of and shocking thing, but as I had no intention of publishing I was not hindered by any of considerations of what the public or press might say. The popular Turkish genius in its language was a thing rather apart, although it had greater resemblance to the forcible Anglo-Saxon than the refined Persianized Turkish could be made to have (Edib 1926:220).

There are two points here. The first pertains to the linguistic constraints shaping the translator's initial decisions regarding the stylistic features of the original. The second relates to the dilemma between the conventions of the Ottoman literary polysystem and folk literature. Andre Lefevre expresses this situation as follows:

The Ottoman Empire produced coterie literature centred on the literature of Istanbul, whereas the literature produced in the country at large, modelled on Turkish traditions, was never taken seriously by the coterie group and always rejected as popular, if referred to at all. This same "popular" literature was to become of "elevated" to the position of a national literature after the change of patronage produced by Atatürk's revolutions (Lefevre 1992:17-18).

Although Halide Edip herself was criticised by the contemporary authors such as Yakup Kadri Karaosmanoğlu and İsmail Hakkı Sebük, for linguistic errors, circumlocutions, and run-on sentences in her novels in Turkish (Kudret 1998:65), her style was very plain when she wrote in English. Distinct from the Ottoman literary polysystem, in which poetry was esteemed more highly than prose, the republican era, introduced the prosaic style to Turkish readers. The authors wavered between two choices in prose: whether to maintain the elaborate style of verse peculiar to the Eastern tradition, or to adopt the plain style of the Western literary polysystem. In the beginning, the authors opted for the elaborate style of the East. However, state-sponsored translation activity had an important role in introducing the plain language of prose to the literary polysystem of Modern Turkish. For example, when Halide Edip Adivar was assigned the task of delivering the annual welcome speech for Istanbul University in 1942, under the title of “The impact of Translation on Literature” we can observe her orientation towards “plainness in language” while she was discussing the issue of purification in Turkish:

What I mean by “plainness in language” is not just opting for the words of Turkish origin. No language can achieve such purification. It can only be called impoverishment of language, not plainness. What I mean by “plainness” is using all the words incorporated to Turkish—just for a few exceptions—in consideration for the linguistic constitution of Turkish (Adivar Edip 1943:270).

What Halide Edip stated in this speech was parallel to the principles defined by George Orwell in his essay *Politics and English Language* (1946) in translating *Animal Farm*:

Never use a metaphor, simile, or other figure of speech [...].

Never use a long word where a short one will do.

If it is possible to cut a word out, always cut it out.

Never use the passive where you can use the active.

The plain authorial style adopted by George Orwell may relate to his concern with directly communicating his political views and message. This hypothesis is verified in the preface of the Ukrainian version of *Animal Farm*, where Orwell expressed his views on language:

On my return from Spain, I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages (1947 March <http://www.netcharles.com/orwell/articles/ukrainian-af-pref.htm>).

It might have been for the same reason that Halide Edip adopted George Orwell's plain style. Moreover, her plain style in translation assumed the colloquial tone of the fables, even if the statement of "a fairy tale" in the title of the original was omitted in the Turkish version. Accordingly, she has recourse to a high number of binomials, near synonyms, and idiomatic expressions in the translation process.

4 Ideological Stances: Similarities and Divergences

George Orwell and Halide Edip's plain style may also be related to their struggle to advance their humanist approach—based on the egalitarian ideology of socialism—against the authoritarian and totalitarian regimes of fascism, communism and capitalism. George Orwell expressed his arguments against nations' totalitarianism in the preface of to the Ukrainian edition of *Animal Farm* in 1947 as follows:

Everything he reads about a country like the USSR is automatically translated into English terms, and he quite innocently accepts the lies of totalitarian propaganda. Up to 1939, and even later, the majority of English people were incapable of assessing the true nature of the Nazi regime in Germany, and now, with the Soviet regime, they are still to a large extent under the same sort of illusion (Orwell 1947).

Similarly, Halide Edip opposed "the undifferentiated patronage" of the Republican People's Party, and it was for this reason that she was exiled with her husband Adnan Adivar in 1923. Halide Edip's reaction was against the imposition of reforms by "the absolute power of the authority; instead, she advocated implementing reforms on the basis of common freewill. Besides, she and her husband Adnan Adivar were the supporters of the Committee of Union and Progress, which came into conflict with the republicans' revolutionary strategy based on "absolute loyalty" to the authority.

In 1945, the one-party state was abolished, and "the undifferentiated patronage of one-party state" came to an end. The state adopted a multi-party system. The ideological clash between İsmet İnönü and Celal Bayar resulted in a new formation called the Democratic Party in 1946, and Celal Bayar became its first chairperson. As the harbinger of a new regime, it adopted liberal economic policies to save Turkey from economic crisis as well as to preserve its own existence against the opposition of the Republican People's Party. The elections were held in 1946. The Republican People's Party participated in the elections with the slogan "open ballot, secret census", which led to electoral fraud in the elections, and the Democratic Party

lost (Kaplan 2003:39). However, in the elections of 14 May 1950, the Democratic Party won 80 per cent of the votes the electorate cast. Halide Edip was elected as a member of parliament and remained in office from 1950 to 1954.

In international arena, Turkey's friendship treaty with the Soviet Union in 1920s and 1930s came to an end in 1945 due to the Soviets' proposal to re-adopt the borders accepted during the Russian occupation of 1878 to 1918 as well as to establish a new defence force in Bosphorus and Dardanelles (Zürcher 217-218). In light of such challenges from both Russia and the economic crisis, which would risk the Kemalist republican reforms, Turkey had to consolidate its relations with the West. Meanwhile, the USA was implementing an anticommunist campaign against the Soviet Union under the name of the "Truman Doctrine". American President Truman put it into effect on March 12, 1946, to protect free nations that were threatened by the communist regime. After congress approved aid to Turkey under the Truman Doctrine in 1947, the Marshall Plan was put into effect in 1948 to provide financial and military support. However, this plan was not unilateral. In return, the USA expected to establish an air base under the pretext of protecting Turkey against the communist threat as well as developing her prospective global market. Turkey welcomed the economic support because it was suffering from an economic crisis due to heavy taxation and a high inflation rate. This policy ended in relinquishing closed economy at the expense of adopting an independent international policy. Consequently, Turkey became a member of NATO on February 18, 1952, which led her to interact with other cultures and languages more closely. It contributed to launch intensive translation activity held by the state-run Translation Bureau. (Yazıcı 2015: 127-150)

5 Translation of Animal Farm

The translation of *Animal Farm* in 1954 was not a mere coincidence. Such external factors as international affairs and the personal ideology of the translator played a role in defining the new regime following the Republican People's Party's authoritarianism. *Animal Farm* was first published in 1945, corresponding to the end of the Second World War (1939-45). The novel was listed in the 55th issue of *Tercüme* in January 1953 under the category of new American Literature. It was published in 1954 by the Ministry of Education. Compared to the delayed translation of other Western classics, the translation of *Animal Farm* was published only a decade after the original. This fact can be viewed in light of Hans Vermeer's claim that "translation is a purposeful act". Translation Bureau approved Halide Edip's translation and listed it among the coming translations in 1952-1953 despite the fact that it gave priority to the translation of Western Classics. Undoubtedly,

its publication as a serial in *Cumhuriyet*, the first journal of the Republican age in (1924), played a great part in being approved by the translation bureau since the journal was addressing not only to the intelligentsia, but also to such a mission of the government as launching a reading campaign. Besides, Halide Edip's symbolic power as an MP speeded up its approval by the translation bureau. Moreover, the USA's anticommunist policy against the USSR after the Second World War and the CIA's strategy in disseminating anticommunist propaganda throughout the world to create its global market ended not only in the publication of the *Animal Farm* translation one year after it was written, but also in using it a means of propaganda in different languages (Erhanlı 2003 <http://urundergisi.com/makaleler.php?ID=227>).

However, the Democratic Party manipulated the Turkish version of the book to such an extent as to enlist the novel under the sub-category of «New American Literature» and it was published on the cover of the first edition of the novel although George Eliot was one of the most eminent authors taking place in the anthologies of English Literature. Halide Edip, as an MP of the same party, did not object to its appearing on the cover although she taught English Literature for several years. During those years, this type of state intervention and manipulation was legitimised because it was believed that “progress” could be achieved only if Turkey overcame its economic crisis. In this case, the state's manipulation of cultural affairs was justified in the name of progress. However, George Orwell's motive was different. He wrote it to fight against communism as opposed to Halide Edib's motive for “progress”, which would be based on the principles of Islam and established societal norms. Accordingly, we can claim that her motive can be related more to the prosperity of her country than to the ideological concerns prevailing in international politics.

In the introduction of the Turkish versions, Halide Edip made a critical analysis of the original novel alongside suggestions for the readers on how to read it. The following excerpt may illuminate the suggestions Halide Edip made to readers in the introduction of the Turkish version of the novel:

Orwell, the author has not written this book to inculcate his ideology. He was only shooting the live pictures of this world by setting up a veil, and shedding light on it... As a critique remarked, Orwell is a contemporary Walt Disney, who can animate the words into imaginary moving pictures.

Halide Edip may have referred to Walt Disney to disguise political function of the novel. It may have been one of the reasons why a note was inserted in parentheses as (for children) in the 1966 publication list of translations of Translation Bureau (Enginün 1975:27). Moreover, Edib's introductory remarks to the readers seems as

if she were guiding readers on how to read the novel may have been related to the guiding mission ascribed to the intelligentsia. In other words, these remarks prove her concern as well as her mission in the reading campaign to develop simple reading habits for those accustomed to the oral culture. It was perhaps for the same reason that she even did not even mention the original subtitle of “fairy story”, which George Orwell inserted to emphasise the plain style in the fables. The decision of omission of the sub-title in the Turkish version can be related to the differences between Eastern and Western genre conventions as there are no satirical elements or political connotations in the fairy tales of the Eastern literary polysystem. Turkish fairy tales generally do not revolve around animals but rather describe the imaginary world of elves gins, ghosts or fairies. Besides, Orwell’s preference on «story» in place of «tale» implicates its relevance with real life.

On the other hand, one can easily discern the colloquial tone of Halide Edip through her inverted style. The inverted style can be viewed as the harbinger of acknowledging folk language as “Canonised” in the modern Turkish literary polysystem, as opposed to its non-canonised position in the Ottoman literary polysystem. Her colloquialism can also be viewed in her frequent recourse to the idiomatic usage of language. However, her frequent use of archaic words of Arabic and Persian origin can be viewed as a sign of the conservative policies of the Democratic Party, which advocated preserving the society’s Islamic values together with the liberal policies imposed by the USA. It can be claimed that her plain style in translation assumed the colloquial tone of the fables, even if the statement of “a fairy story” in the title of the original was omitted in the Turkish version. As a result, she had a recourse to a high number of binomials, near synonyms, and idiomatic expressions in the translation process.

As for the matricial elements, in Halide Edip’s version, the novel was not divided into chapters because in the Turkish literary polysystem, legends and fairy tales are not divided into sections or chapters.

6 Conclusion

Studying Halide Edip Adivar as an author, an intellectual and politician reveals individual and ideological factors in translating of *Animal Farm*. In conclusion, one is presented with two choices in this paper: is it a “cultural turn” or an “ideological turn” that launches translation activity? Or can we claim that translations act as a means of propaganda in disseminating new ideologies drawing upon the example of the Turkish version of *Animal Farm*. On the other hand, if we question all the above-mentioned factors from the point of Translation Studies, one is presented with following questions:

Can we claim whether “manipulation” is a translation universal when one compares the function of Halide Edip’s version as a means of “reading campaign” in transition from oral culture to written one, which has ended in the category of the translated children’s literature?

Or, can we ask whether “universal of manipulation” serves for the ends of “simplification universal” when considered the global reading habits shaped by the developing information technologies today?

Lastly, amongst a lot of factors, what does determine the translator’s professionalism ideological or economic concerns in target culture? Or do all the above-mentioned factors including global reader profile operating simultaneously in an erratic way determine the function of translations in target culture?

Or, Is it for this reason that Translation Studies cannot draw up regularities in the study of translations as opposed to the systematic expectations of academic research?

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TRANSLATION OF PSYCHOLOGY TEXTS: BASIC ISSUES AND PROBLEMS

Hüseyin Yurtdaş²

<https://orcid.org/0000-0002-0553-1332>

Abstract

As a translation studies scholar who has his BA and MA in psychology and social psychology respectively, and who assisted and taught translation in special fields courses with a focus on psychology texts, I have been able to observe some problematic issues concerning translations in this particular area. The present paper aims to focus on this discussion points by presenting some concrete examples. In this regard, the first topic I want to investigate is the renowned translations of famous psychologists/physicians/psychiatrists. This subject will be analysed by focusing on, for example, the translations of Sigmund Freud's texts, which have been known as the *Standard Edition*, into English by turning the ideas of the pioneer psychoanalyst into a more positivistic oriented Anglo American psychology tradition (Venuti, 1998). Translations of Wilhelm Wundt's German texts into English by his British pupil Edward Bradford Titchener is another example. It has been argued that Titchener translated Wundt's texts so as to bring Wundt's ideas closer to his own version of structuralist psychology. Next, I will focus on the translations of texts in popular psychology journals and academic papers, and try to discuss different translation strategies used in these different text types. In this regard, I will focus on various factors such as the aim of translation, target reader, use of terminology etc. The discussion will be elaborated by concrete examples.

Keywords: Translation Studies, Social Psychology and Translation, Psychology and Translation

PSİKOLOJİ METİNLERİ ÇEVİRİSİ: TEMEL KONULAR VE SORUNLAR

Öz

Psikoloji ve sosyal psikoloji alanında lisans ve yüksek lisans derecesine sahip, psikoloji metinleri ağırlıklı olmak üzere özel alan çevirisi derslerini yürüten bir çeviribilimci olmak bana bu alandaki çevirilerle ilgili bazı tartışmalı konuları gözlemlene imkanı tanıdı. Makale, bazı somut örnekler eşliğinde bu tartışma noktalarını ele almayı amaçlamaktadır. Bu bağlamda, incelemek istediğim ilk konu ünlü psikologların/hekimlerin/psikiyatristlerin bilinen çevirileridir. Örneğin, Sigmund Freud'un Standard Edition olarak bilinen metinlerinde psikanalizin fikirlerinin İngilizce çevirilerde daha pozitivist bir yaklaşımı benimseyen Anglo Amerikan psikoloji geleneğine dönüştürülmesini ele alınacaktır (Venuti, 1998). Wilhelm Wundt'ın Almanca metinlerinin Edward Bradford Titchener tarafından İngilizceye çevrilmesi de bir başka örnek olarak işlenecektir. Titchener'in Wundt'ın fikirlerini kendi yapısalcı psikoloji yorumuyla ilintilendirmek için tercüme ettiği öne sürülmüş, popüler psikoloji dergilerinin ve akademik makalelerin çevirileri incelenip farklı metin türlerinde kullanılan farklı çeviri stratejileri tartışılmıştır. Bu bağlamda çeviri, erek okuyucu, terminoloji kullanımı gibi çeşitli etmenlere odaklanılacaktır. Bu tartışma somut örneklerle detaylandırılacaktır.

Anahtar Sözcükler: Çeviribilim, Sosyal Psikoloji ve Çeviri, Psikoloji ve Çeviri

1 Introduction

As a translation studies scholar who has his BA and MA in psychology and social psychology respectively, and who assisted and taught translation in special fields courses with a focus on psychology texts, I have been able to observe some problematic issues concerning translations in this particular area. The present paper aims to focus on this discussion points by presenting some concrete examples. In this regard, the first topic I want to investigate is the renowned translations of famous psychologists/physicians/psychiatrists.

2 Renowned Translations

This subject will be analysed by focusing on, for example, the translations of Sigmund Freud's texts, which have been known as the *Standard Edition*, into English by turning the ideas of the pioneer psychoanalyst into a more positivistic oriented Anglo-American psychology tradition (Venuti, 1998). Some of the basic notions of Freud's personality theory, the concept of id, ego and superego were altered in translations, too. Freud used the German word "Ich" ("I" in English/"ben" in Turkish) instead of the term "ego", which is used in the English and Turkish translations. The term used by Freud originally, for the term "id", is "es" ("it" in English/"o" in Turkish). Note that "ich" (I) stands for a personal notion and "es" (it) stands for something alien to "ich" (I). However, through the English translation, this simple conceptualisation and the obvious difference between these two concepts are tumbled (Schultz& Schultz, 2007: 37). Moreover, in the English translation (and therefore in the Turkish translation. Note the fundamental problems arising due to translations from second languages!) these concepts are, as marked by Bettelheim, transformed to cold technical terms, as opposed to the personal and easily understandable original German terms (1982; cited in Schultz and Schultz, 2007:38).

Another concept is "free association". Free association is a term encompassing a relationship/connection between two concepts but the word used by Freud in the German original is "Einfall"; a term, which stands for epiphany, for the sudden emergence of a thought. Freud also wanted to emphasize the second meaning of "Einfall", namely intrusion. By that, he wanted to stress the thoughts, which break through consciousness; thoughts emerging from the unconscious, and attacking the conscious level (Schultz& Schultz, 2007:38). Yet another example is from the famous French psychiatrist/psychoanalyst Jacques Lacan's Freud translations. Dany Nobus underlines that "désir (desire) is Lacan's translation of Freud's Wunsch (wish) (...) He agreed that the French term désir is stronger than the German Wunsch and the English 'wish', without compromising on the point that désir is the proper way

of rendering in French what Freud was trying to describe with Wunsch. Since *désir* had already been used for as a translation of Hegel's notion *Begierde*, Lacan may also have tried to bridge the gap between the Hegelian and the Freudian corpus" (Nobus, 2002:180). So, Lacan is aware of the effects of the terms *désir*/Wunsch/wish but he deliberately chooses to translate the Freudian term 'Wunsch' as 'désir' into French due to his interpretation of Freud's work, and possibly due to his own theoretical concerns, including the connection of Hegel's and Freud's corpus.

Edward Bradford Titchener, the pupil of the founder of the modern psychology, Wilhelm Wundt, has translated many of Wundt's works from German into English. However, according to Ash and Woodward "The breadth of Wundt's psychology, ranging from physiological processes, through cognition, to social and cultural issues, was not shared by his American followers, who focused primarily on his experimental work. Some have blamed Titchener for distorting Wundt's work. Wundt, it is said, would never have been overlooked in America except for Titchener's misrepresentations" (Ash and Woodward, 1987:37). Thus, again we can see how the interpretation of one theoretician can alter the other's original ideas.

As is seen, there can be various reasons for the altered use of notions between the source and target texts. There can simply be difficulties in interpreting the notions. However, theoreticians might also deliberately change the words due to theoretical concerns. Or source texts, as underlined by Venuti (1998) may be manipulated in order to bring them in line with the target culture's traditions and ideology. Paraphrasings or omissions by theoreticians/translators -either deliberately or unwittingly- in order to bring the theoretical views of the original work's author more in line with their own, might be another reason that cannot be discarded. All in all it can be said that in the translation of psychology texts, as it is the case in translations of various fields, factors such as theoretical differences, different interpretations of various theoretical viewpoints and manipulations of various kinds (all of which are factors not depending basically on linguistic equivalence) may play a major part in the translation process.

3 Approaches to the Translation of Popular Texts and Research Papers

At the second part of this paper, I will try to exemplify some of the basic approaches in translating psychology texts: First, the importance of the usage of parallel texts in translations of psychology texts is obvious. In translations of research papers, it is highly crucial to inquire terms in the special field of the target language. Let's give an example: A phenomenon called the "halo effect". While discussing the translation of this term in class with students, some said that they found the possible Turkish translation "hale etkisi" weird. They claimed that it "sounded funny". They

might be right, it really sounds kind of funny in Turkish but this is an area in which free interpretations are not “allowed”. One has to inquire parallel texts and use specialized glossaries. Another example is the renown social psychology term, “obedience”. The Turkish term for it, is “itaat”. Now students/translators may not like this word, some might find it old fashioned and wish to use, for example the word “uyuma” instead. However, again, this is not optional. Since the term “uyuma” might be used for another term, for instance “compliance”.

In translation of popular psychology texts, which aim to inform the reader but also try to produce interesting, appealing texts for the more general readership, usage of terms is also substantial because in the final analysis, although these journals try to reach a much wider readership in contrast to academic journals, they are based on the basic notions/theories of psychology, too. However, as the aim is to reach many people, easy to read texts are produced. Thus, at certain points, not generally but occasionally, the appeal factor may even overshadow the content; mostly in the translation of the titles and headings.

4 Conclusion

So, as it is the case in various special fields, in translation of psychology texts, the text type, target reader, the aim/skopos of the translation affect the choice of words, and the organization of the text. An information which should be translated in one text type is altered or omitted in another. For example the translator might not be loyal the source text in some cases while translating popular texts, however in translation of research papers, the “freedom” of the translator might be more restricted.

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TRANSLATION OF FORENSIC NOVEL AS A HYBRID GENRE: A CASE STUDY ON TRACE BY PATRICIA CORNWELL

*Abdullah ERTAN, M.A.*³
*Asst. Prof. Elif ERSÖZLÜ*⁴

<https://orcid.org/0000-0001-5193-1460>

Abstract

The concept of crime in fiction, which was involved in literature in 1800s, evolved in time just like the society and has been given different names; such as detective stories, spy stories, dime novels, crime novels and so on. With the advancements in technology, the field of criminology has also been developed extensively; and investigation of crime has become the domain of criminology and forensic specialists rather than wise detectives with strong foresight. These developments were also reflected in literature and formed today's sub-genre of forensic novels. The aim of this study is to suggest the classification of forensic novels as a hybrid genre. Such texts are both descriptive in terms of being situated within literary conventions, and informative because of containing technical language and special-field terminology. This structure of forensic novels entails different translational approaches, depending on the terminology encountered. The study is based on the novel *Trace* by Patricia Cornwell, who is one of the foremost forensic novel authors in literature, and its translation *İz* by Zeliha İyidoğan Babayiğit. A total of 14 randomly selected terms/cultural elements will be analyzed under two categories as (1) technical terms and (2) culture-specific items; and the methods and strategies applied by the translator will be identified. These technical terms and cultural elements will be explained in light of the *domestication* and *foreignization* techniques suggested by Lawrence Venuti (1995) and strategies used in the translation of Culture-specific Items (CSIs) suggested by Javier Franco Aixelá (1996). Besides, choices of the translator in the act of translation will be analyzed.

Keywords: Detective Fiction, Forensic Novels, Hybrid Text, Technical Terms, Cultural Elements

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Lecturer, Hacettepe University, International Office, ertanabdullah@gmail.com

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**ADLİ TIP ROMANLARININ
MELEZ METİN TÜRÜ OLARAK ÇEVİRİSİ: PATRICIA
CORNWELL'İN TRACE ROMANI ÜZERİNE BİR VAKA ÇALIŞMASI**

Öz

1800lü yıllarda edebiyata dâhil olan polisiye edebiyat, zaman içerisinde toplum ile birlikte değişime uğramış ve bu süreçte dedektif hikâyeleri casus hikâyeleri, on paralık öyküler veya polisiye roman gibi farklı isimler ile anılmıştır. Teknoloji ile birlikte kriminoloji alanında da meydana gelen önemli gelişmeler, suçun araştırılması işini; kuvvetli önsözlerle sahip dedektiflerden çok kriminoloji ve adli tıp alanlarında uzman kişilerin çalışma sahası haline dönmüştür. Söz konusu gelişmeler edebiyat alanına da yansımış ve günümüzdeki adli tıp romanlarını ortaya çıkarmıştır.

Bu çalışmanın amacı adli tıp romanlarının melez metin olarak sınıflandırılması gerektiğini ortaya koymaktır. Bu metinler edebi metin özellikleri barındırdığı için betimleyici, teknik dil ve alan terminolojisi barındırdığı için de aynı zamanda bilgilendirici metin özelliği göstermektedir. Adli tıp romanlarının bu yapısı, terminolojiye bağlı olarak çeviri konusunda da farklı yaklaşımları gerekli kılmaktadır.

Çalışma, adli tıp romanlarının en önemli yazarlarından biri olan Patricia Cornwell'in *Trace* romanı ve bu romanın Zeliha İyidoğan Babayiğit tarafından yapılan ve İz adı altında yayımlanan çevirisi temelinde yürütülmüştür. Rastgele seçilmiş toplam 14 terim/kültürel öge; (1) teknik terimler ve (2) kültüre özgü öğeler olarak iki kategoriye ayrılmış ve çevirmen tarafından uygulanan stratejiler incelenmiştir. Bu teknik terimler ve kültüre özgü öğeler, Lawrence Venuti'nin (1995) yerleştirme ve yabancılaştırma (domestication & foreignization) teknikleri ile Javier Franco Aixela (1996) tarafından ortaya konan ve Kültüre Özgü Öğeler'in (Culture Specific Items) çevirisinde kullanılan stratejiler ışığında açıklanmıştır. Bunun yanı sıra çevirmenin, süreç içerisindeki tercihleri de incelenmiştir.

Anahtar kelimeler: Polisiye Edebiyat, Adli Tıp Romanları, Melez Metin, Teknik Terimler, Kültürel Öğeler

1 Introduction

Crime stimulates negativity within our souls and is regarded as taboo. It is generally perceived as a brutal activity or some kind of fraud which must be punished. It is also identified as an offence which requires the public condemnation and punishment by means of charging imprisonment or fine (www.lawhandbook.sa.gov.au). A criminal activity does not necessarily involve blood or a gun/weapon to be regarded as such. Anybody who is involved in a case of fraud, thievery or abuse is also considered to have committed a criminal offense. Establishment of laws we know today first started with the definition of crime, and identifying punishments so as to suppress and avoid such actions (www.thebalance.com).

It is not possible to set a certain time on the occurrence of the first crime but it is believed to be as ancient as humanity. Its existence within the society led to its adaption to literature as fiction. As much as the criminal action in any kind is depressing; when this brief concept is utilized as a plot in a well-organized novel, it gives us the feeling thrill, which may turn into a source of joy or even an addiction for some people. When certain elements; such as a crime, a criminal, chain of events and a person who is in charge of investigating and solving the mystery, are brought together it forms the basis for an entire literary genre called crime fiction.

2 Crime Fiction

Crime fiction dates back to the 19th century when Edgar Allan Poe published *Murders in the Rue Morgue* in the *Graham's Magazine* in 1841. Despite the speculations on whether it was *Hamlet* by Shakespeare which actually embodies the first crime fiction characteristics in the story or not, Poe is still considered to be the pioneer of detective fiction, as he involves a detective and a narrator in the story that forms the basis for this particular genre. Crime fiction has a long-lasting history. There are numerous authors whose characters are still acclaimed today, or even adapted to the screen. One of them is Sir Arthur Conan Doyle, whose fictional character *Sherlock Holmes* became so famous that it did not only inspire the writers of the time but also its descendants. Even though most crime fiction texts were in the form of novels back then, Doyle was able to create his own genre with Sherlock Holmes, which was then imitated by many authors. Another milestone in the field of crime fiction is definitely Agatha Christie who is associated with the Golden Age of crime fiction that corresponds to the period between the World War I and II, when the stories started to be published in the form of detective novels. This 20th century writing style is still defined as a sub-genre of crime fiction, which is also referred to as clue-puzzle novel (Danyté, 2011). With her famous character Hercule Poirot, Agatha Christie published countless novels of this sub-genre. The style of

Christie and Doyle have points in common; such as the storyline and the plot. Existence of a crime, its investigation by a detective, suspects and the conclusion where the criminal is detected and arrested are the elements we are used to seeing in both writers' stories, which is accepted as the basis for conventional detective fiction.

In Turkey, introduction and development of crime fiction started with the translated works from French to Turkish during Ottoman period. Abdulhamit II was known to be a huge follower of this genre and according to the rumors, it was his fondness which made a translation office to be established in the palace and translate countless crime fiction works mainly from French and English. The years between 1800-1900 was the busiest period in the history of crime fiction since the production of works was not limited with translations but attempts were also made to create original characters in Turkish. However, these attempts ended up as imitations and were unable to go further than copying the Western samples.

Despite its constant evolution, crime fiction has never been awarded the well-deserved and long-desired reputation in the world literature, throughout history. It has always been labeled as books or stories which only serve as a pastime activity or a kind of literature which allegedly lack literary aspects. This is claimed to be mainly due to the genre's monotonous and repetitive storyline and characters whose functions hardly change in the story. The same issue was available in crime fiction published in Turkey. As the translated literature also fell under the category of non-canonized literature, this very specific genre being transferred from another source culture was not quite approved in literary circles. However, although it was never regarded as canonized, there was a mass production in this literary type in terms of translation and authentic characters. Many acclaimed and respected authors in Turkey; such as Peyami Safa, Vala Nureddin, Nazım Hikmet, Orhan Kemal and Aziz Nesin, kept producing crime fiction novels without using their real identities as it was considered to be a threat to their reputation in literary circles.

2.1 Forensic Novels

All branches of literature undergo certain changes in the course of time, depending on the political and social conditions of the existing period and demands of the readers. Novels, in particular, evolved in parallel with the needs of the readers. It became hardly possible to make an absolute definition of novel since the branch itself changed in a way that could respond to the demands of the social structure. Similarly, a certain definition for crime fiction was also not likely to be suggested. Therefore, it has been given different names in the course of time; such as spy novel, detective story, whodunit, suspense or thriller.

Today, forensic novels are regarded as the contemporary form of crime fiction. In time, the repetitive scenery of a conventional crime story that would consist of a murder scene, during a dinner party for instance, and investigation of the attendants on the case, in the end of which the murderer would usually be either the butler, gardener or one of the guests, started to transform into a more complex course of events with rather professional investigators getting involved in the cases. As the advances occurred in forensic sciences, content and stylistics of the novels began to change, as well. New terminologies, methods and procedures have been included in these literary works and authors adopted new structures in their novels. Hence, not only their translation, but also the readability of these texts started to require a certain level of knowledge in the respective field. From devices or tools used during the investigation of a crime, to legal procedures which have been enacted, interfered in the language reflected in the text. Murderers started to use not just a candlestick or an ordinary gun; but a *Glock 40-caliber pistol* to kill their victims, and detectives started to use tracking devices, fingerprint scanners or DNA testers, in order to trace the murderers. Inclusion of terminologies related to forensic sciences and criminology into this genre transformed such texts from a mere literary work, into a more complicated form; in other words, a hybrid genre.

Forensic novels are the perfect samples for the combination of modern science and contemporary crime fiction, and they are one of the most popular kinds of crime fiction today, constituting the core of this research in terms of the terminology they contain. Patricia Cornwell, Tess Gerritsen, Kathy Reichs, Maxime Chattam and Jefferson Bass are some of the foremost authors ruling the forensic novel genre in the world today. The reason why forensic novels are different from the other aforementioned sub-genres is mainly the technicality of the language used. Also, the cases and their investigations are much more complex, as a result of the procedural and technical background. Hence, the name, this type of novels are based on the forensic sciences, medical terms, IT terminology etc., and therefore requires a comprehensive knowledge of the field in question. In today's works of crime fiction, we can observe that the foremost authors have a professional background in respective area. As this technicality is widely reflected in the text, the reader is indirectly, requested the same knowledge, as well. However, in forensic novels, the primary aim is not to learn 'science' but it should be regarded as a positive effect. In other words, "most people are interested in what is going on in the world around them, and science is part of that world" (Bergman, 2009, p. 204). Unlike the common perception dominant on crime fiction, forensic novels are unlikely to be handled as 'cheap or 'solely for entertainment' products, as the content of the novel,

particularly in some prominent samples, deeply challenge the mind of the reader, forcing them to become a part of the story and think together with the 'detective'.

Forensic novels are to be evaluated separately, since they fall under the category of hybrid texts as a result of containing literary aspects and technical language at the same time. At this point, both the author and the translator must be equipped with this versatility to be able to convey the intended message effectively, without losing the stylistic concern.

In biological sense, hybrid or hybridity refers to the selective breeding of plants to produce new varieties with specific qualities of improved performances (Globalization and Hybridity, <http://mediaed.org.uk>). Schäffner and Adab (2001) states that it means the diversity and variety of the origin of genes enabling adaptation to differing environments and needs for survival. On textual basis, hybrid texts are result of intercultural communication and are usually considered "out of place", "strange" or "unusual" (Schaffner and Adab, 2001, p. 278). According to Mary Snell-Hornby, "hybrid text is a result of our international, intercultural, globalized lives, and there can be no doubt as to its existence" (2001, p. 208). What creates hybrid texts is the luxuriance of international and intercultural communication in a hybrid postmodern world.

With the linguistic and communicative aspect in mind, when translation is regarded as not only a process of re-verbalization but also a bridge between cultures, it is safe to say that hybridization is almost inevitable at the end of most translation processes. From a stronger point of view, Gommlich and Erdim (2001) states that hybrid texts are only possible through a translation process and that they are essential for literary translation. This process will bring along new and strange terminologies that will help the spread of a less known culture through the language of a target culture. They also add that fidelity to the ST leads the translator either to stay within the TL usages or enrich the TL with new forms which may sound "alien" (Gommlich and Erdim, 2001, p. 239).

With all these in mind, it can be concluded that forensic novels fall under the category of hybrid texts; since such texts are descriptive in terms of their compliance with literary conventions and informative as well, in terms of the technical language used. Therefore, they have the potential of containing hybrid features. Such texts are challenging to translate, as the translation strategy to be adopted plays a vital role. As a mediator, the translator not only delivers a story to the TT addressee, but also introduces new contexts and terms in the related culture. Therefore, forensic novel is the perfect literary sub-genre for such an analysis and classification, which forms the basis for this study.

2,2 Patricia Cornwell

Born in 1956 in Florida, USA, Patricia Cornwell is one of the most successful forensic novel authors in the world. Her novels have been awarded several awards; such as Edgar, Creasey, Anthony and Macavity; as well as the Gold Dagger award of England which is considered to be the most prestigious award in the world presented in the field of crime fiction.

Her acknowledged series of novels are entitled *Kay Scarpetta Series* and consist a total of 24 books, the latest of which was published in 2016 under the name *Chaos*. In this series, it is possible to observe that the author was hugely inspired by herself while creating the character Kay Scarpetta. Upon having studied literature, Cornwell started her career as a reporter which was then followed by working at the medical examiner's office in Virginia where she worked at the morgue as a technical writer and then as a computer analyst for six years. This experience was then followed by her desire to volunteer as a city cop (Feole and Lasseret, 2005, p. 3). Coming from a similar professional background and basing the stories on real life events, it can be suggested that the character was the reflection of Cornwell herself.

3 Case Study

Within this framework, this study aims to analyze the novel *Trace* by Patricia Cornwell (2004), as a hybrid text; as well as its translation by Zeliha İyidoğan Babayiğit (2007) as İz. To do so, a total of 14 randomly selected terminology appearing in the novel will be exemplified and analyzed under two main categories: (1) technical terms and (2) culture specific items. Each category will contain 7 selected terms. Technical terms will be consisting special-field terminology; such as medicine, scientific tools and forensics, while the culture specific items will be involving brand names, religious sects and other cultural references foreign to TT readers. The examples will provide the selected terminology in SL, its translation and the applied strategy according to Venuti's (1995) domestication and foreignization techniques. They will be further analyzed in terms of the field they are originated in, the message or reference they include, and their position within the theory of Translation of Culture-Specific Items (CSIs) suggested by Javier Franco Aixelá (1996). The reason of basing the study upon two different theories is that Venuti's translation techniques are believed to fall short in the further explanation of cultural differences.

3.1 Technical Terms

Technical terminology is commonly encountered in forensic novels as the text embodies scientific aspects; as well as literary characteristics. In such cases, scientific translation is based on the effective use of special-field terminology; while the literary

translation evokes the authors' aesthetic concerns (Tuan, 2011). The translation, therefore, requires a certain field knowledge in addition to the literary spirit. Since the use of such terminologies are handled within the category of informative texts, their translation must also be in a way that will serve the needs of target audience and the requirements of the source text. Conveyance of the meaning is the absolute concern, and unlike literary language, it does not accept an aesthetic approach.

Example 1.

Source Text: "I know you are watching me, probably sitting right there in the kitchen staring at me on your video screen, got the **Aiphone** up to your ear to see if I'm breathing or talking to myself, and it just so happens I'm doing both, idiot". (p.112)

Target Text: "Beni seyrettiğini biliyorum, büyük olasılıkla mutfakta oturmuş video ekranından bana bakıyorsunuz. **Aiphone**'u kulağına dayamış nefes alıp almadığımı ya da kendi kendime konuşup konuşmadığımı dinliyorsunuz. Tesadüf şu ki, ikisini de yapıyorum, salak." (p.132)

Applied Strategy: Foreignizing

In this first example, it is very clear that the translator adopted Repetition strategy, as Aixela suggests, during the translation of the term where she prefers to transfer the word to TT as it is. However, it must be noted that Aiphone, which is a brand originated in Japan manufacturing hands-free color video intercom systems (Aiphone, <https://www.aiphone.net/>), can be easily confused with the famous smart phone brand iPhone, causing a kind of misconception for the TT reader. Also, the brand might not be operating within Turkey, which makes the term completely alien for TT reader. Therefore, an alternative strategy to be followed could have been the Extra-textual gloss where the TT reader would be provided with more information on the item.

Example 2.

Source Text: "He unceremoniously shakes it loose inside a small transparent plastic bag filled with other spidery cotton debris that most certainly is Q-tip-type contaminants and of no evidentiary value." (p.166)

Target Text: "Herhangi bir kanıt değerini taşımayan Q-tipi kirleticilerin ve diğer pamuklu kalıntıların bulunduğu küçük şeffaf naylon torbaya attı." (p.193)

Applied Strategy: Foreignizing

The strategy employed here can be identified as Linguistic (Non-cultural) Translation according to Aixela, as the translator finds it necessary to employ a direct translation method. The term is used within a technical context, which gives the impression of a technical tool. However, *Q-tip* refers to a brand name which has more or less the same effect as *Kleenex* meaning tissue. It simply means cotton swabs and it is totally foreign to the target culture. The word *contaminant* provides its scientific aspect, meaning the instrument is used to collect evidence.

Example 3.

Source Text: “All she knows is that the same beast is causing all this trouble and he does not have a **ten-print card** on file in IAFIS or anywhere else, it seems...” (p.175)

Target Text: “Tek bildiği, bütün bu sorunlara yol açan aynı canavardı ve IAFIS’te ya da başka bir yerde **on izlik kartı** yoktu.” (p.203)

Applied Strategy: Foreignizing

In association with the term *IAFIS*, *ten-print card* is a card used to collect fingerprints and then upload to the Integrated Automated Fingerprint Identification System, the largest biometric database of criminals in the world (www.fbi.gov). Here, the translator preferred to be visible in TT and did not adapt the concept to target culture at all. In target culture, such a term is rather known as “*parmak izi formu*” and therefore the translation does not completely satisfy the meaning in the TL. It is observed that the translator approached the text with a Linguistic (non-cultural) translation strategy, instead of employing the strategy of Synonymy.

Example 4.

Source Text: Inside her Office, Lucy turn on a light and snaps open a black briefcase that is no bigger than a regular briefcase, but it is a rugged hard shell and inside is a **Global Remote Surveillance Command Center** that allows her to access covert remote wireless receivers from anywhere in the World. She checks to make sure the battery is charged and operational, and that the **four channel repeaters** are repeating and that the **dual tape decks** are dually capable of recording.” (p.153)

Target Text: “Ofisine girip ışığı yaktı, normal bir evrak çantasından daha büyük olmayan çantasını açtı. Çantanın içinde dünyanın her yerindeki gizli kablosuz alıcılara ulaşmasını sağlayan

Global Uzaktan İzleme Komuta Merkezi bulunuyordu. Akünün doluluğunu ve çalışıp çalışmadığını kontrol etti. **Dört kanal tekrarlayıcılarının** durumuna ve **ikili bant yerlerinin** gereği gibi kayıt yapıp yapmadığına baktı.” (p.178)
Applied Strategy: Foreignizing

Being a technological device, *Global Remote Surveillance Command* does not have a direct equivalent in Turkish language and is hardly possible to domesticate in a sentence with a strong technical aspect. What must be noted here is that the concept refers to an electronic device that was in the bag. Its translation as ‘*Komuta Merkezi*’ causes a misperception that the term evokes a different connotation; such as a room or a department. In the following sentence, the term ‘*repeater*’ refers to a sort of amplifier which is an electronic circuit used to increase the signal received. We can see that the same terminological aspect is preserved in TT; although the word ‘*repeater*’ actually refers to ‘*amplifikatör*’ as there is no technical term as ‘*tekrarlayıcı*’ in Turkish terminology. As in previous samples, the translator once again employs a Linguistic (non-cultural) Translation strategy for ‘*dual tape decks*’. It simply means the part where we place the cassette on a tape and record whatever it is to be recorded. Unfortunately, its replacement as ‘*ikili bant yeri*’ in TT does not convey the intended message in ST. In general, all the terminology in this example were translated through foreignizing technique, corresponding to an outcome of word-for-word translation.

Example 5.

Source Text: “She gets up and moves the command center to the table where she has set up the **Krimesite imager**.” (p.153)

Target Text: “Ayağa kalkarak komuta merkezini **Krimesite Imager**’ını kurduğu masaya götürdü.” (p.178)

Applied Strategy: Foreignizing

Widely used in forensic sciences, *Krimesite Imager* is “a tool that can be used to detect and document latent fingerprints on various surfaces without the use of chemical enhancement” (www.csitechblog.com). Being a rather technical term, instead of using the strategy of Repetition, an alternative strategy to be adopted here could have been the Extra-textual Gloss, by simply providing a footnote at the end, as the term is quite alien to the TT reader. Another possible option is that the word ‘*imager*’ could have been translated into Turkish so that the audience would have been informed better on the contextual meaning of the device.

Example 6.

Source Text: “What about **petechial hemorrhages?**” (p.109)

Target Text: “Ya **peteşial (*) kanamalar?**” (p.139)

Applied Strategy: Foreignizing & Domestication

Here, we see a combined use of translation strategies according to both Venuti and Aixelá. The medical term ‘*petechial*’ refers to “tiny red or purple spots caused by an extravasation of blood into the skin” (The Free Dictionary by Farlex, www.medical-dictionary.thefreedictionary.com). The translator employed the strategy of Extra-textual Gloss for the translation of the term ‘*petechial*’. However, while translating the term ‘*hemorrhage*’, basically meaning bleeding, the method of Synonymy is followed instead of the word ‘*hemoraji*’. Briefly, the first word was translated through Substitution, while the second one was translated by Conservation method. This rough categorization is quite similar to Venuti’s foreignization and domestication techniques and therefore it is possible to suggest that this is a combined method of both strategies. However, we can also conclude that the translator supported the technique of foreignizing by providing a footnote for the word ‘*petechial*’.

Example 7.

Source Text: “He can wear a **Do Not Resuscitate bracelet** and a squad doesn’t have to resuscitate him.” (p.38)

Target Text: “**Yeniden Canlandırmayın bileziği** takılabilir ve ekip onu yeniden hayata döndürmek zorunda kalmaz.” (p.50)

Applied Strategy: Foreignizing

Resuscitate means “to bring (someone who is unconscious, not breathing, or close to death) back to a conscious or active state again” (www.merriam-webster.com). A *do-not-resuscitate* order indicates emergency medical technicians, first responders and emergency health care facilities personnel not to attempt any resuscitation on the person for whom the order is issued if that person suffers cardiac or respiratory arrest; as the patient in question usually suffers cardiac or pulmonary failure and the resuscitation process would cause significant physical pain or harm that would outweigh the possibility the resuscitation would successfully restore cardiac or respiratory function for an indefinite period of time (<https://www.dhs.wisconsin.gov/ems/dnr.htm>). The term is totally foreign to the target culture and the translator preferred to conserve the foreignness of the concept, corresponding to Linguistic (Non-cultural) Translation strategy of Aixelá.

3.2 Culture-specific Items

Despite containing a vast amount of technical terminology, it must be noted that forensic novels are literary products and presence of cultural references is inevitable. This, in fact, is the main reason why it is categorized as a hybrid genre in this research. As mentioned in previous chapters, the CSIs present in the novel are the other half of this study to be analyzed. Analysis of CSIs and their translations will enable us to see the difference in the approach of the translator and how the decision process differs depending on the type of terminology encountered.

Example 1.

Source Text: “The huge horseshoe-shaped table is a landfill of journals, scraps of paper, dirty coffee cups, even a **Krispy Kreme doughnut box**” (p.24)

Target Text: “At nalı biçimindeki dev masada dergiler, kağıt parçaları, kirli kahve bardakları, hatta bir **Krispy Kreme kurabiye kutusu vardı**” (p.33)

Applied Strategy: Domestication

Brand names are one of the challenges encountered during the translational act. The main reason is that brands are related to the source culture and when translated directly, it may not transmit the intended message to the target culture. These brands vary from foods to cleaning products and they are not necessarily promoted worldwide. When analyzed separately, we figure that the translator employs a foreignizing technique by repeating the name of the brand ‘*Krispy Kreme*’ but employs a direct domestication method while translating the word ‘*doughnut*’, which directly refers to American bakery product, as ‘*kurabiye*’ with an aim to explicate the message corresponding to the Absolute Universalization by Aixelá.

Example 2.

Source Text: “You ever thought of writing Q-and-A’s for **Jeopardy?**” (p.39)

Target Text: “Hiç **Jeopardy dergisi** için soru cevap hazırlamayı düşündün mü?” (p.50)

Applied Strategy: Foreignizing

‘*Jeopardy*’ is a classic American TV game show broadcasted for so many years, where people answer the questions directed to them and win money in return. The same concept was actually available in target culture, as well, under the name

'*Riziko*' which was also a very popular show back in time. Here, the translator regards the show as a magazine and employs an Intratextual Gloss, which is quite rare throughout the book. The term 'Q-and-A', which is not analyzed as a CSI in this sentence, refers to 'question and answer' and we see that the translator avoids the use of such an abbreviation, as it does not make sense in TT.

Example 3.

Source Text: "Big Gulp type of cup." (p.275)
 Target Text: "Big Gulp tipinde bardak." (p.317)
 Applied Strategy: Foreignizing

We see another use of Repetition strategy in this sentence, which is believed that should have been avoided unless the CSI is impossible to be replaced in TL. '*Big Gulp type cup*' refers to the biggest size of cups provided mostly at fast-food chain restaurants; such as Burger King or McDonald's. Not having a critical role in the sentence, the CSI could have been easily translated as '*en büyük boy bardak*' and no ambiguities would remain in TT.

Example 4.

Source Text: "My little baby Gilly? Wake up and let's get you some hot **Cream of Wheat**." (p.129)
 Target Text: "Bebeğim. Uyan da sana biraz **kahvaltı** vereyim." (p.154)
 Applied Strategy: Domestication

Here, we see a clear use of Absolute Universalization in TT. Being an American food brand, '*Cream of Wheat*' refers to a farina food usually served for breakfasts. However, in Turkish culture the concept of breakfast is rather different than other cultures, containing egg, olives, jam, honey, bread or cheese. The translator domesticates the CSI completely by means of eliminating the brand altogether and replacing it with a conceptual word.

Example 5.

Source Text: "By now, the truck and the men on it are stopping and starting, jumping off the truck and back on, and emptying **Supercans** several streets away" (p.181)
 Target Text: "Şu anda çöp kamyonu birkaç sokak ötede duruyor, adamları aşağıya atlayıp çöp tenekelerini boşaltıyordu." (p.210)

Applied Strategy: Domestication

Supercans are special kind of trash bins used in the United States in order to separate certain kind of wastes for recycling. In this example, the applied strategy appears to be Absolute Universalization since the translator chose to compensate the CSI with a rather general term in TL. An attempt to explain the CSI further would be useless or affect the readability of the text, as the item is just a small detail in the description of the background.

Example 6.

Source Text: “You must be some kind of **Puritan**” (p.303)

Target Text: “Siz **muhafazakar** olmalısınız” (p.354)

Applied Strategy: Domestication

Religious references are always encountered in foreign texts and are mostly domesticated in translation, as seen in this example. *Puritanism* is a religious doctrine emerged with a purpose to purify the Church of England and is famous for its intensity religious experience it enhances (www.britannica.com). It can be clearly observed that the concept has been universalized through Absolute Universalization. The translator clearly preferred to compensate the CSI with a rather general reference, which is the most appropriate approach possible. Repetition or Linguistic Translation of this particular CSI would hinder the harmony in TT and have an adverse effect on the readability.

Example 7.

Source Text: “Her name when she was a **B-list out-of-work actress** was Jen Thomas or something forgettable like that.” (p.277)

Target Text: “**B-listesindeki işsiz aktrislerden biriyken** adı Jen Thomas ya da onun gibi unutulabilir bir şeydi” (p.319)

Applied Strategy: Foreignizing

We can see a case of mistranslation in this sentence. In English language, celebrities are often categorized as A-list or B-list, referring the degree of their fame or reputation. A-list being the high-class celebrity are usually the most well known stars. Here, the character refers to Jen Thomas as B-list out-of-work actress implying that she was not a huge name in the industry and would not be casted or hired by the producers. In TT, we see an outcome of direct translation, which makes totally no sense in TL – or even leads the reader think that B-list is actually a kind of list with a certain significance. We also see that the translator stays faithful to the text

without questioning it and prefers to be visible, under the strategy of Linguistic (Non-cultural) Translation. However, a more appropriate approach to the text could be as “İşsiz ve o kadar da ünlü bir aktris değilken adı Jen Thomas ya da onun gibi unutulabilir bir şeydi” which would clarify the meaning of the concept better.

4 Discussion

Translation does not necessarily require a single type of approach. The translator is entitled to employ different kinds of techniques, methods or strategies within the same text. However, in the case of this study, it can be clearly seen that there are two distinct kinds of approaches available in TT: domesticating and foreignizing. These two techniques are equally available in the translated novel. However, their levels of use differ depending on the type of terminology encountered. It is observed that the translator mostly applied the foreignizing technique in the cases of technical terms; while employing domestication for cultural references in the category of CSIs. These methods are also in parallel with the general classification of Aixelá's (1996) conservation and substitution methods.

During the translation of technical terms, the most applied strategy is found to be the Linguistic (non-cultural) Translation followed by the Repetition method; while the Absolute Universalization forms the majority of strategies applied in the translation of CSIs. The reason of this inverse proportion is the hybrid structure of the novel. Due to their informative patterns, as explained before, texts with technical content may not allow for several alternatives and force the translator to conduct literal translation. In other words, it is hardly possible to replace a scientific tool with a word in TL that would seem more ‘native’ to target culture; whereas the cultural references are more embracing towards interpretations and alternatives. Therefore, the field of technical terms mostly remained foreign while culture specific items was convenient for clarifications or synonyms which led to the domestication of such items and terms.

On the other hand, in some cases of CSIs, the translator attempted to be visible in TT even when it is not necessary. Application of the foreignizing technique on CSIs mostly revealed that it has a negative impact on the fluency of the text and cause an unnecessary alienage; while the same method is found to be rather essential when translating the technical terms in the novel. Besides, by means of using Linguistic (non-cultural) Translation strategy directly, the translator seems to fall short in the translation of certain field-specific terminologies semantically; such as ‘ten print card’ or ‘four channel repeaters’, which could have been transposed with a more accurate equivalent.

All in all, the most prominent suggestion of this study is the necessity of a translator who is able to manipulate technical and literary language at the same time while translating a forensic novel. Otherwise, the outcome will be either too literary or technical. Therefore, it is concluded that while translating a forensic novel, which is regarded as a product of hybrid genre due to its multi-dimensional language, literary translation methods must be accompanied by the strategies used while translating technical terms, so as not to lose the sense of style and discourse.

Analysis of the translated novel revealed that in certain terms, choices of the translator could be questionable; such as repeating the name of a scientific device, an institution, or an abbreviation in TT, without any information on its concept in TT. The otherness of such terms are already considered to be potential challenges; and repeating the term in TT without any explanation will negatively affect the fluency of the text in target culture.

5 Conclusion

In this study, forensic novels have been classified as hybrid texts as a result of containing both technical and literary languages. The reason of this categorization is to identify the approach of the translator toward the text with different terminologies and how these terminologies have been coped with. The most prominent challenge encountered in the translation of *Trace* (2004) is, without doubt, the existence of field-specific terminologies. By its very nature, the novel contains technical terms in the fields of forensics, organizational structures, scientific tools, medicine and information technologies; as well as involving literary aspects of cultural references; such as proper nouns, names of brands, celebrities or institutions. Therefore, such novels require an extensive knowledge on the related field so as to create a coherent story with an utmost accuracy. This versatile structure of the text serves as a challenge for the translation, since the translator must consider the target culture system in order to preserve the accuracy and readability of the translated text.

Presence of crime fiction within the literary system has always been a controversial issue. Given its long-lasting history, it seems to be sustained in the future, too. Analyzing the historical development of this literary genre reveals the unfair judgments against it and its struggle for canonization in literary world. Current state of crime fiction today can be identified with forensic novels and it would be a mistake to compare this intricate literature with its precedents where the story is simply about chasing a murderer. Therefore, more scientific studies are needed in this field for the sake of its long-desired reputation. This study is, therefore, believed to shed light upon the further studies yet to be conducted and serve as a guideline for the identification of forensic novels as hybrid texts.

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RETRANSLATION HYPOTHESIS: THE CASE OF AGATHA CHRISTIE'S MURDER ON THE ORIENT EXPRESS IN TURKISH⁵

Esra Gül Özcan⁶,
Elif Ersözlü⁷

<https://orcid.org/0000-0002-2560-3268>

Abstract

Changes in the translation policy of a given culture, changing nature of translational norms, emergence of a new generation, ideological reasons and marketing potentials may cause a previously-translated text to be retranslated into the same target language/culture. And this study aims to analyze the retranslations of Agatha Christie's *Murder on the Orient Express* into Turkish within the framework of the Retranslation Hypothesis. Within this scope, a total of six translations published by five different publishing houses in Turkey will be examined. For the purpose of the study, a bibliographical survey will be carried out to identify the translations of Christie's detective stories into Turkish, starting from the first translation in 1936 until 2016. It will cover all translated crime novels and short stories of Christie into Turkish, including the revised and reprinted versions by the same publishing houses. Then, in the light of the results of this bibliographical survey and the extra-textual sources, a systemic analysis will be carried out to describe the position of Agatha Christie's crime novels and short stories in Turkish literary polysystem within the framework of Even-Zohar's Polysystem Theory. It will be followed by a normative analysis at textual level on the translations of the references to Turkish society, people and culture; translations of French sentences; and translations of proper names and titles. In addition, omissions in translated texts at sentence, paragraph and chapter level will be analyzed. The profiles of these retranslations will be defined as either target- or source-oriented. Lastly, the possible reason(s) behind these retranslations will be uncovered and they will be compared to the arguments put forward in the Retranslation Hypothesis.

Keywords: Agatha Christie, *Murder on the Orient Express*, retranslation hypothesis, retranslation, crime fiction

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6 M.A., Hacettepe University, esraozcan@hacettepe.edu.tr

7 Assist. Prof. Dr., Hacettepe University, Faculty of Letters, Translation and Interpretation Department.

**YENİDEN ÇEVİRİ KURAMI:
AGATHA CHRISTIE’NİN MURDER ON THE ORIENT EXPRESS
İSİMLİ ESERİNİN TÜRKÇE ÇEVİRİLERİ ÜZERİNE BİR İNCELEME**

Öz

Bir kültürün çeviri politikasında yaşanan değişiklikler, çeviri normlarının değişen doğası, yeni bir neslin ortaya çıkışı, ideolojik nedenler ve satış potansiyeli daha önceden çevrilmiş olan bir eserin aynı erek dil/kültüre yeniden çevrilmesine neden olabilir. Bu çalışmanın amacı ise Agatha Christie’nin *Murder on the Orient Express* isimli eserinin Türkçe çevirilerinin Yeniden Çeviri Kuramı bağlamında incelenmesidir. Bu bağlamda eserin Türkiye’de beş farklı yayınevi tarafından yayınlanan altı farklı çevirisi incelenmiştir. Çalışmanın amacı doğrultusunda, 1936’da yayınlanan ilk çeviriden başlayarak 2016’ya kadar Agatha Christie’nin Türkçeye çevrilmiş eserlerini tespit üzere bir bibliyografya çalışması yapılmıştır. Bu çalışma, aynı yayınevi tarafından basılan gözden geçirilmiş ve yeniden basılmış baskılar da dâhil olmak üzere yazarın bütün polisiye roman ve hikâyelerini kapsamaktadır. Daha sonra bu bibliyografik çalışmadan elde edilen sonuçlar ve metin dışı kaynaklar ışığında, Agatha Christie’nin polisiye roman ve hikâyelerinin Türk edebiyatı çoğuldizgesindeki konumunu belirlemek üzere Even-Zohar’ın Çoğuldizge Kuramı kapsamında dizgesel bir analiz yapılmıştır. Ardından Türk toplumu, insanı ve kültürüne yapılan göndermeler; Fransızca tümcelerinin çevirisi ve özel isim ve hitapların çevirisi olmak üzere üç kategoride metinsel düzeyde norm analizi yapılmıştır. Bunun yanı sıra çevirilerde tümce, paragraf ve bölüm düzeyinde yapılan atlamalar irdelenmiştir. Çevirilerin erek/kaynak odaklılık bakımından konumları belirlenmiştir. Son olarak, söz konusu yeniden çevirilerin yayınlanmasındaki muhtemel nedenler ortaya konmuş ve elde edilen sonuçlar Yeniden Çeviri Kuramı’nda öne sürülen savlarla karşılaştırılmıştır.

Anahtar Sözcükler: Agatha Christie, *Murder on the Orient Express*, yeniden çeviri kuramı, yeniden çeviri, polisiye edebiyat

1 Introduction

Retranslation refers to the translation of a previously-translated text into the same target language/culture. It is possible to come across retranslations in a wide range of text types including literary, non-literary, scientific and holy texts. However, it was never touched upon theoretically until the arguments put forward by Antoine Berman and Paul Bensimon in *Palimpsestes* primarily laid the foundations of the so-called “Retranslation Hypothesis” in 1990.

According to Bensimon, first translations aim to produce a text which will be received positively by the target system (cited in Paloposki and Koskinen, 2004, p. 27). Therefore, while first translations create naturalized texts and have a role to introduce the author to a given target system, retranslations have a tendency to keep the foreignness and the stylistic and other features of the source text and be more source-oriented (cited in Tahir-Gürçağlar, 2009, p. 233).

Similarly, Berman states that first translations introduce a source-text to a given target language/culture. Thus, they lack quality and are far from being successful translations. On the other hand, subsequent ones hold the advantage of the familiarity of the audience with an already translated text and are generally successful in reflecting the source text (cited in Koskinen and Paloposki, 2010, p. 295). He argues that first translations tend to get more completed as they get closer to the source text. And this is achieved through the retranslations produced later (cited in Tahir-Gürçağlar, 2009, p. 233). Moreover, according to Berman, first translations get outdated in the course of time, which is not observed in original works and this aging brings about the need for a retranslation (cited in Tahir-Gürçağlar, 2009, p. 234).

Later in 1994, Yves Gambier discussed and formulated this hypothesis in his article. Similar to Bensimon and Berman, Gambier argues that first translations tend to reduce the foreignness due to cultural and editorial concerns to create a more readable text for the target audience, thus create an abridged and changed text (cited in Tahir-Gürçağlar, 2009, p. 233), and that “[...] the retranslation, in this respect, would mark a *return* to the source-text” (cited in Paloposki and Koskinen, 2004, p. 28). However, he also states that this approach conceives retranslation as a process which improves gradually in the course of time, a fact which was also criticized in the following studies of the scholars in the first decade of the twenty first century (cited in Tahir-Gürçağlar, 2009, p. 233).

Of these scholars, Koskinen and Paloposki argue that retranslations do not make a steady or linear progress in time but instead they emerge due to the evolving needs and the changes in the perception of translation (2003, p. 23). They attribute a supplementary mission to differing translations stating that different versions of

the same source text may complement each other by addressing varying audiences or being produced under various categorizations or with various functions to fulfill. And as a result they refuse to take up the retranslation phenomenon with a dichotomous point of view (Koskinen and Paloposki, 2003, pp. 22-23).

Desmidt attributes the emergence of retranslations to the relativity of translation phenomenon, and states that with the constantly changing nature of the target culture and the emergence of a new generation, our perception of translation may change and this, in conclusion, may lead to a need for a new translation (Desmidt, 2009, pp. 669-670). She also claims that the text type has an important role in retranslation practice and classical literary works are more likely to be retranslated.

Venuti, on the other hand, contributes the discussions over the Retranslation Hypothesis with a whole new argument. According to him, the arguments which attribute the emergence of retranslations to insufficient previous translations may be intentionally put forward by the retranslators or other agents to increase the value of the retranslation (cited in Koskinen and Paloposki, 2010, p. 296).

2 Method

The scope of the study is limited with Agatha Christie's *Murder on the Orient Express* as it has appeared in six different translations, which provide a profound corpus for the study. First, a systemic analysis will be carried out to define the position of Christie's detective stories in Turkish literary polysystem, which is thought to have implications for the practice of translation itself and may influence the translators' choices. The analysis will be conducted within the framework of Even-Zohar's Polysystem Theory and draw upon the extra-textual sources and the bibliographical survey which is based on the databases of the National Library of Turkey, the database of "nadirkitap.com" and the list of translated Agatha Christie novels and short stories posted in "cinairoman.com", a website dedicated to crime fiction in Turkey.

Then, a descriptive and comparative analysis will be carried out on three categories including the translations of references to Turkish society, people and culture; translations of French sentences, and lastly translations of proper names and titles to reveal translators' choices over a target- or source-oriented translation.

In the last analysis, matricial norms as defined in Toury's Descriptive Translation Studies will be analyzed at textual level, i.e. the translated texts themselves. To analyze these norms which refer to the fullness of, additions to and omissions in translated texts, a comparative analysis will be conducted. And the omissions in the target texts will be described at three different levels; chapter level, paragraph level and lastly at sentence level. Due to space limitations, examples for the analysis of the

omissions at these levels will be limited to one and be selected randomly.

In the Discussion section, the results of these analyses will be discussed and the target texts will be defined on the basis of source- and target-orientedness and the possible reasons behind the retranslations in this case will be tried to be uncovered, which will be compared to the arguments of the Retranslation Hypothesis in Conclusion of the study.

3 Systemic Analysis of Christie Translations in Turkish Literary Polysystem

Christie is the most translated author into Turkish (Üyepazarcı, 2008, p. 650). The first book of the author to have been translated into Turkish is *Murder on the Orient Express*. It was first published as a serial in *Kurun* newspaper and then as a book by Vakit in 1936 (Üyepazarcı, 2008, p. 651).

According to the bibliographical survey, the translations do not follow the same chronological order as the original books. Not surprisingly, her most prominent and best-known works were the first to have been translated into Turkish, i.e. *Murder on the Orient Express* which is partly set and claimed to be written in Turkey, *The Mysterious Affair at Styles* which is the first book of the author, *The Murder of Roger Ackroyd* which had caused a broad repercussion in the field of crime fiction with its controversial ending and increased her fame as an author, and *Ten Little Niggers* which is again considered by the critics and audience as one of her most remarkable books. Thus, it would not be wrong to argue that Christie was introduced to Turkish reader with her well-acclaimed books, a fact which possibly caused a favorable reception of the author and her works by Turkish audience, though after 1945 till 1960s a slowdown can be observed in the translations of her works. It can be understood from Chart 1.1 that 1960s saw a real boost in the translations of Christie novels into Turkish.

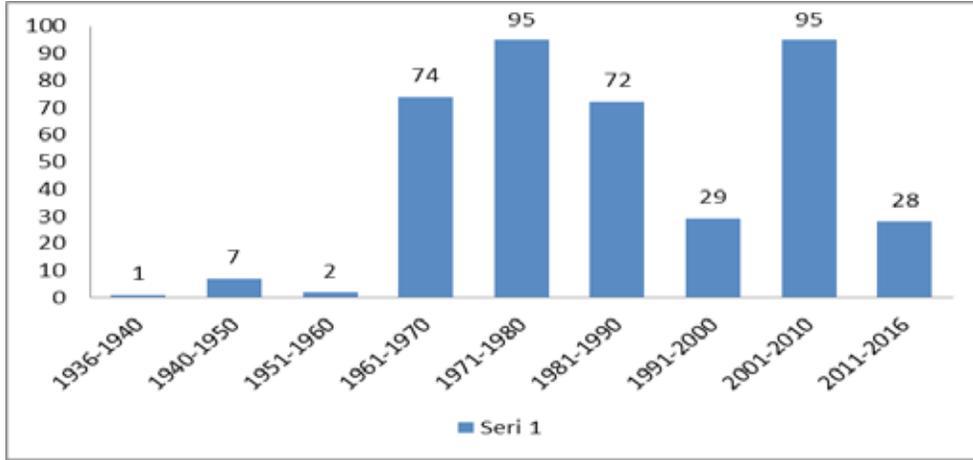


Chart 1.1:Total number of Christie translations, retranslations and reprints in Turkish

Greater amounts of translation, however, do not necessarily mean or lead to greater quality in translation. And as such, Turkish translations of Christie novels in general were criticized for their lack of quality (Üyepazarcı 2008; Karaoğlu 2010; Girgin Can 2000; Tamer 2003). As a matter of fact, the translation of *The Murder of Roger Ackroyd* was criticized severely by the author and translator Celal Üster, for the omissions and “additions” the translator Gönül Suveren rendered in the book and for the substitution of Mah Jong, a Chinese game, with Domino. He draws attention to the thematic importance of the game in the story to create a realistic environment due to the popularity of the game in the English society both in the cities and villages in 1920s (Üster, 2003). The publisher, Altın Kitaplar responded to this critique by withdrawing the book from circulation and publishing a new translation for the book by Gülden Şen in 2005. Similarly, 29 of Suveren’s earlier translations too have been replaced by Altın Kitaplar with the retranslations rendered by a number of translators, notably Çiğdem Öztekin.

Similarly, in her afterword to her translation of *The Murder of Roger Ackroyd*, Pınar Kür argues that translations of Christie’s books into Turkish failed to reflect the subtleties and the irony, and that the details in her books displaying the classism in her country never reached to Turkish audience though it was obviously difficult to translate these differences between social classes which made themselves felt in the idiolects of the characters, Poirot’s unique French-English and in the irony Christie used as an element of “alienation” (Christie, 1992, pp. 213-214).

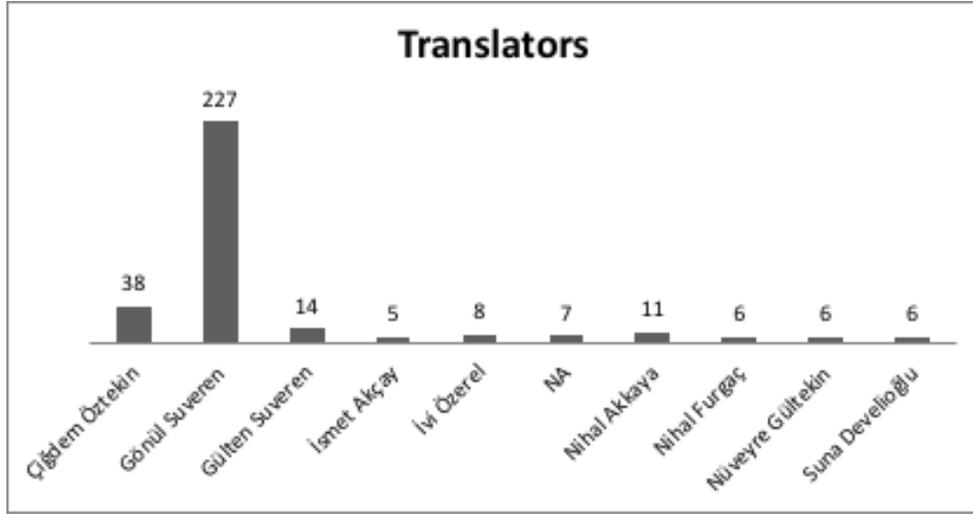


Chart 1.2: Translators of Agatha Christie's crime stories in Turkey

As it can be inferred from Chart 1.2, Gönül Suveren dominates the Turkish translations of the author with 237 translations and reprints published by different publishers including notably Altın Kitaplar. In a map of networks drawn by Tahir-Gürçağlar (2005, p. 212), it can be observed that Gönül Suveren was mainly engaged in translations of detective fiction, romance novels and classical works; and omissions and additions were a strategy she applied in her translations, although she claims to have deferred from omissions if possible and if not demanded by the publishing house due to editorial reasons (Tahir-Gürçağlar, 2005, p. 148). However, Azize Bergin states that Gönül Suveren and her sister Gülten Suveren was very fast in the act of translation and could finish a translation of a book almost in 20 days if they worked fast enough (cited in Tahir-Gürçağlar, 2005, p. 149) and as argued by Tahir-Gürçağlar, this could lead to some problems in their translations (Tahir-Gürçağlar, 2005, p. 149).

So far, Öztekin has retranslated 34 books of the author. Many of these retranslations have been reprinted as well. Apart from crime stories, romance novels of the author have been translated by the translator. Therefore, it can be argued that she replaced Gönül Suveren.

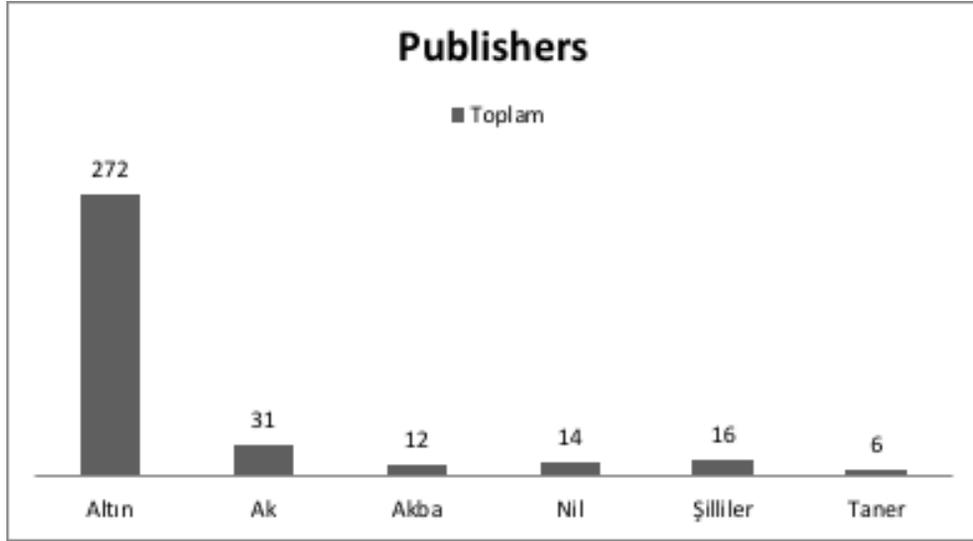


Chart 1.3: Publishers of Christie translations, retranslations and reprints in Turkish

Altın Kitaplar is mainly engaged in publications of translated literature and bestseller books (Tahir-Gürçağlar, 2005, p. 155). Analyzing the translational norms observed in the publications of Altın Kitaplar in late 1950s and early 1960s, Tahir-Gürçağlar claims that it did not follow a consistent and well-defined strategy in its publications (2005, p. 137). And Oya Alpar, one of the translator/editors of Altın Kitaplar, gives insight into the recent translational norms followed by Altın Kitaplar in an interview with Tahir-Gürçağlar in 2005. She states that in the redaction process, a comparative analysis is carried out at text level in order to avoid any omissions; long sentences are divided; and an “understandable” text is created. Tahir-Gürçağlar argues that the aim of this redaction process is to create a very fluent target text rather than to adhere to the norms of the source text (2005, pp. 160-161). Another important fact mentioned in this interview is about the policy of Altın Kitaplar regarding revisions and retranslations. Alpar states that a review is conducted in case a book which was translated previously is decided to be republished and in case the translations are found to be lacking, a retranslation is rendered; while, if the language used in the translations is deemed to be outdated, a revised version is published (cited in Tahir-Gürçağlar, 2005, p. 161). However, Tahir-Gürçağlar argues that it does not hold true for all the translations of the publishing house. She claims that the redaction process is focused on fluency rather than creating a target text close to its source in terms of style and content (2005, p. 162).

Publishing and marketing strategies of the publishing house have remained the same since 1960s; bestseller books are still at the center of publications, and publications of canonical works is undertaken for prestige (Tahir-Gürçağlar, 2005, p. 152). Tahir-Gürçağlar argues that in general, the publishing house defines its success in economic terms rather than literary grounds (2005, pp. 135-136).

A list provided on the website “cinaïroman.com” shows that there were 15 other titles published under Christie’s name although originally written by different authors such as John Dickson Carr and Edgar Wallace. They were published by several publishers including Altın Kitaplar, Ak and Taner and even reprinted by Altın Kitaplar in some cases. However, the search on the website of the publisher showed that these titles are no more included in the list of publications from Agatha Christie. This suggests that Christie’s name holds greater symbolic power than the original authors of the novels and the publishers used it to ensure its appeal among the readers and, therefore, it can be considered as evidence that she has a central position in the translated crime fiction system in Turkish literary polysystem. Moreover, the fact they are no longer present on the website of the official and only publisher of Christie suggest a change in translational norms where false translations under different authors are more easily detected and not acceptable by the readers and publishers.

Examples cited so far suggest that the activities of the publishers engaged in Christie translations in this period was, to a large extent, marked with an obvious lack of literary concern and dominance of financial expectations of the publishers. Moreover, the presence of a few pseudo-translations of Christie implies the popularity of the author among the Turkish reader and the possible motivation of the publishers’ to capitalize on this popularity.

3.1 Translations of references to Turkish society, people and culture (Category 1)

Within the novel, there are references to Turkish society, people and culture, most of which are negative. The analysis of the translations of these references will undoubtedly manifest whether the translators’ will opt for source- or target-oriented approach.

Example 1

ST	“Poirot knew [...] what she thought of the Turks and their slipshod ways and the conditions of their roads.” pp. 49-50
TT1	“Şimdi her önüne gelene Türklere karşı olan sevgisini, Türklerin iyiliklerini anlata anlata bitiremiyordu.” p. 44
TT2	“ [...] Türkler hakkında neler düşündüğünü ve yollarının düzensizliğiyle durumun nasıl olduğunu ondan işitmeyen kimse kalmamıştı.” p. 25
TT3	“ [...] Türkler hakkında neler düşündüğünü ve yollarının düzensizliğiyle durumun nasıl olduğunu ondan işitmiyen kimse kalmamıştı.” p. 28
TT4	Omitted. p. 30
TT5	“ [...] Türkler hakkında neler düşündüğünü, Türkiye’deki yolların durumunu ve gelişmiş güzel davranışlarını öğrenmişlerdi.” p. 36
TT6	“ [...] Türkler hakkında neler düşündüğünü, Türkiye’deki yaşam tarzının ve yolların düzensizliğini hemen herkes dinlemek zorunda kalmıştı.” p. 39

In the novel, the character Mrs. Hubbard has an aversion to Turks in particular and eastern people in general, and expresses her thoughts occasionally. This is one of those examples when she criticizes Turkish culture and society. When it comes to translating these parts, the translator of TT1 adopts a target oriented approach and makes a shift in the meaning of the sentences by replacing the contemptuous remarks of the character with those of appreciative ones, such as “Türklere karşı olan sevgisi[...], Türklerin iyilikleri[...]” (her fondness for Turkish people, kindness of Turkish people). Within an environment which saw attempts from both the political and intellectual circles to create a new “Turkish” society and a growing emphasis and importance attached to the notion of nation rather than religion in general and “Turkish” identity in particular, the publisher or the translator may have sought favorable reception of the book by omitting these degrading remarks. Interestingly, the first and subsequent translations, except for TT4, stand in stark contrast in terms of the strategies employed. The subsequent translators keep the negative tone of the original in their translations, while TT4 chooses to omit this reference.

3.2 Translations of French sentences (Category 2)

There are francophone characters in the novel including the detective Poirot himself and therefore, the book contains a large amount of French words, phrases and sentences. This creates the multiculturalism in the novel and therefore, has an important function in the book. Moreover, these sentences or phrases interfere with the fluency of the text and create a distraction and a sense of alienation for the reader. Under the light of this information, the next section examines the translation of a French sentence.

Example 2

ST	“Ah! c’est rigolo, tout ça!” p. 84
TT1	“Nasıl, gülünecek bir şey değil mi?” p. 89
TT2	“Ah! C’est rigolo tout ça (1)» ” p. 45
TT3	“Ah! C’est rigolo tout ça (1)» ” p. 52
TT4	“Ah, pek komik ! » ” p. 52
TT5	“ « Ah c’es est rigolo, tout ça. » ” p. 64
TT6	“Ah! C’est rigolo, tout ça!” p. 64

In this example, it can be seen that the translators employ the same strategies in the TT2, TT3, TT5 and TT6. TT2, TT3 and TT6 use a footnote to offer the Turkish translation of the original French sentence which is maintained as is in the translated texts. Therefore, it can be claimed that they adopt a source oriented

approach. On the other hand, TT5 keeps the original French sentence in the translation, with spelling and grammatical errors though. And the translator keeps the reader in dark about the meaning of the original sentence. The grammatical and spelling errors can be explained with a variety of reasons. Firstly, the aim of the translator may be to convey simply the function of these French sentences to create alienation for the reader. Secondly, no editorial concerns may have been attached to correct the spelling of the sentence, possibly because of the scarcity of reader with enough French competence. Alternatively, it can be attributed to translator’s lack of French language competency, or regarded as an editorial mistake. In any case it is clear that the source oriented approach is on the forefront for this example. On the contrary, translators of TT1 and TT4 simply translate the French sentence into Turkish without any attempt to make it clear that the original sentence is uttered in French. Therefore, it can be stated that they assume a target oriented approach, as they left out the French sentence in their translations to, possibly, create a fluent and natural text for Turkish readers

3.3 Translation of proper names and titles (Category 3)

The next analysis will be conducted on the translation of titles and proper names in the target texts, which “is first and foremost a cultural issue [...] and defines specific ways of addressing and relating to the readers” (Tahir-Gürçağlar, 2008, p. 204). Classified by Tahir-Gürçağlar (2008, p. 204) as the phonetic or foreign spellings, there are two alternative strategies for the translating proper names. The adoption of either one of the alternatives gives insight into the translators’ way of perception of the reader and will demonstrate whether they prefer a source- or target-oriented approach in their translations.

Example 3

ST	“I went in to the American lady, Mrs Hubbard ” p. 142
TT1	“Misters Hubbard’da gittim, [...]” p. 156
TT2	“Amerikalı leydi, Madam Hubbard’a gittim” p. 71
TT3	“Amerikalı leydi Madam Hubbard’a gittim.” p. 81
TT4	“Amerikalı hanıma, yani Mrs. Hubbard’a gittim.” p. 78
TT5	“Amerikalı Leydinin yani Mrs. Hubbard’in kompartımanına gidip [...]” p. 105
TT6	“Amerikalı hanımın, yani Bayan Hubbard’ın yanına gittim” p. 104

The English form of addressing “Mrs” is pretty common and is used to address women with no other titles. It can be observed that the strategies employed by the translators vary for translating this form of addressing. Interestingly, TT1 replaces it with “misters”, though the abbreviation stands for either “mistress” or “missus” which is rarely used even in English. Although it is hard to pinpoint the exact reasons

behind this choice, it can be argued that it is easier to read and understand for the Turkish reader as it is phonetically and semantically close to the honorific “mister” which may sound more familiar to the reader. TT2 and TT3 prefer to use the French loanword “madam” in Turkish, rather than any other English or Turkish terms such as “Bayan”, “Mistress” or “Mrs”. It can be argued that despite their increasing contact with the source culture, Turkish reader was still more familiar with French forms of addressing due to the central position of French language and culture in Turkish literary polysystem for a long time since the Tanzimat reform era. On the other hand, TT4 return to the original English form; while TT6 adopts target-oriented by replacing it with “Bayan”, a Turkish form of addressing for women. It is not surprising or uncommon to come across the replacement of the English form with its Turkish equivalence, as it has gradually become an alternative course of action for translators especially with the dubbings from American movies.

4 Matricial Norm Analysis of Christie Translations in Turkish

4.1 Omissions in translations at sentence level

Before delving into the analysis of omissions in TTs, it should be noted down that the inherent features of crime fiction as a genre call for fullness in translations. These features include clues, red-herrings, puzzles, foreshadowing and flashbacks etc. And they are spread throughout the whole source text. Thus, any omissions in translated texts will cause gaps in the plot and the reader will find it hard to follow the story. Moreover, omissions of descriptive paragraphs or sentences will reduce the genre to a mere puzzle to be solved.

Example 4

ST	“She’s a pukka sahib.” p. 176
TT1	“Babası ve kardeşleri ile ben aynı mektebin talebesiyiz.” p. 194
TT2	Omitted. p. 87
TT3	Chapter omitted.
TT4	Omitted. p. 97
TT5	“O tam bir pukka sahib’dir.” p. 131
TT6	“O tam bir pukka sahib” p. 129

In this example, a Hindi phrase is used to describe the relation between Col. Arbuthnot and Miss Debenham. TT1 assumes a target-oriented approach by using an expansion for the translation of the word and omitting the Hindi term which would otherwise create alienation for the reader. In TT2 and TT4, the cultural term, and in TT3 the whole chapter is omitted. As it is highly unlikely to omit a whole chapter

due to an unfamiliar term, it is safe to assume that the omission in TT3 is obviously not related to the Hindi word. This unfamiliarity and possible lack of sources to find the meaning of the term may have been the reason for the translators of TT2 and TT4 to omit this sentence. However, considering the expansion offered in the first translation, it is hardly justifiable to argue so. On the other hand, sticking to their source oriented approach, TT5 keeps the phrase in the original language without offering any explanation on the meaning, while TT6 keeps the original word, however explains the meaning with a footnote. Therefore, it can be claimed that there is a consistency in these target texts in the treatment of foreign terms and sentences other than English ones.

4.2 Omissions in translations at paragraph level

Example 5

ST	<p>“Hector MacQueen - American subject. Berth No. 6. Second Class.</p> <p>Motive: Possibly arising out of association with dead man?</p> <p>Alibi: From midnight to 2 a.m. (midnight to 1.30 vouched for by Col. Arbuthnot and 1.15 to 2 to vouched for by conductor.</p> <p>Evidence against him: None</p> <p>Suspicious circumstances: None) ” p. 262</p>
TT1	“Hektör Mak Kuin: Hiç bir şüpheliyi daî değildir.” p. 288
TT2	Omitted. p. 131
TT3	Omitted. p. 98
TT4	Omitted. p. 140
TT5	<p>“HECTOR MAC QUEEN – Amerikan vatandaşı. 6 no.lu yatak...ikinci mevki</p> <p>Amaç (Öldürmesi için sebep) : Ölen adamla olan yakınlığından doğma bir neden olabilir.</p> <p>O saatte bulunduğu yer : Gece yarısından ikiye kadar (on ikiyle bir on beş arası Yarbay Arbutnotla berabermiş, 1.15 ile 2.0 arası kondüktör onun nerede olduğunu görmüş.)</p> <p>Aleyhinde delil : Yok.</p> <p>Şüpheli hâl : Yok.” p. 197</p>
TT6	<p>“Hector MacQueen - Amerikan vatandaşı. Yatak no 6. İkinci mevki.</p> <p>Cinayet nedeni: Ölen adamla iş ilişkisinden kaynaklanan bir neden olabilir.</p> <p>Suç anında başka yerde olduğuna ilişkin kanıt: Gece yarısından sabah 2’ye kadar var (Gece yarısından 01.30’a kadar Albay Artbutnot birlikte olduklarını doğruladı, 01.15’ten 02.00’ye kadar da kondüktör tanık.)</p> <p>Aleyhine kanıt: Yok</p> <p>Kuşkulu bir durum: Yok” p. 193</p>

Poirot writes down a list for all suspects including the alibis and motives of and evidence against each of them, which gives the reader a glimpse of how systematic and ingenious the detective is when it comes to solving the crime, and makes it easier for the reader to come up with a solution of their own. This paragraph is a part of the said list and can be treated as a summary of the information and evidences collected up until then. In TT1 a highly abridged translation consisting of only one sentence is offered, which can be considered as a summary of and conclusion drawn from Poirot's notes by the translator. TT2, TT3 and TT4, however, omit the part completely. Moreover, in TT2 and TT3, more than ten pages are omitted in total and the translation continues with a sentence of the following Chapter of the ST, which also shows that the two chapters in question are combined by the translator. However, as the translator continue with another list of Poirot in the following chapter, it is really hard for the reader to notice the omission. Similarly, a total of four pages are omitted in TT4 and a sentence is added and some sentences are changed in the preceding paragraph to connect it to the first sentence of the following Chapter and this makes it difficult for the reader to notice that an omission is rendered in the TT. It is possible to argue that the omissions are rendered as the pages in question does not contain any new information for the reader and can be regarded as repetitive. On the contrary, TT5 and TT6 translate the part completely. The translator of TT5 translates the word "motive" with "amaç" and then offers a second and more accurate phrase "öldürmesi için sebep" in brackets, probably, to underscore the meaning. While the last TT keeps the form of the chart used in the ST, TT5 changes the style by replacing italicized words with bolded ones and capitalizing MacQueen's name.

4.3 Omissions in translations at chapter level

Lastly, omissions at chapter level will be analyzed, which together with the omissions in the other two levels will give an opinion on the matricial norms observed (or overlooked) at the target texts. Furthermore in the analysis, changes in the text segmentation will be shown in the table and included in the discussions. The source text is divided into three parts and thirty two chapters. And here the focus will be on the second part of the book.

Example 6

ST	TT1	TT2	TT3	TT4	TT5	TT6
Chapter 1	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 2	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 3	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 4	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 5	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 6	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 7	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 8	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 9	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 10	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 11	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 12	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 13	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 14	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 15	Translated	Translated	Omitted	Translated	Translated	Translated

The analysis of this example yields two significant results. While TT2, TT4, TT5 and TT6 seemingly keep the completeness of the novel by translating all of the chapters in the second part, TT1 combines two consecutive chapters, the eighth and ninth, in the translation. These are the chapters covering the evidences of Colonel Arbuthnot and Mr. Hardman. What is more interesting is that the TT3 omits more than half of the chapters. The omitted chapters narrate the evidences of Colonel Arbuthnot, Mr. Hardman, the Italian, Miss Debenham, German lady's-maid, the summary of the passengers' evidences, the examination of the weapon and passengers' luggage. It can be argued that the focus in this TT is on the crime and solution rather than the investigation and no additions are made to compensate for the loss in translation.

An overall analysis indicates that TT3 omitted nine chapters out of thirty two; TT1 omitted one chapter completely and combined three chapters. TT2 omitted one chapter completely; TT4 and TT6 translated all chapters in the source text. It should be noted down, however, that the existence of chapters within the target texts does not necessarily imply a complete translation of the chapters and omissions at different levels in the said paragraphs should still be seen as a possibility.

The ST which is the edition published by HarperCollins in 2007 consists of 347 pages. The first three translated texts are all in pocket book format, with varying trim sizes though. The total number of pages in TT1 is 360 while TT2 is 144 pages and TT3 is 112 pages. On the other hand, the last three translated texts, TT4, TT5 and TT6 share very identical trim sizes and have 192, 264 and 255 pages, respectively. An overall examination of the number of pages in the original and target texts tells that there were heavy omissions especially in TT3 and the amounts of omissions in translated texts do not follow a chronological order which would otherwise hint a linear and steady progress towards a complete translation in the end.

From the normative analysis, it was observed that TT3 is almost identical to TT2. However, this resemblance cannot be regarded as concrete evidence to consider TT3 as the revised version of TT2. The reason is that, there are more omissions in TT3 compared to TT2. Moreover, while the translator of TT3 preferred to adopt initials instead of his/her full name; the name of the translator of TT2, Yusuf Kenan Karacalar, was already printed on the title page of the translation. Therefore, it would be misleading to think that the same translator preferred to adopt initials for TT3 which was published eight years later than TT2. From this point of view, it is possible to argue that TT3 plagiarized TT2.

5 Discussion

In the first category, translation of references to Turkish society, people and culture; the translator of TT1 assumed a target oriented approach by omitting or replacing all degrading references with those of appreciative ones and toning up most of the original appreciative ones in the translated text. On the other hand, translators of TT2 and TT3 stood in stark contrast with the first translation as they assumed a source-oriented approach by keeping the negative and appreciative tones of the references in the source text the same in their translations. TT4 marks a return to the target oriented approach, as the translator omitted the original negative references. However, it is hard to pinpoint the exact reasons behind these omissions in TT4 as they are generally followed or preceded by some others in the translated text. In TT5 and TT6, the translators applied a more source oriented approach as they kept the original negative and appreciative tones in the translations.

In Category 2, translation of French sentences; translators of TT1 and TT4 assumed a target oriented approach by replacing the original French sentences in the ST with their Turkish translations without any reference to the original language the sentences were uttered in. Although in some examples, they diverged from their usual strategies, the translators of the TT2, TT3, TT5 and TT6 applied a source oriented approach in their translations by keeping the original French sentences in their translations. However, they showed slight differences in their strategies with TT5 keeping the reader in dark about the meanings of the sentences; while TT2, TT3 and TT6 used footnotes to offer their Turkish translations.

The last category included the translation of proper names and titles. As for the translation of proper names, TT1 used a target oriented approach by adopting the phonetic spellings of the proper names and, thus, creating a fluent text for readers. On the contrary, all the following retranslations used the foreign spellings creating a sense of alienation in readers, which can be taken as a sign of source-orientedness. However, when it comes to translating the titles in the ST, a certain degree of inconsistency was observed in the TTs. For the translation of English forms of addressing, the translator of TT1 expanded the abbreviations, though incorrectly, in a way which is never used in English. Therefore, it can be considered as an attempt to make them easier to read and understand for Turkish reader. Similarly, for the French forms of addressing, despite the lack of consistency, the translator generally adopted a relatively more source-oriented approach by using the Turkish loanwords. On the other hand, in TT2 and TT3, French and English forms of addressing were used interchangeably, however with a clear precedence towards French ones, probably due to the relatively more familiarity of Turkish reader with those of French. Still they adopted a source-oriented approach to a large extent. Despite

the exceptions with “M.” standing for Monsieur used interchangeably with “Mr.” which may have stemmed from a lack of attention on translators’ part, TT4 and TT5 also adopted a source-oriented approach in translating the forms of addressing. Interestingly, a more target oriented approach can be observed in the translations of English forms of addressing in the latest retranslation; while French loan words were used by the translator for the French ones.

In the next part of the normative analysis, omissions at three different levels, i.e. sentence, paragraph and chapter, were examined. At chapter level, the first part of the novel which includes a total of eight chapters was kept in all of the TTs. Nevertheless, the second part of the book which includes fifteen chapters consisting of, to a large extent, evidences of the passengers, was heavily omitted in TT3. And the translator of the TT1 made a change in text segmentation by combining Chapter 9 with the preceding chapter. In the last part of the book which includes a total of eight chapters narrating the revelations that lead to the solution of the crime and at last, the solution itself was yet again partly omitted by the translators of TT1, TT2 and TT3 with the omissions of Chapter 2 in TT2 and TT3, and Chapter 7 in TT1. Yet another change was rendered in the text segmentation by the translator of TT1 who integrated Chapter 3 in the preceding one. Therefore, translators of TT1, TT2 and TT3 did not keep the fullness of the ST in their translations. However, as it would be misleading to base this argument whether translators kept the fullness of the ST in their translations just on the analysis of omissions at Chapter level, it was inevitable to observe the same at paragraph and sentence levels.

The analysis of omissions at these two levels indicated that the presence of the original chapters in the TT does not necessarily mean that the fullness of the ST is kept in the translations, especially in the cases of the first four TTs. It was seen that the translator of TT1 rendered omissions or heavy abridgements in the ST at sentence and paragraph levels, changed the location of original paragraphs or sentences as he deemed fit and rendered shifts in the ST for ideological reasons. The omissions were, to large extent, on the parts contributing little to the narration and containing descriptive adjectives and repetitive parts. Similarly in the TT2, TT3 and TT4, omissions and abridgements were observed in the translations at two levels in question. Although they do not follow a strict pattern when it comes to the omissions, it was observed that the repetitive parts in the investigation, parts holding little importance for the plot or posing a challenge for the translator due to cultural references were mainly omitted. Unlike the first translator, they did not render omissions due to ideological reasons. More importantly, in most of the cases, omissions were not limited to the parts quoted in the examples of the analysis, but generally followed or preceded by others in the TTs. Interestingly, the translator of

TT4, adopted a compensation strategy to “cover up” for the omissions by rendering some additions in the translated text. The last two retranslations were seemingly faithful to the ST by keeping its fullness in the translated texts. Still, it can be inferred from the analysis of the examples that the translator of TT5 made slight changes in the text segmentation of the ST by dividing some of the sentences and rendered slight omissions at word level. Similarly, the translator of the last retranslation made slight additions to the sentences and slight changes in the text segmentation of the original text. Lastly, the results of the analysis altogether suggest that TT2 might have been plagiarized by Toptan Ucuз Kitabevi which published almost the same translation in TT3 with only slight changes and more omissions at chapter level.

The systemic analysis of the positions of crime fiction and Agatha Christie novels in Turkish literary polysystem indicated that it was during a time when crime fiction genre was in the periphery of the polysystem that the book and the author was introduced into the Turkish literature. The genre was a part of the non-canonized popular literature system which was dominated by profit-seeking private publishers. It was regarded as a non-canonized genre by the dominant literary figures of the period and excluded in their productions and literary reviews and critics. The production and translation activities in the field of popular literature in Turkey were, for a long time, profit-oriented and were marked with pseudo-translations, anonymity and absence of a systematic approach. Therefore, the agents active in the field of popular literature (including crime fiction) did not seek for a source-oriented translation. It was a norm set out by the literary authorities whose translations of canonical and classical works of Western literature occupied the center of the literary polysystem. As it was clear from the analyses, the book was positioned in the literary polysystem as a popular literature book by the publishers. And the publishers themselves were generally engaged in the production and translations of popular literature works. Thus, it was no exception to the translational norms observed in the field of popular literature in Turkish literary polysystem.

At the end of the analysis, it was found out that, for a long time, the genre was left out of the works and discussions of dominant literary circles. It was attributed a non-canonized status and placed at the periphery of the polysystem. Nevertheless, in the last few decades, a change can be observed in the canonical status of genre with changing norms in and approaches to the literary production, criticism; the increasing diversity and quality in both translated and original works of crime fiction; and the growing interest of the reader in these types of works with the support of media coverage and changes in marketing strategies and it is nowadays credited as a literary genre by the literary critics and scholars who began to deem it as a research-worthy genre and produce reviews and studies focusing on the genre itself or on both

translated and indigenous works of crime fiction. As it can be observed in example of *The Murder of Roger Ackroyd*, publishers take notice of the critical reviews on the earlier translations. They consider the criticisms for the omissions and additions in the translated texts, and the readers' reception of the translators and translated texts. This way, more source-oriented and faithful translations are rendered by new translators commissioned by the publisher to replace the previous ones.

The same holds true for the position of Christie novels in Turkish literary polysystem. Possibly due to the publication method, the titles selected for the first translations, and the translation strategies applied by the first translator accelerated the acceptance of the author by Turkish reader. Despite the relatively low number of translations in the first two decades following the introduction of the author, 1960s saw a boost in the production and publications of Christie translations in Turkey. There were several publishers actively engaged in these activities concurrently. And the interest of the publishers and readers increasingly continued and countless translations, retranslations and reprints of these translations have been published since then.

6 Conclusion

True to the arguments put forward by the scholars, the first translation of the book introduced both the author and the book to the Turkish reader for the first time. As it can be inferred from the analyses undertaken, it created a rather fluent and target-oriented text for the reader. Omissions and changes were rendered to decrease the foreignness of the text; many Turkish idioms and proverbs were used in the translation; original sentences were divided; phonetic spellings of proper names were adopted and meanings of the original sentences were changed in a way that would avoid negative reception of the book and the author by the reader.

A more complete and source-oriented translation was, however, hardly the case for the following TT2, TT3 and TT4, despite being published nineteen, twenty seven and thirty eight years, respectively, after the first translation through which the familiarity of the reader with the book and the author was achieved. Although they can be considered as source-oriented in some aspects, i.e. translations of French sentences, usage of footnotes etc. TT2 and TT3 were far from marking a return to the original text with the heavy omissions still evident in the translated texts, especially in TT3. Their successor, TT4 can even be considered as a return to the first translation in a sense, with the omission of French sentences, additions made to cover up for the omissions, division of the original sentences and changes made in the original text segmentation to create a more fluent text for the reader. Therefore, it can be claimed that they failed to reflect the source text successfully as argued in the Retranslation Hypothesis.

A more complete and source-oriented translation was carried out only after forty one years following the first translation of the book, marking a return to the source. However, the textual analysis indicated that this translation too, made changes in the source text by dividing sentences and rendered omissions at word level, though in a relatively small extent. True to the arguments put forward in the Retranslation Hypothesis, the most complete and source-oriented translation is the latest retranslation of the book with the least amount of omissions, adoption of footnotes, French sentences kept in the translation.

The other argument Retranslation Hypothesis is that first translations get older in the course of time, which is not observed in original works and this aging brings about the need for a retranslation (cited in Tahir-Gürçağlar, 2009, p. 234). Given the fact there were only nineteen years between the first and second translations, and that the other retranslations were published consecutively in short periods apart, i.e. four years in the case of TT4 and TT5, it can be claimed that this argument does not hold true for the case of retranslations of *Murder on the Orient Express* into Turkish.

As discussed earlier, the arguments of the Retranslation Hypothesis fall short to explain the case of Turkish translations of the *Murder on the Orient Express*. From the results of the normative and systemic analyses, it is clear that the book was presented to the Turkish reader as a popular literature work. And the activities of the private publishers which were active in the field of popular literature were profit-oriented. Therefore, it can be argued that the main reason behind the retranslations of the book was mainly economic. However, as it can be inferred from the systemic and normative analysis that it may not be the case for the last retranslation of the book. It can be considered as part of the publisher's overall attempt to replace the translations of Agatha Christie novels by Gönül Suveren, which were criticized by different agents of the literature for the omissions and additions rendered in the books in general. It can be argued that the translational norms have changed since the publication of the first translation by Altın Kitaplar in 1974. Alternatively, it can be claimed that the change observed in the canonical status of the novel and the genre caused the translation of the novel by the official publisher to be the subject of the reviews of literary critics and of the norms attached to the canonized literature.

Whatever the reason may be, it is clear from the analyses that the Retranslation Hypothesis which was originally put forward for classical works of literature fell short to explain this case. However, it would be misleading to claim that the arguments of the Retranslation Hypothesis fails to explain the emergence of retranslations in popular literature and further studies need to be carried out to generalize the results of this case study.

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İDEOLOJİ VE KÜLTÜRÜN ÇEVİRİYE OLAN ETKİSİ

Erdem KOÇ⁸

<https://orcid.org/0000-0003-4892-7705>

Öz

Çevirinin ideoloji ve kültür kavramlarından ayrı olarak ele alınamayacağı görüşü kuramsal ve akademik çalışmalarda sıklıkla belirtilmektedir. Bu açıdan ideolojinin tarihsel gelişiminin bilinmesi, ideolojinin işlevi ve çeviri ile olan ilişkisinin açıklanabilmesi önem arz etmektedir. Çeviri yalnızca bir tek işleve sahip basit bir uğraş değil, insanların sosyal ve kültürel alanda gerekli olan prensipleri onlara ileten, onları birbirine bağlayan bir iletişim aracıdır. Çeviri yoluyla bir topluma, farklı dil yapıları, farklı fikirler ve motifler, edebiyat türleri ve farklı kültür unsurları tanıtılmaktadır. Son dönemlerde ülkelerin kamu diplomasisinde yabancı dillere çeviri programlarına destek veren politikalar izlemesi, çevirinin doğrudan kamu diplomasisi ve kültür politikalarıyla birlikte ele alınmasına neden olmaktadır. Bu bağlamda, Türkiyede'de 2005 yılında Kültür ve Turizm Bakanlığı tarafından TEDA projesi başlatılmıştır. Toplam 4 bölümden oluşan bu çalışmanın 1. bölümünde ideolojinin tanımı, ideoloji kavramının tarihsel gelişimi, ideoloji kavramının işlevi anlatılmıştır. 2.bölümde kültürün tanımı ve kapsamı, çeviri, dilve kültür ilişkisi, popüler kültür ve çeviri çalışmalarına değinilmiştir.3. bölümünde, küreselleşme ve çeviri, küresel markaların küyerelleşme çabaları, ve popüler kültür ögesi olarak sinema ilişkili çoksatan kitaplar konularına çeviri bağlamında değinilmeye çalışılmıştır. 4. bölümde, iktidar ilişkileri ve çeviri ile Türkiyede yürütülmekte olan çeviri programlarına yer verilmiştir. Sonuç bölümünde ise çeviri biliminin ideoloji ve kültür ile ilişkisi açıklanmaya çalışılmıştır.

Anahtar Sözcükler: İdeoloji, Kültür Çalışmaları, İdeoloji ve Çeviri, Küreselleşme.

THE IMPACT OF IDEOLOGY AND CULTURE ON TRANSLATION

Abstract

The view that translation can not be taken separately from the concepts of ideology and culture is often mentioned in theoretical and academic studies. In this respect, it is important to have information about the historical development of the ideology, the function of the ideology and its relation to translation. Translation is not just a simple task with a single task, it is a kind of communication tool that connects people and gives information about the principles that they need in the social and cultural arena. With the help of translation, a collection of different language structures, different ideas, motifs, literary genres and different cultural elements are introduced to the society. In recent years, countries' policy monitoring in support of foreign language translation programs in public diplomacy has led the term of translation to be handled directly with public diplomacy and cultural policies. In this context, Turkish Ministry of Culture and Tourism has started TEDA Project in 2005. This study is consist of 4 chapters; in the first part the definition of ideology, the historical development of ideology concept and the function of ideology terms are explained. In the second part, the definition and scope of the culture, translation, relation between language and culture, popular culture and translation studies are mentioned. In chapter 3, globalization and translation, the efforts of global brands to flourish, and popular films as cinema-related books have been tried to be mentioned in the context of translation. In section 4, power relations and the ongoing translation programs in Turkey are included. In the conclusion section, the relation of translation science with ideology and culture was tried to be explained.

Keywords: Ideology, Cultural Studies, Ideology and translation, Globalism.

1 İdeoloji

1.1 İdeolojinin Tanımı

“İdeoloji” teriminin aslı Latince’dir ve “idea”; “görünen biçim, fikir” sözcüğü ile “logos”; “bilgi” sözcüğünün birleşmesinden oluşmuştur. Kavram, ilk olarak 17.yüzyılda Condillac (1715-1780) tarafından, “her türlü metafizikten bağımsız bir gözlem yöntemini benimseyen felsefi hareket” anlamında kullanılmıştır. Aynı yüzyıl içerisinde, Condillac’ın görüşlerini temel alan Destutt de Tracy tarafından ise “herkese doğru düşünme biçimlerini kazandıracak bir fikir bilimi” şeklinde tanımlanmış ve kullanılmıştır. 19. yüzyıldan itibaren ise “ideoloji” kavramı, söz konusu bilimsellik niteliğini yitirmeye başlamış, mantık ve algının önünde yer alan, özellikle de siyasal açıdan karşıt düşünceleri olumsuz etkilediği ve çarpıttığı düşünülen bir tür engel olarak yorumlanmıştır. (Wieviorka, 2003. s.81).

1.2 İdeoloji Kavramının Tarihsel Gelişimi

“İdeoloji” kavramının tarihsel gelişim sürecindeki bu anlam değişikliği Jorge Larrain’in *Ideology and Cultural Identity* (1994) adlı kitabında ayrıntılı bir biçimde irdelenmiştir. Söz konusu kitapta, kavramın, öncelikle burjuvazinin feodaliteye karşı verdiği ilk mücadeleler sırasında geleneksel aristokrat toplumda ortaya çıktığı ve 18.yüzyıl Aydınlanmacılığının felsefe ve kültür ortamında üretildiği belirtilmiştir. Ayrıca tarihsel bağlam göz önünde bulundurulduğunda kavramın, “akla derin inancı talep eden bir düşünceler bilimi” ve “eski düzene karşı verilen mücadelede kullanılan eleştirel bir silah” anlamlarını içerdiğini ileri sürülmüştür. (Larrain, 1994).

Larrain’e göre, Aydınlanma filozofları, gerçeğe ancak akılcı ve bilimsel bir yoldan ulaşılabileceğini, bu şekilde de toplumun akılcı olarak yeniden yapılandırılabilceğini düşünmekteydiler. (Larrain, 1994). Larrain “maddi malların üretimindeki büyüme” olarak ele alındığı modernizm’ de eleştirilere getirmiş, ve modernizmin bilimi, akli ve ilerlemeyi engellediğini savunmuştur. Modernizmin yalnızca kapitalizmin gelişmesine katkı sağladığını, ideolojinin egemenlik ve sömürünün bir aracı durumuna gelen bir çeşit çarpıtılmış bilinç şekli olduğunu iddia etmektedir.

1.3 İdeoloji Kavramının İşlevi

İdeoloji kavramı ve işlevinin tanımı Amerikalı siyaset kuramcı Edwards Shils tarafından *The Concept and the Function of Ideology* (1968) adlı eserinde ayrıntılı bir biçimde ele alınmıştır.

Shils’e göre (1968) ideoloji, aynı görüşü benimseyen kişiler arsında, yeniliğe, değişime ve eleştiriye kapalı, yetkiye dayalı bir iletişim modelidir. İdeolojiler, toplumdaki genel bakış açılarından adeta kopuk ve farklıdırlar. Yeniliğe karşı

direnç gösterirler, hatta gerçekleşen yeniliklerin varlığını ve önemini yadsırlar. Belli bir ideolojiyi benimseyen kişiden tam bir teslimiyet beklenir ve bu kişinin tavırlarına ideolojinin tümüyle nüfuz etmesi zorunludur. Bunula birlikte aynı ideolojiyi benimseyen yandaşlardan da tam bir görüş birliği talep edilir ve yandaşlar hiçbir şekilde birbirleriyle çatışmamalıdır. Nitekim benimsenen inanç örüntülerini gerçekleştirmeyi amaçlayan tek bir birimde birlikte çalışma durumu, ideolojiyi daha önce benimsemiş kişiler üzerinde disiplin sağlamak üzere gerekli görülmektedir. (Shils, 1968). Shils, menfaate dayalı belli düşüncelerin zamanla ideolojiye dönüştüklerini, belli bir entelektüel güce sahip olmadıklarını ve dogmatik bir yapıya sahip olduklarını belirtmektedir. İdeoloji “taşıyıcıları” yalnızca ideolojik grubun üyelerini değil, diğer insanların yararına olacak bir biçimde, belli bir “ideal” uğruna hareket ettiklerini iddia ederler. Kitabın “İdeolojilerin Ortaya Çıkışı” adlı alt başlığında ise Shils, ideolojiden “insanoğlunun yeryüzünde entelektüel bir düzen oluşturma gereksiniminin bir ürünü” olarak söz eder ve bu gereksiniminin evrenin bilişsel ve ahlaki bir yapıya oturmasına duyulan ihtiyaçtan doğduğunu ileri sürer. Bu nedenle Shils’e göre ideolojiler, bunalım dönemlerinde ve o güne kadar benimsenen görüşün geçerliliğini yitirmeye başladığı toplum kesimlerinde ortaya çıkar, yani egemen görüşün yanıt veremediği ihtiyaçlar ideolojinin doğmasını sağlar.

1.4 İdeoloji ve Çeviri İlişkisi

Çeviri salt dilsel bir kavram değildir, çeviri olgusu ele alınırken kültür, ideoloji, tarih, iktidar gibi unsurların da göz önünde bulundurulması gerekmektedir. Öncü çeviribilimcilerden André Lefevre ve Susan Bassnett’in birlikte hazırladıkları *Translation, History and Culture* adlı kitabında, çeviri çalışmalarında tümceden metin düzeyine çıktığını ancak daha ötesine geçilmediğini, çevirinin salt dilbilimsel bir yaklaşımla anlaşılamayacağını, çeviride her zaman belli bir bağlam ve tarihsel boyutun var olduğunu belirtmektedirler (Lefevre ve Bassnett, 1990: 4, 11). Kuramcılara göre çeviri, metnin dilbilimsel analizinin ötesinde, kültürü de kapsayan bir olgudur (Lefevre ve Bassnett, a.e., s.12). Lefevre ve Bassnett çeviri olgusunun hiçbir zaman, iktidar, güç, kültür gibi değişkenlerden bağımsız bir şekilde üretilemeyeceğinin altını çizerek (Lefevre ve Bassnett, a.e., s.7). Lefevre, yeniden yazım konusunu ayrıntılarıyla ele aldığı *Translation, Rewriting and the Manipulation of Literary Fame* adlı kitabında çeviriyi en önemli yeniden yazım (**rewriting**) örneklerinden biri olarak gösterir (Lefevre, 1992). Kuramcıya göre her yeniden yazım (ve dolayısıyla çeviri de) belli bir ideolojiyi ve yazın kurallarını temsil eder ve buna bağlı olarak, yazını manipüle eder. Lefevre, “Yeniden yazım, güce, iktidara hizmet edecek şekilde manipülasyondur” ifadesini kullanır (Lefevre, a.e., s.vii) 1 Bu açıdan bakıldığında çevirinin ideolojiden ayrı düşünülmesi açık biçimde görülmektedir.

Sömürgecilik dönemi ise, bu durumun en açık örneklerini sunan tarihsel bir dönem olarak karşımıza çıkmaktadır. Tejaswini Niranjana *Siting Translation: History, Post-structuralism, and the Colonial Context* adlı çalışmasında, çevirideki güç-iktidar ilişkilerini, sömürgecilik bağlamında tartışmaktadır (Niranjana, 1992). Niranjana'ya göre çeviri, sömürgecilik düzeninde ortaya çıkan bakışsız (**asymmetrical**) güç ilişkilerini biçimlendiren ve bu ilişkilerden etkilenerek biçimlenen bir olgudur (Niranjana, a.e., s. 2s). Niranjana, kitabında, İngilizlerin sömürgecilik dönemindeki çeviri çalışmalarından örnekler sunmaktadır: Hindistan'ın İngiliz sömürgeciliğinde olduğu 18. yüzyılda, ünlü oryantalist William Jones'un, Hint yasalarının İngilizlerin sömürgecilik faaliyetlerine yarar sağlayacak biçimde, İngilizlerde varolan Hintli imgesiyle koşutluklar taşıyacak biçimde çevrilmesini ve Hintlilere bu şekilde sunulması örneğini verir. Araştırmacı, bu çeviriler üzerinden çevirinin sömürülenle sömürülen, ezenle ezilen arasındaki ilişkinin kurulmasındaki rolüne dikkat çekmekte ve sömürgeci güçlerin ideolojik değerlerini sömürgele çeviri yoluyla nasıl dayattıklarını gözler önüne sermektedir (Niranjana, a.e., s. 12-18). Böylece çeviri çalışmaları nedeniyle sömürülen ülkelerin insanları kendilerini, sömürülenlerin bakış açısıyla anlamaya ve yeniden tanımlamaya başlamaktadırlar.

Niranjana'ya göre çeviri, Avrupa'da ortaya çıkan kapitalizmin yayılmasında da rol oynamış, kapitalizmin yayıldığı dönemlerde, yazılı ve sözlü çeviri, Avrupamallarının pazar bulmasına yardımcı olmuştur. Niranjana'ya göre bu yolla sömürgeci egemenlik çeviriyi belirlediği gibi, çeviri de sömürgeci egemenliği desteklemiştir (Niranjana, a.e., s. 21)

2 Kültür

2.1 Kültürün Tanımı ve Kapsamı

Kültür, belirli bir toplumun karakterini meydana getiren fikirleri, bilgileri, yaşayış biçimlerini, tutum ve davranış tiplerini içeren bir sistemdir. Çok kapsamlı bir kavram olan kültürü bazı bilim adamları ve düşünürler şu şekilde tanımlamaktadır;

Spair (1921); "Kültür, varlığımızın yapısını belirleyen, sosyal bir süreçle öğrendiğimiz uygulama ve inançların, maddi ve manevi öğelerin birliğidir" demektedir.

Sorokin (1947); "Kültür, sosyal-kültürel evrendeki açık seçik eylemlerin ve araçların ortaya koyduğu ve nesnelleştirdiği anlamlar, değerler ve kurallar, bunların etkileşim ve ilişkileri, bütünleşmiş ve bütünleşmemiş gruplarıdır." diye tanımlamaktadır.

Winston (1933) kültürü sosyal etkileşim ürünü olarak görmektedir.

White (1949) kültürü maddi öğeleri, davranışların, düşünce ve duyguların, simgelerden oluşan sembollere dayalı bir örgütlenmesi olarak tanımlar.

Taylor (1958) kültürü “bilgisi, imanı, sanatı, ahlakı, örf-adetleri, ferdin mensubu bulunduğu cemiyetin bir uzvu olması itibarıyla kazandığı itiyatların ve bütün diğer maharetlerini ihtiva eden gayet iç içe bir bütün” olarak tanımlar.

Kısaca kültür bir inançlar, bilgiler, his ve heyecanlar bütünüdür. Birçok araştırmacının kültür kavramına getirdikleri tanımlara da bakıldığında, kültürün bir hayat biçimi, sosyal süreçte öğrenilen maddi ve manevi öğelerin bir bütünü olduğu söylenebilir. Edward Taylor tarafından her şeyi kapsayan kültüre bütüncü bir tanım getirilmiştir. Taylor; “kültür ya da uygarlık, bir toplumun üyesi olarak, insanoğlunun öğrendiği (kazandığı) bilgi, sanat, gelenek görenek, beceri ve alışkanlıkları içine alan karmaşık ilişkilerin bir bütünüdür.” demektedir.

Çeviri çalışmalarında kültürel değerler önemli bir etkiye sahiptir. Çevirmenin sahip olduğu kültürün düşünüş kalıplarının, davranış ve hareket tarzlarının hem çeviri öncesi süreçte, hem de çeviri sürecinde belirleyici olduğu da bir gerçektir.

2.2 Kültür ve Çeviri İlişkisi

Çevirinin ilişkili olduğu bilimler arasında kültür, kapsamlı bir yere sahiptir. Birçok bilim dalı incelendiğinde kültür ile ilişkili olduğu görülmektedir. Çeviri bilimi de her daldan çeviri faaliyetlerini içerdiğinden; çeviri ve kültür ilişkisi açıkça ortaya çıkmaktadır.

Çeviri sürecinde kültür unsurunun diğer faktörlerden daha önemli olmasının nedeni, kültürün çok yönlü oluşundan ve bu çok yönlülüğün kişiden kişiye olan algılamaya çeşitliliğinden ileri gelmesidir. Bu algılamaya her çevirmene göre değişebileceği gibi, erek ve çıkış okur kitlesinin kültür yapısı ile de yakından ilgilidir. Çevirmen, erek kültür okuyucusu ve çıkış kültür okuyucusu kültürleri arasındaki kopukluk veya kültür yabancılığı, ideal çeviriye ulaşmadaki başarıyı engelleyebilmektedir. Bu durumda en önemli görev iki kültür arasında köprü vazifesi gören çevirmene düşmektedir.

Hans J.Vermeer (1986) çeviriyi diller ve kültürlerarası bir aktarım olarak nitelendirmiştir; “çeviri metni bir hareketin, bir eylemin ürünüdür. O halde metin onu üretene ve kültürüne ait davranışlarla ilintilidir” tanımlamasında bulunur.

Toury (1985) çeviri bilimin tanımını ve kapsamını genişletmiş ve toplumsal-kültürel ortamda çeviri olarak kabul edilen her şeyin, çeviriyi kapsadığını ileri sürmüştür. Toury’e göre erek kültür ya da o kültürün belli bir kısmı çeviri yapma kararını ve çeviri sürecini başlatır.

Erten (1993) “Çeviride Kültürel Etkenler” adlı makalesinde kültürel öğelerin rolünü şu örnekle vermektedir;

Kahvaltı kelimesi evrenseldir fakat içerdiği kültürel anlam farklıdır. Türkler için kahvaltı denilince akla öncelikle, peynir, ekmek, zeytin ve çay gelir ama bir İngiliz için “bacon and eggs” kahvaltıda anlam taşır. Kültürel objeler de uluslara göre değişik anlam çağrışırlar. Örneğin çay dendiği zaman bu beraberinde “süt”, “limon”, “bisküvi”, “kek”, “kurabiye” gibi kavramları ya da günün değişik saatlerinde içilmeyi hatırlatır.

Erten, toplumun ilgisi belli bir konuda yoğunlaşırsa (kültürel odak), bunu bir ulus için özel bir dil ya da terminoloji görevi gördüğünü belirtmektedir. Örnek olarak, İngilizler için spor, Fransızlar için şarap ve peynir, Almanlar için sosis, İspanyollar için boğa güreşleri, Araplar için develer, Eskimolar için kar, Avusturalyalılar için kangurular verilebilir. (Erten, 1993). Bu açıdan İdeal çeviriyi gerçekleştirebilmek için kültürel değerlerin ve kültürel farklılıkların doğru algılanması kaçınılmazdır.

2.3 Çeviri, Dil ve Kültür İlişkisi

Her toplumun kendine özgü bir düşünce tarzı ve bir davranış şekli vardır. İnsanlar duygularını ait oldukları toplumun dili ile ifade ederler. Vossler'e göre dil, kültürün aynasıdır. Dili oluşturan kelimeler ve kelime kalıpları aynı zamanda belli bir toplumun kültürel değerlerini de yansıtmaktadır. Bu nedenle iki dildeki kelimeleri bilmek ve çeviriye dilsel dizgelerin yer değiştirmesi olarak bakmakla çeviri yapılması mümkün değildir.

Dil, düşüncenin oluşması ve gelişmesinde olduğu kadar onun dışa aktarımı konusunda da başvurulacak yegane vasıta. İnsanın düşünce yetisi ve düzeyi, dilin zenginleşmesi ile doğru orantılıdır. Zenginleşen dil içinde edinilen kavram, terim ve kelimeler bireyin gelişiminde olduğu kadar toplumsal gelişiminde de önemli bir yere sahiptir.

Dil ile kültür birbirini etkileyen ve tamamlayan kavramlardır. Bir başka deyişle biri ötekine gönderme yapmadan açıklanamaz. Dil sadece nesilden nesile aktarma görevi görmez, aynı zamanda insanlar dilleriyle düşünür, konuşur ve yaşamlarını sürdürürler. Dil içinden çıktığı kültürle kaynaşmış ve o kültürün ayrılmaz bir parçası olmuştur, bunun da ötesinde içinde yaşanılan toplumun kültürünü şekillendiren bir unsur olarak işlev görür. Dil, toplum ve kültür ilişkisini Ruhi şu şekilde açıklamaktadır; “Birey bir yanda kendi biçimini, bir yandan da içinde bulunduğu toplumun anlatım özelliklerini sergiler. Birey kendi dilini içinde yaşadığı dilsel topluluğun kültürel birikiminden yola çıkarak yaratıcı yorumu ile geliştirir. (Ruhi, 1996).

Bir toplumda madde ve kavram olarak her şey dil ile ifade edilir, bu açıdan dil sadece bir iletişim aracı olmasının ötesinde toplumların kültürel miraslarının da nesilden nesile aktarılmasında önemli bir role sahiptir.

2.4 Popüler Kültür ve Çeviri

Günümüzde Çeviribilim artık Kültürel İncelemeler araştırma alanının bir dalı olarak da değerlendirilmeye başlamıştır. Giderek önemi kavranan ve değişik çalışmalarla örnekleri ortaya konan disiplinlerarasılık yaklaşımında kültür ile çeviri ilişkisinin göz ardı edilmemesi gerektiğinin bir kanıtıdır. Küreselleşmenin bir sonucu olarak popüler kültür günümüzde bireylerin yaşantısında önemli bir rol oynamaktadır. 1900'lü yılların ikinci yarısından itibaren gittikçe artan popüler kültür üretimi ve ürünleri, bir yandan "kültürel" yaşantının bir gereksinimi olarak öneminin daha iyi anlaşılmasıyla, öte yandan da küresel kültür endüstrisinin başdöndürücü yükselişi ile açıklanabilir.

Genel olarak Kültür kavramı yerellik ile tanımlanıp özdeşleştirilmiştir. Özünde yerellik kavramı bulunan ve bundan ayrı olarak değerlendirme yapmanın zor olduğu kültür, sermaye sahiplerince mercek altına alınmaya başlanmış ve uluslararası piyasalarda yer alabilmek için, başta A.B.D. olmak üzere bazı ülkeler tarafından kendini tanıtmaya, hoş göstermeye ve benimsetmeye aracı olarak kullanılmıştır. Bu durum belli bir kültüre ait yerelliğin, "genellik" ve "evrenselliğe", bir başka deyişle küyerelliğe dönüştürülmesi stratejisi olarak yorumlanmaktadır. Yerel ürünlerin sermaye ve iktidar sahipleri tarafından popülerleştirilmesi çabalarının temel amacı "kar" etmek olarak gözlemlenmektedir.

3 Küreselleşme

3.1 Küreselleşme Ve Çeviri

Daniel Bell küreselleşmeyi "kapitalizmin, ekonomik olarak mülkiyetkurumuna ve meta üretimine, kültürel olarak ise alım satım ilişkilerinin bütün bir topluma nüfuz etmesine dayanan ekonomik-kültürel bir sistem" (Bell, 1978: 14) olarak tanımlamaktadır.

John Tomlinson, *Küreselleşme ve Kültür* adlı kitabında (2004) küreselleşmenin dünya çapındaki kültürel ürünlerde bir standartlaşma ve yakınlaşmaya neden olduğunu belirtmektedir. Tomlinson'a göre müzik, film, televizyon, giyim, yiyecek ya da mimari gibi pek çok farklı gösterge üzerinden, belli tarz ve zevklerin dünyanın her yerinde revaçta olduğunu ve benzer kültürel ürünlerin dünyanın neredeyse her yerinde bulunabildiğini görmenin mümkün olduğunu belirtmektedir. (Tomlinson, 2004: 118).

Çeviribilim içerisinde de çevirinin kültürel ve ideolojik boyutunu tartışan araştırmacılar daha çok iktidar ilişkileri ve emperyalizm boyutlarına odaklanmışlardır. John Tomlinson (1999, 2004) ve Anthony Giddens (1998) gibi araştırmacıların da belirttiği gibi geçmiş dönemlerdeki emperyalist yapı günümüzde geçerliliğini

yitirmiştir. Bugün küreselleşme adı verilen yeni bir dünya düzeni sözkonusudur. Küreselleşme ise emperyalizmin aksine tutarsız, belli bir amaca bağlı olmayan, merkezsiz bir olgudur. Tomlinson'a göre (2004) küreselleşmenin kültürel deneyimini yapılandıran ve şekillendiren, kültürün metalaşmasıdır. Araştırmacıya dünya genelindeki kültürel ürünlerde bir örnekleşme ve standartlaşmagörüldüğünü kabul etmektedir (Tomlinson, a.e., s. 118).

Günümüzde çevirinin ideolojik boyutu ele alınırken -devletlerin emperyalist arzuları, uluslararası alandaki iktidar ilişkileri ile birlikte ticarileşmenin önemi de göz ardı edilmemelidir. Bunun için hem edebiyat çevirilerinde, hem de ulus devletlerin başlattığı çeviri projelerini değerlendirilirken küreselleşme ve ticarileşme kavramlarını bir arada değerlendirmek gerekir. Bu bağlamda ele alınacak temel değişkenler ise kültürün metalaşması ve kültürel ürünlerin bir örnekleşmesi olmalıdır.

3.2 Küresel Markaların Küyerelleşme Çabaları

Yerel kültür ve popüler kültür arasındaki sınırlar, günümüz kültür endüstrisinin yeni stratejileri nedeniyle belirsizleşmiştir. Küresel firmalar yeni pazarlar bulabilmek, dolayısıyla daha fazla kar elde edebilmek amacıyla, farklı ülkelerin Dil ve Kültürleri vasıtasıyla tüketicilerle buluşmaya yani ürünlerini satabilme gayesi içerisindeyler. Bu duruma örnek olarak Türkiye de yer alan Mc Donalds ve Knorr firmaları verilebilir. McDonalds Amerikan menşeli küresel bir fast food restaurantı olarak Türkiye piyasasında "içimizden biri" imajı verebilmek için aslında kendi orjinal menüsünde olmayan Mc Turkco, Mangal Burger, Leziz Burger ve Ayran gibi ürünleri menüsüne dahil ederek yerelleşme çabalarına girişmiştir. Knorr firması da aslen Alman menşeli bir hazır çorba şirketidir. Türkiye piyasasında yer alabilmek için yine kendi orijinal ürünleri arasında olmayan; Knorr Analı-Kızlı, Knorr Ezogelin, Knorr Yüksük ve Knorr Kafkas çorba gibi yerel isimler adı altında satış ve pazarlama faaliyetlerinde bulunmaktadır.

Popüler kültür, yapısı itibarıyla belli kültür ürünlerini sürekli göz önünde tutar, onları medya yoluyla sürekli olarak tanıtır ve hızlı bir şekilde tüketilmelerini hedefler. Popüler kültür yaygınlaşma noktasında yerelliğin sunduğu çeşitlilik yerini tekdüzeliğe ve bir örneklığe bırakır. Tam da bu noktada popüler kültürün yolları bir daha ayrılmamak üzere çeviriyle kesişir. Küresel kültür ürünlerinin aktarımında, sunumunda ve gündemde tutulması aşamalarında çeviriden faydalanmak, kaçınılmaz bir duruma gelir.

Popüler kültür ürünlerinin en büyük özelliği ortak sermaye grupları tarafından üretildikleri zaman birbirinin reklâmını yapmaları ve bir ürünü kullanan tüketiciye diğer ürünü de satmaya çalışmalarıdır. Bu duruma çeviri kitapları ve bu kitapların

filmleri örnek olarak gösterilebilir. Örneğin, içerisinde birçok dini gösterge bulunan ve olay örgüsü içerisindeki sıralamalarının ve temsillerinin Vatikan gibi bir din merkezinde kurulduğu Da Vinci Şifresi ile ilgili ortaya atılan spekülasyonlar, medyada oldukça fazla yer bulmuştur. Bu romanla tüm dünyada Katolik kilisesi açısından yeni bir gündem yaratılmış ve bu romanın filmi, üzerine yazılan başka kitaplar (Tapınak Şövalyelerin gizemi vb.) ile yeni bir piyasa gündemi oluşturulmuştur. Burada dikkat çekici olan ise, büyük çoğunluğunun Müslüman olduğu vurgusu yapılan Türkiye de bile bu romanın Avrupa ile eşzamanlı olarak çoksatan listelerine girmesi ve büyük bir okuyucu kitlesine ulaşmasıdır. Bu noktada erek kültürde yer almayan bir tartışmanın ve konunun çeviri yoluyla erek kültürün gündemine sokulduğu kolayca gözlemlenebilir.

3.3 Popüler Kültür Ögesi Olarak Sinema İlişkili Çoksatan Kitaplar

Kitapların giderek daha fazla popüler kültür ürünleri olarak değerlendirilmeleri, başta sinema olmak üzere diğer popüler kültür ürünleri ile eşzamanlı veya ardıl bir şekilde piyasaya sürülmeleri sonucunu doğurabilmektedir. Popüler kültür üreticileri, tüketicilerin ilgisinin belli bir ürüne odaklanmasını, aynı içeriğin başka bir ürünle pazarlanması noktasında bir fırsat olarak değerlendirmektedirler. Bunun en somut örneği veya sonucu olarak film senaryosuna dönüşen kitaplar veya kitaplaşan film senaryoları verilebilir.

Çevirmenlerin benzer metinler üzerindeki tecrübelerinin uzmanlaşmaya ve yetkinleşmeye doğru yönelmesi bir yana, pazar gereksinimlerinin ortaya koyduğu alışılmışın dışındaki işgörme biçimlerine popüler çevirilerde sıklıkla rastlanabilmektedir. Bu duruma çift çevirmenli çoksatan kitaplar örneği verilebilir. Harry Potterserisinin birinci kitaptan sonraki çevirileri, kitabın çoksatması ve sonraki serilerinin okuyucular tarafından merakla beklenmesinden dolayı, çeviriler iki çevirmen tarafından yürütülmüştür. Bu bağlamda, popülerlik kazanan çeviri ürünlerinin, erek kitle ihtiyacını karşıladıkları göz önüne alındığında, popüler kültür tüketicisinin ürün talebinin yazınsal ağırlıklı olduğu sonucuna varılabilir.

4 İktidar İlişkileri ve Çeviri

Venuti, *The Scandals of Translation* adlı kitabında çevirinin, egemenlik ve bağımlılık ekseninde gelişen ilişkilerin içine işlemiş bir kültürel uygulama olduğunu belirtmektedir (Venuti, 1999: 158). Bu bağlamda çeviri, gelişmekte olan ülkelerde önceleri sömürgeci gücün dilinin yerel halka öğretilmesi sırasında, sonraları ise ekonomik büyümeyi sağlama amacıyla, egemen dilin (**lingua franca**) dolaşımının sağlanması için kullanılmıştır. Kuramcıya göre, günümüzde de sömürgeciliğiyeni bir türü olan, uluslararası şirketlerin başka ülkelerdeki işgücünü

ve pazarları sömürmesi gibi uygulamalar, reklam anlaşmalarından, popüler romanlara ve çocuk romanlarına, kullanma talimatlarının çevirisine, birçok alanda yapılan çeviriler ile birlikte yürütülmektedir (Venuti, a.e.).

Venuti, günümüzde emperyalist projelerin devam ettiğini ve bu tür çalışmaların uluslararası şirketler görünümü altında yürütüldüğünü öne sürmektedir. Dolayısıyla emperyalizme ve egemen devletlere hizmet etmektedir. Venuti'ye göre geçmişin sömürgecilik düzeniyle günümüzün uluslararası şirketlerinin yapısı arasında temelde farklılık yoktur. Tek değişiklik, geçmişte bir ulus devlete ya da dini bir yapıya hizmet eden sistemin günümüzde şirket sermayesine hizmet ediyor olmasıdır.

Venuti, geçmişte olduğu gibi günümüzde de çevirinin egemen ve ezilen kültürler arasında hiyerarşik bir ilişki kurulmasına hizmet ettiğini ileri sürmektedir.

Uluslararası yayıncılar doğrudan siyasi dayatmalara dayanmayan, buna karşılıkkültürel ve ekonomik boyutlara odaklanan, baskıcı olmayan ama pazarı sömüren biregemenliğe sahiptirler (Venuti, a.e., s. 167). Bu durum, uluslararası şirketlerin yerel pazarda rekabet edebilmesinin çevirilerin etkinliğine bağlı olduğunu göstermektedir.

Venuti, emperyalist dönemin bazı özellikleri değişse de temel, sömürüye dayanan yapının sürdüğünü ve çevirinin de bu yapının devamlılığını sağlayan bir etmen olarak değerlendirilebileceğini öne sürmektedir. Araştırmacıya göre her çeviri uygulamasında “egemenlik kurma ve bağımlılığa dayalı ilişki biçimleri” gözlemlenebilmektedir. (Venuti, a.e., s. 4).

Örneğin, Amerikan kültürünün küreselleşmeyle birlikte tüm dünyaya yayılması sonucu, pek çok kültür de Amerikan kültüründen etkilenmiştir. Venuti'ye göre Amerikan ya da İngiliz okur tarafında ilgiyle karşılanan çeviri eserler de genelde bu Amerikan etkisinin izlerini taşıyan yüksek edebiyat eserleridir (Venuti, a.e., s. 155). Venuti; Amerika'da çok okur bulan yabancı yüksek edebiyat eserlerinin, yerel statükoyu rahatsız etmeyecek kadar yabancılıktan uzak olduğunu ve Amerikan değerlerine yakın durduğunun altını çizmektedir. Yayıncılar da zaten çeviri için, yurtdışındaki eserler arasından Amerikan kültürüne daha yakın olan eserleri seçmektedirler (Venuti, a.y.). Dolayısıyla burada, küreselleşmenin kendini tekrar eden bir yapı oluşturduğu söylenebilir. Egemen yayındünyasına adım atan edebi eserler aslında yabancı değil, erek okura, küreselleşme yoluyla diğer kültürlerin Amerikalılaşması, Batılılaşması sonucu tanıdık gelen eserlerdir. Gideon Toury'nin çevirinin erek kültür ürünü olduğu savı (Toury, 1985: 19) da bu denklemin içine katılabilir. İster egemen kültür, ister üçüncü dünya ülkesi olsun, her erek kültür, kaynak metni erek kültür normlarına yaklaştırmaya eğilimindedir.

Venuti yayıncıların çeviri eserlere yaklaşımının temelde ticari olduğunu ve

hatta emperyalist bir bakış açısının izlerini taşıdığını söyler. Bir çoksatarın çok satmasının tek yolu mevcut yerel kültürde geçerliliği olan beklentileri karşılmasıdır. Dolayısıyla yayıncı da çeviri eser seçimini yerel pazardaki beklentilere göre belirler (Venuti, a.e., s. 124).

Venuti'nin *The Scandals of Translation* (a.e.) adlı kitabında da çeviri olgusuna olumsuz bir açıdan yaklaştığı, çeviriyi egemen devletlerin ve şirketlerin sömürü aracı olarak gördüğü anlaşılmaktadır.

Bu açıdan çeviribilim çalışmalarında ülkeler arası çevirilerin manipülasyon unsuru içerip içermedikleri de göz önünde bulundurulmalıdır.

5 Türkiye'de Yürütülen Çeviri Programları

Türkiyede'de 2005 yılında Kültür ve Turizm Bakanlığı tarafından TEDA projesi başlatılmıştır. İçerik olarak TEDA; Türk Kültür, Sanat ve Edebiyat Eserlerinin Türkçe Dışındaki Dillerde Yayımlanmasına Destek projesidir. Program kapsamında, Türkiye dışında faaliyet gösteren yayınevleri tarafından Türk kültürü, sanatı ve edebiyatı ile ilgili eserlerin yabancı dillere çevirisine destek almak üzere yapılan başvurular, TEDA Danışma ve Değerlendirme Kurulu tarafından değerlendirilmektedir. Desteğe hak kazanan yayınevlerine Kurul kararları uyarınca, ilgili eserin çevirisi ya da yayımı için nakdi yardım sağlanmaktadır. Destek alan yayınevleri, kararın kendilerine bildirimini takip eden iki yıllık süre içinde ilgili eseri yayımlamakta ve okurlara sunmaktadır.

TEDA Programı'nın tanıtımını sağlamak üzere, uluslararası kitap fuarları başta olmak üzere, yurtdışında çok sayıda tanıtım faaliyeti ve kültürel etkinlik gerçekleştirilmektedir. Ayrıca, yine programın tanıtımı amacıyla farklı içeriklerde ve dillerde tanıtım materyalleri üretilmekte ve ilgililere ulaştırılması sağlanmaktadır.

TEDA Programının hedefi; yurt dışındaki büyük okur kitlelerine ulaşarak, mümkün olduğunca fazla sayıda okurun Türk kültürü, sanatı ve edebiyatının zengin kaynaklarına erişimini sağlamaktır.

Bu proje kamu diplomasisi ve çeviri projeleribağlamında ele alınabilir. Musa Yaşar Sağlam ve Oktay Saydam "TEDA-Cumhuriyet Tarihimizin İkinci Çeviri Hareketi" adlı çalışmalarında projeyi "Türk kültür, sanat ve edebiyatı ile ilgili eserlerin Türkçe dışındaki dillerde, öncelikle çok konuşulan dünya dillerinde yayımlanmasını destekleyen bir program" olarak tanımlamakta, bunun Tercüme Bürosu aracılığıyla Batı ve Doğu dillerinden Türkçeye yapılan kapsamlı çeviri çalışmalarından sonra ikinci çeviri hareketi olarak değerlendirilebileceğini vurgulamaktadırlar (Sağlam ve Saydam, 2011: 197).

Araştırmacılara göre bu sayede de Türkiye'yi diğer kültürlerle tanıtmaya olanağı doğmaktadır (Sağlam ve Saydam, a.e., s. 102). Projenin amacının ise, "Türk

kültür, sanat ve edebiyatını yurtdışında entelektüel hedef kitle ile buluşturmak” olduğunu belirtilmektedir (Sağlam ve Saydam, a.e., s. 97). Araştırmacılar bir “çeviri ve yayım” destek projesi olarak tanımladıkları TEDA’nın kapsamının “Türk kültür sanat ve edebiyatının klasik ve çağdaş eserlerinin ilgili ülkelerin tanınmış yayınevlerince Türkçe dışındaki dillere çevrilmesi” ve “o dilin konuşulduğu ülke veya ülkelerde yayımlanması, tanıtılması ve pazarlanması” olduğunu vurgulamaktadırlar (Sağlam ve Saydam, a.e., s. 197). Bu proje kapsamında, özellikle yabancı ülkelerdeki seçkinlerin hedeflenmesi kamu diplomasisinin belirgin özelliklerinden biri olarak öne çıkmaktadır. Sağlam ve Saydam ayrıca TEDA kapsamında Türkiye’nin komşusu olan ülkelerin dillerine yoğun olarak çeviri yapıldığını belirtmektedir (Sağlam ve Saydam, 2011: 100).

Ancak Türkiye’de çevirmenlik mesleğinin belli yasal zeminlere oturtulmamış olması, çevirmenlik mesleğinin hukuki mevzuatlarda sadece Noterlik kanunu içerisinde geçen bir isim olarak yer alması, meslek standartlarının oluşturulmamış olması, Çevirmenlik mesleğini icra edecek kişilerin belirli bir yetkinliğe sahip olduğunu belirleyen yeterlilik sınavlarından geçirilmemeleri gibi sebeplerden ötürü özellikle Avrupa Birliğine adaylık iddiasında olan Türkiye için büyük bir eksiklik olarak karşımızda durmamaktadır. Bu nedenle TEDA projesinin ulusal ve uluslararası alanda ne denli işlevsel olabileceği sorusuna öncelikli olarak yanıt aranmalıdır.

6 Sonuç

Çeviri bilimini ideolojiden ve kültürden bağımsız olarak değerlendirmek mümkün gözükmemektedir. Çevirmen, bir metni bir dilden ötekine taşıırken kişisel, toplumsal, kültürel, düşünsel, bağlamsal ve belki de tüm bunları içeren ideolojik temellerden etkilendiği gözlemlenmektedir. Bu etkilenme hem bilinçli hem de bilinçsiz gerçekleşir ve sonucunda, yeni bir bağlama ve kültüre yerleştirilmiş bir erek metin ortaya çıkar.

Son dönemlerde giderek önem kazanmaya başlayan bir diplomasi türü olan kamu diplomasisi de, ülkeler arası iktidar ilişkilerinin izlenebildiği alanlardan biri olarak değerlendirilebilir. Bu bağlamda söz konusu diplomasi çeşidinin araçlarından biri olan çeviri projeleri de inceleme alanı olarak öne çıkmaktadır. Bu projeleri daha derinlemesine inceleyebilmek içinse kültür ve siyasi politikalarının değerlendirilmesi gerekmektedir.

Sonuç olarak yukarıdaki bilgiler ışığında şu görüşe varılabilir: Çeviri yalnızca bir tek işleve sahip basit bir uğraş değil, insanların sosyal ve kültürel alanda gerekli olan prensipleri onlara ileten, onları birbirine bağlayan bir iletişim aracıdır. Çeviri yoluyla bir topluma, farklı dil yapılarının, farklı fikirlerin, ve motiflerin,

edebiyat türlerinin ve sanatlarının, farklı kültür unsurlarının tanıtılmasına olanak sağlanabilir. Çevirmenler bu tür olguları yansıtmadaki başarıları ölçüsünde amaca hizmet edebileceklerdir. Bir çevirmenin, hem kaynak dildeki hem de erek dildeki toplumun sosyo-kültürel yapısını iyi tanınması, siyasi ve ideolojik yönlerini analiz etmiş olması, çevirilecek olan eserin ait olduğu dönemdeki toplumsal gelişmeleri bilmesi, yapılacak olan çevirinin daha kaliteli olmasına ve daha geniş kitleler tarafından okunup anlaşılmasına, dolayısıyla etkisinin artmasına katkı sağlayacaktır.

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THE “CRITICAL” LINK BETWEEN (DESCRIPTIVE-EXPLANATORY) TRANSLATION STUDIES AND (CRITICAL) DISCOURSE ANALYSIS

Pelin KORKMAZ

<https://orcid.org/0000-0001-7511-0907>

Abstract

Translation is a very old and significant phenomenon, which is essential for communication, interaction and mutual understanding between different cultures around the world. It has been academically discussed and studied for years, and its scientific methodology and understanding have undergone many changes which could be called as ‘turns’ (linguistic turn, cultural turn and ‘social’ turn) until today, in accordance with the changing dynamics in the world. However, Translation Studies (TS) became an independent discipline just in 1970s. Within today’s academic understanding and perspective, TS, particularly Descriptive-Explanatory Translation Studies (DETS), evaluates and analyses translations (both as products and processes) and all agents involved in translation process ranging from translators to editors, clients, publishing houses, to receptors in a socio-cultural framework, which takes power relations, ideologies, patronage and norms in the source and/or target language/culture into consideration. On the other hand, Discourse Analysis (DA) studies the reciprocal and dialectic relationship between discourse, namely text and talk, and social structures, such as power relations and ideologies. It has adopted a critical perspective in time and became Critical Discourse Analysis (CDA). Therefore, in this paper, it is demonstrated that DETS and CDA are related with one another regarding the socio-cultural/political context governing the text production and reception processes.

Keywords: Translation Studies, Descriptive Translation Studies, Discourse Analysis, Critical Discourse Analysis, norms, ideology, power relations, socio-cultural framework

“(BETİMLEYİCİ-AÇIKLAYICI) ÇEVİRİBİLİM İLE (ELEŞTİREL) SÖYLEM ÇÖZÜMLEMESİ ARASINDAKİ “KRİTİK” İLİŞKİ”

Öz

Çeviri, dünya üzerindeki farklı kültürlerin birbirini anlamasını, birbiriyle ilişki ve etkileşim kurmasını sağlayan, oldukça eski ve son derece önemli bir olgudur. Akademik anlamda çeviri üzerine yıllardır tartışılmış, bilimsel çalışmalar yapılmıştır. Dünyadaki değişen dinamiklere paralel olarak, çeviri çalışmalarının metodolojisinde ve yaklaşımında, ‘kırılma’ olarak adlandırılabilir (dilbilgisel kırılma, kültürel kırılma, ‘sosyal’ kırılma) çok sayıda değişiklik gözlenmiştir. Bununla birlikte, Çeviribilim, ancak 1970’lerde bağımsız bir disiplin haline almıştır. Günümüzdeki akademik anlayış ve perspektif açısından bakıldığında, Çeviribilim, bilhassa da Betimleyici-Açıklayıcı Çeviribilim, hem ürün hem de süreç olarak çevirileri ve editörlerden müşterilere, yayınevlerinden alıcılara, çeviri sürecine katılan tüm aktörleri, kaynak ve/veya erek dil/kültürdeki güç ilişkilerinin, ideolojilerin, patronajın ve normların dikkate alındığı sosyo-kültürel bir çerçevede değerlendirmekte ve incelemektedir. Öte yandan Söylem Çözümlemesi de, söylem (metin ve konuşma) ile güç ilişkileri ve ideolojiler gibi sosyal yapılar arasındaki karşılıklı ve diyalektik ilişkiyi irdelemektedir. Söylem Çözümlemesi zaman içinde eleştirel bir yaklaşımı benimseyerek, Eleştirel Söylem Çözümlemesini doğurmuştur. Bütün bunların ışığında, bu makalede, Betimleyici-Açıklayıcı Çeviribilim ile Eleştirel Söylem Çözümlemesinin, metinlerin üretim ve alımlanma süreçlerini yöneten sosyo-kültürel/politik bağlam açısından birbirleriyle ilişkili olduğu ortaya konulmuştur.

Anahtar sözcükler: Çeviribilim, Betimleyici Çeviribilim, Söylem Çözümlemesi, Eleştirel Söylem Çözümlemesi, normlar, ideoloji, güç ilişkileri, sosyo-kültürel çerçeve

1 Introduction

Since this paper aims to illustrate the relationship between (DE)TS and (C)DA, it is necessary first to state the main concerns and aims of these two disciplines, as well as the changes they have undergone so far. Only then, the point where these disciplines have encountered can be detected. That relation will be supported with some significant examples from the Turkish translations of the cartoon Smurfs and Heidi and of the works in the list of “100 Essential Works” recommended and approved by the Turkey’s Ministry of Education for children. Additionally, the analysis by the scholar Şehnaz Tahir-Gürçağlar for the Turkish translation of Bram Stoker’s *Dracula* and Nihal Yeğınobalı’s *Genç Kızlar*, a pseudo-translation example will be touched upon. Some discourses bearing ideological traces in the daily language in Turkey in parallel with the political events will also be pointed.

In the beginning, “[T]ranslation was understood as linguistic phenomenon, as an operation performed on languages” (Schaffner, 1999, p. 2). However, James Holmes, who is known as eponym of TS, describes TS from a broader perspective and states that TS concerns with “the complex of problems clustered round the phenomenon of translating and translations” (Holmes, 1988/2000, p. 173, cited in Munday, 2001, p. 5). Taking this perspective further, Bassnett & Lefevere (1990), together with many other scholars of Manipulation School, points that TS should take socio-cultural dimensions and ideological structures which affect and govern translations and reception of translations into consideration. Their approaches, in parallel with the changes the world experienced, moved TS to the cultural turn. Bassnett also states that “[t]he cultural turn in translation studies, [...], can be seen as part of a cultural turn that was taking place in the humanities generally in the late 1980s and early 1990s, and has altered the shape of many traditional subjects” (Bassnett, 2007, p. 16). As can be inferred, cultural approaches analyze, study and discuss source text and target text in their cultural (Holmes, 1988) contexts. Hence, values, ideologies, traditions, conventions, norms, and so forth of the target culture and their influences on the translation should be taken into consideration (Chesterman, 2006, p. 11). Indeed, throughout 90s, with the effect of globalization, postmodernism and neoliberalism in politics, culture and economy, different people were started to be recognized in their own contexts and cognitions. Each person is unique and the same with the other people on earth at the same time. As a result, TS has turned to the agents and their observable behaviors (*ibid*), which can be called as ‘social’ turn (although it is still controversial whether it can be named as a ‘turn’ or if so, ‘social’ turn). “These agents may be text producers, mediators who modify the text such as those who produce abstracts, editors, revisors, and translators, commissioners and publishers” (Milton & Bandia, 2009, p. 1). With this turn, translators’ own

worldviews, values, prejudices and ideological orientations acquired during their socialization process in the society they live in, are also at work (İşbuğa-Erel, 2008, p. 59), as can be inferred from Milton and Bandia's statement. It should be noted that translators here are both receivers and reproducers of source text. Hence, they are also target readers with some ideologies, expectations and norms that govern their reception, regarding this, production of a certain text. Within today's framework, scholars generally focus on linguistic, cultural, ideological, communicative and social aspects of translation both as a process and product (Schaffner, 2007, p. 146). On the other hand, it can be briefly said that Discourse Analysis aims to explore how text and talk participate in the construction and maintenance of power relations in the society. 'Critical' DA, differently, not only 'describes' the (Tahir-Gürçağlar, *Scouting the Borders of Translation: Pseudotranslation, Concealed Translations and Authorship in Twentieth-Century Turkey*, 2010) (Tahir-Gürçağlar, *Adding Towards a Nationalist Text: On a Turkish Translation of Dracula*, 2001) effect of discourse on this construction and maintenance processes, but also brings a 'critical' perspective to these processes.

2 Relating (Descriptive)/ (Descriptive-Explanatory) Translation Studies to (Critical) Discourse Analysis from the Socio-Cultural/Political Framework

2.1 Descriptive/Descriptive-Explanatory Translation Studies

First, it should be noted what makes DTS and DETS different from TS. As can be inferred from the adjective 'descriptive,' DTS only describes translational issues, but does not establish rules. The reason why Toury renames it as DETS (Toury, 1995) is that it not only describes translations in accordance with the target culture as DTS does anymore, but also explains them with reasons and tries to find the answer "how is translated?" (İşbuğa-Erel, 2008, p. 60, 61). The answer to that question would inevitably be connected with the power relations and ideologies (ibid, p. 61) which are dominant in the target culture at that time. Then, DETS is naturally supposed to study "norms". Toury defines the concept of norm as follows (Toury, 1999):

the translation of general values or ideas shared by a community - as to what is right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension. (p. 14)

In the light of all these explanations above, it is clear that “translation is an ideologically-embedded socio-cultural/-political practice” (İşbuğa-Erel, 2008, p. 59). Additionally, translators’ own worldviews, values, prejudices and ideological backgrounds acquired during their socialization process in the society they live in, are at work (ibid). Thus, we can understand the ideology, as well as social, political and cultural conditions in a given society at a given time by looking at the translated texts (ibid, 61).

2.2 (Critical) Discourse Analysis: Definition(s), Aims and Approaches

CDA is one of the disciplines born out of the interest to figure out the complex and noteworthy relationship between language and society. According to van Dijk, “[CDA] primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context” (2003, p. 352). Social sciences are always affected by the dynamics and developments in the world and they determine their research areas according to the needs of the society at a given time. Therefore, discourse analysis was born in a socio-political and cultural context governed by the swift changes in 1960s summarized before. The first tenets of CDA actually goes back to before the Second World War with the Frankfurt School (van Dijk, 2003, p. 352). It has developed in time and took its current form. (Wodak N. F., 1997)

What makes CDA different from DA is that the scholars believe that they have a role in the society and reject the idea that science is “value-free,” stating that “science, and especially the scholarly discourse, are inherently part of and influenced by social structure, and produced in social interaction” (van Dijk, 2003, p. 353). Hence, scholars cannot, and should not, be indifferent to the oppressed and dominated members in the society. Another important point is its “critical” side, which is to say the aim of CDA is to show connections and causes which are ‘hidden’ (Fairclough, 1992a, p. 9) in discourse.

Fairclough & Wodak (1997, p. 271-80) summarize the main tenets of CDA as follows (cited in van Dijk, 2003):

1. CDA addresses social problems
2. Power relations are discursive
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative and explanatory. (p. 353)

CDA should combine both micro- and macro-level analysis (van Dijk, 2003, p. 354). Micro-level analysis studies “language use, discourse, verbal interaction, and communication” (ibid) in the social order, while macro-analysis studies “power, dominance, and inequality between social groups” (ibid).

As can be understood, CDA mainly focuses on the relationship between language and society. On the one hand, since the world is learned via language, it governs people’s minds, opinions, prejudices, ideologies and so forth. On the other hand, these paradigms affect the formation of the language people speak. For instance, in Turkish language, there are a lot of proverbs regarding the secondary position of women in the society. These have not been formed by coincidence, and they affect Turkish people’s perception of women. One can infer that gender inequality is significant in Turkish society when they look at those proverbs (‘acting like a dame’, for instance). Fairclough remarks this situation, stating that (Fairclough, 1992b):

[d]iscourse contributes first of all to the construction of what are variously referred to as ‘social identities’ and ‘subject positions’ for social ‘subjects’ and types of ‘self’. Secondly, discourse helps to the construction of systems of knowledge and belief. (p. 64)

Although it is true that the main concern in CDA is to reveal the relationship between language and society, it is not possible to say that there is one CDA approach. While van Dijk primarily focuses on the cognitive aspect of discourse, noting that “mental representations and the processes of language users when they produce and comprehend discourse and participate in verbal interaction” (van Dijk, 2009, p. 64) should be studied in CDA, Fairclough adopt a three dimensional framework based on 1) social structures (languages), 2) social practices (orders of discourse) and 3) social events (texts) (Fairclough, 2003, p. 23-24) and Wodak, in her discourse-historical approach, aims at exploring the effect of changing socio-historical factors on discourse (Wodak, 2001). One can base his/her analysis upon any of these approaches and models in accordance with his/her objectives, aims, interests.

3 The Firm Bound Between (DE)TS and (C)DA

Munday states that TS met DA first in 1990s with Halliday’s systemic functional model (Munday, 2001:89). This model searches meaning in the linguistic choices beyond linguistic framework and relate these choices to a wider sociocultural framework (ibid). According to this model, the genre is conditioned by

the socio-cultural environment and determines the other elements in the systemic framework, such as register which has three variables as field, tenor and mode (ibid, 90-91). These variables results from ideational, interpersonal and textual functions of languages (ibid, 91). These functions correspond to the CDA scholar Norman Fairclough's three dimension of discourse (Fairclough, 1992b):

[d]iscourse contributes first of all to the construction of what are variously referred to as 'social identities' and 'subject positions' for social 'subjects' and types of 'self'. Secondly, discourse helps to the construction of systems of knowledge and belief. (p. 64)

Hatim and Mason develop Fairclough's model in their books titled *Discourse and Translator* (1990) and *The Translator as Communicator* (1997) (Munday, 2001, p. 99). In these studies, they define discourse as "modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of sociocultural activity (e.g., racist discourse, bureaucratise, etc.)" (Hatim & Mason, 1997, p. 216, cited in Munday, 2001).

However, according to Munday, their approach remains focused on linguistic aspects in general (Munday, 2001, p. 102). This is the exact juncture at which the concept of norms fills the gap by explaining and/or describing the grift issues governing the translation process.

With the inception of cultural turn when the concept of norms was put forth by DE(T)S (Toury, 1999), translation has started to be seen as a rewriting, and thus manipulation process which is governed by power, ideology and patronage of a given society at a given time (Lefevere & Bassnett, 1990). Furthermore, translations participate in the construction, maintenance or challenge of some ideologies just as how "discourse structures enact, confirm, legitimate, reproduce, or challenge relations of power and dominance in society" (van Dijk, 2003, p. 353, emphasizes are original). In the light of this reality, the translated texts could be fruitful resources for the CDA analysts to explore the social and political conditions affecting the discourse and CDA could be used by the (DE)TS researchers to explain how the power relations, ideologies, values of the society (external constraints) and the social cognition, personal opinions, worldview of the translator (internal constraints) affect the production and reception processes of the translations (İşbuğa-Erel, 2008, p. 60).

While van Dijk's socio-cognitive CDA model is particularly good to explore the translator's socio-cognitive situation (internal factors), Wodak's discourse-historical approach is better to shed light upon the effects of historical, social, political and

ideological changes on the translation processes from production to consumption (İşbuğa-Erel, 2008, p. 60) and Fairclough's three dimensional framework is generally used for exploration of the social (external) factors governing the translation processes (Saki, 2014, p. 38). Furthermore, DETS and the norm theory explicitly focus on literary texts, and it is personally believed that non-literary texts, particularly media translations can be evaluated and analyzed thoroughly within CDA framework. The choice of international news for translation, for instance, is made with some objectives in a particular context. Hence, that choice also implies the ideological predispositions, values, expectations, and beliefs of the social agents. On the other hand, media is a powerful media to resist the prevailing ideologies in a society via language. As Foucault states, "where (Foucault, 1978) there is power, there is resistance" (1978). Every text is in a dialog with the previous text in a way that they are formed either to disprove, respond to or support the previous ones.

4 Discursive Reflections in Turkish Language and Translations through Some Examples

So as to concretize the relation between (DE)TS and CDA, it will be beneficial to look at some examples from daily language, media and literature in Turkey.

4.1 The Unbearable Lightness of 'yoldaş', 'halk' and 'çapulcu' Concepts in Turkish Society¹⁰

It is known that some words have historically ideological in people's social cognitions, as a result of some political and/or social events in the both international and local histories of countries, even regions or communities. If one, for instance, calls a friend as 'yoldaş' (companion), instead of simply saying 'arkadaş'(friend) in Turkey, it is immediately interpreted that s/he represents a left-wing ideology. This word, also the international equivalent 'companion', acquired a communist tone during the Soviet Union period. Another common ideological choice observed between 'millet' (nation) and 'halk' (public/folk) in Turkey is significant. The first one is generally associated with right-wing (and nationalism), whereas the second one is generally associated with left-wing. It is possible to observe this distinction especially in politicians' statements and newspaper headlines. Finding English equivalents of these two words is not easy as 'yoldaş' and 'arkadaş'. In Oxford English Dictionary, nation is described as "[a] large body of people united by common descent, history, culture, or language, inhabiting a particular state or

¹⁰ I would like to thank my esteemed teacher, Assist. Prof. Dr. Hilal ERKAZANCI from Hacettepe University, for making me realize the "yoldaş-arkadaş" and "çapulcu" examples.

territory”, whereas public is described as “[o]f or concerning the people as a whole”, and folk (informal) as “[p]eople in general”. The names of two opposition parties in Turkey are noteworthy in this regard: ‘Milliyetçi Hareket Partisi’ (Nationalist Movement Party) and ‘Cumhuriyet Halk Partisi’ (Republican People’s Party), known as the founding party of Turkish Republic and main opposition party. As can be understood from the lexical explanations above, public/folk is more inclusive, while nation is more exclusive. The discourse ‘milli irade’ (national will) used by the ruling party today can also be interpreted from this perspective. Tanıl Bora, in his writing addressing the concepts of ‘toplum’, ‘kamu’ ‘halk’, ‘millet’, points out the hegemonic aspect of the concept of ‘millet’ and states that ‘milli irade’ claims to be superior and dominant (Bora, 2017). The last discourse to be examined is ‘çapulcu’ (pillager), which gained a different ideological perspective during Gezi Park protests in Turkey. After the Turkish President called the protestors as ‘çapulcu’, people who had sympathized with Gezi Park protest and protesters positively adopted this word and internalized its concept as a whole. Particularly after Noam Chomsky said that he is also a ‘çapulcu’, the word was also internationally recognized. As seen in this example, a neutral word can gain a discursive connotation as a result of some socio-political events and the same discourse can be interpreted differently by different people with different ideological backgrounds. Translations of these words would not be done without analyzing the discourse and contextual reasons behind.

4.2 A Bearable Heaviness of Translating Obscenity in a ‘Conservative’ and/or ‘Patriarchal’ Community: Pseudo-translations (But How Safe Are ‘Genuine’ Translations?)

There are a lot of concealed/pseudo-translations in the history of the Turkish literature. The reason of that issue cannot be understood without addressing the socio-cultural context of Turkey. The most known pseudo-translation example is Nihal Yeğınobalı’s *Genç Kızlar* (Tahir-Gürçağlar, 2010, p. 176). Gürçağlar states that “Yeğınobalı’s use of the strategy of pseudo-translation to break the norms of a patriarchal society, which would not have tolerated the novel’s explicit sexual references in an original work written by a young unmarried woman” (ibid). This can be evaluated Fairclough’s three dimensional framework, relating it to the effect of socio-cultural context of Turkey at those times on the sexist discourse and the effect of this sexist discourse on the approach adopted by Yeğınobalı. Nevertheless, if what happened to Funda Uncu, the translator of Chuck Palahniuk’s book *Snuff* and *Ayrıntı Yayınları*, the publishing house of the book (“‘Ölüm Pornosu’na 3 yıl hapis istemi”, 2011) were taken into consideration, one might be suspicious about the ‘safety’ of ‘genuine’ translations, too. These agents were charged because

of the sexually explicit content of the book which is not appropriate for children (although it was clear that the book or Turkish translation did not target children in the first place) and Uncu faced sexually discriminating discourses at the police station, such as, “Are you a manikin or something?”, “Have you fallen into this place before?” or “Are not you ashamed of writing that?” (“‘Ölüm Pornosu’ kitabının çevirmeni ifadeye tepkili” 2011). The police station is significant at that point, since it represents the government. Consequently, the fact that both Yeğınobalı’s ‘obligation’ to write in the disguise of translation and legal/psychological pressure to Uncu are highly ideological and reveal the patriarchy and conservatism in Turkey, particularly regarding women.

4.3 (Not) Concealing the Intent beneath the Concealed Translations: The Turkish Dracula

Bram Stoker’s *Dracula*, translated as *Kazıklı Voyvoda* into Turkish can set up a good example regarding the link between discourse and translation. From Tahir-Gürçağlar’s article (2001), it is understood that the book is a “concealed translation” with a very nationalist discourse. Her analysis is based on the matricial norms adopted by the translator Ali Rıza Seyfi, together with the socio-political context of Turkey at those years, when the national identities were trying to be created after the proclamation of the Republic and a national literature was trying to be created after the alphabet reform (Tahir-Gürçağlar, 2001). During this period, a new discourse was trying to be constructed by Translation Bureau (Paker, 2006) (Tahir-Gürçağlar, Translation, *Presumed Innocent: Translation and Ideology in Turkey*, 2009), 2006, p. 345, cited in Tahir-Gürçağlar, 2009, p. 42). There was a huge gap in the literature because of the new alphabet and the socio-political context was new for people, so they did not have any ideas or perceptions about the republic, modernity, secularism. There was a country waiting to be established both socially and culturally. The role of translations is reflected with the mirror metaphor: “[T]ranslated works would not only serve as a mirror of foreign cultures but would also serve as a looking glass through which Turks could see their own reflection, only much more clearly” (Tahir-Gürçağlar, 2009, p. 43-44).

All the discursive strategies used in *Kazıklı Voyvoda*, such as referential/nomination, prediction, argumentation, perspectivation, discourse representation and intensification (Wodak, 2001, p. 75) are the results out of these aforementioned objectives. As it can be seen, discourses can be used to create other discourses. During the first times of the Republic of Turkey, translation was used as the main tool to create new, Turkish (not Ottoman), western and nationalist people who would want to eagerly develop their countries. Thus, so as to conduct a scientific discussion of

those translations and understand the underlying dynamics, one can use Wodak's discourse-historical CDA approach. On the other hand, a CDA scholar can also conduct his/her analysis based on those translations so as to explore the changing socio-cultural/political dynamics of the nationalist discourse from the first times of the Republic until today (see Tahir-Gürçağlar, 2009; 2010 for a detailed analysis).

4.4 Is Papa Smurf Saying 'Allahuekber' is Really a Papa Smurf? What About Heidi's Muslim Grandpa?

It has been found out that some religious Turkish TV channels broadcast the cartoon Smurfs with translations containing religious elements specific to Islam, such as Friday prayer and Allahuekber ("Mümin Şirinler Konuşuluyor", 2008). This can result from many things: Those TV channels may have religious ideologies and accordingly, a religious broadcasting policy, or they may be affected by the rising religious discourse with the effect of AKP government, or they may want to break the alleged communist implications related to the Smurfs or they may hope to be rewarded economically by the government. When the 'inevitable' ideological aspect of translation is considered, all these possible explanations can be understood (whether they are 'true' or 'false' are debatable, for certain, yet it is beyond the aspects of this paper) and it is normal for TV channels to have certain ideologies and they are free to reflect them. However, the problem here is that the children watching this cartoon through those ideologically and religiously manipulated translations might formulate their religion perceptions accordingly and might not tolerate different religions in the future. It is possible for children to think that the only religion in the world is Islam, if even Heidi and her grandfather in Sweden are Muslim. This means the using of discourse as a control mechanism over people's minds, as van Dijk stated (van Dijk, 2003, p. 354).

4.5 "100 Essential Works" for a "Religious" Generation

Translations of the "100 Essential Works" recommended and approved by the Ministry of Education of Turkey for the primary education students are highly controversial regarding the discourse, ideology, patronage (Tahir-Gürçağlar, 2009, p. 51). Some religiously known publishing houses manipulated many Western classics, yet the main problem is that those were recommended by the Ministry of Education (ibid, 52). This reality reminds us the effect of discourse on people's minds and that translation can be used as a discourse to shape people's minds, perception and values by the institutions or people who have political, economic or social power and accordingly control over the society.

Both examples cannot be evaluated separately from the rising religious discourse in Turkey with the effect of Justice and Development Party, as the ruling party. The President Erdogan's statement regarding their wish to "raise a religious and pious generation" ("Erdogan's Plan to Raise a 'Pious Generation' Divides Parents in Turkey", 2018) certainly affected both the translation and reception processes of those products. As can be seen, translation can be used as a discourse to shape people's minds, perception and values by the ones who have political, economic or social power and accordingly have control over the society. However, discourse can also be a resistance tool to the dominant ideologies. For instance, other publishers can publish an alternative translations for "100 Essential Works" or other broadcasters can broadcast alternative translations for Smurfs. Those translations may be either neutrally or irreligiously translated. This perspective moves us to discuss and evaluate the translations within their contexts. This does not mean that the strategies cannot be criticized, yet that should be criticized according to the socio-cultural/political context. One can conduct CDA analysis of those translations based on Wodak's discourse-historical approach and can explore the dominant ideology and power relations and how these power relations are resisted in Turkey during the period the translations were published. Furthermore, with a micro-level analysis, those translations shows "language use, discourse, verbal interaction, and communication" (van Dijk, 2001b, p. 354) in the social order, while with a macro-analysis, they show "power, dominance, and inequality between social groups" (ibid). Hence, through assessment of those translations, it could be remarked and claimed that Turkey has a religiously dominating government.

5 Conclusion

There are billions of people with different backgrounds, understandings, beliefs and values and hundreds of countries with different political, economic, religious, social and cultural atmosphere on the world. Translators who are mediators between all these different people and countries are also parts of them. No one lives in a bell glass, including translators. Translators' cognitions, beliefs, values and ideologies are shaped with the communities they live in. At the same time, they affect the formation and maintenance of the structures of those communities. Thus, it is not surprising that translation is a complex and multi-dimensional activity, which is governed by social, cultural and discursive structures. This obliges TS scholars to study the translated texts and talks under the socio-cultural contexts of the source and/or target language/culture. Besides, as a

social sciences, TS has been affected by the changes in the world's political, sociological,

cultural atmosphere. Thus, TS has to benefit from several social sciences such as sociology, psychology, cultural studies, and so forth. In this essay, it is focused on the link between TS and DA and has been founded out that both disciplines, as in their current form, i.e., DETS and CDA, tackle the language production and consumption processes as affected by the socio-political and cultural contexts of the societies, as well as the social cognitions and personal ideologies, opinions, values and beliefs of all social actors participated in these production and consumption processes. Because of their similar perception regarding the language-society-cognition triangle, it has been demonstrated that they can give fruitful resources to one another and so, help one another to enrich their research areas.

Throughout 1960s and 1970s, the world faced so many changes. Second World War's wounds were tried to be relieved, freedom movements gained momentum after the Vietnam War, the political balances between governments were upside down with the effect of the cold war, social values were changed, there was awareness to power relations and to destructive natures of ideologies. In 1990s, with the effect of globalization, postmodernism in politics and culture and adopt of neoliberalism, different people and cultures were started to be recognized in their own contexts and awareness and resistance to power increased. This atmosphere has increased the importance of translation and the social, political and cultural dimensions in both source and target languages/cultures during translation. At this juncture, TS has been recognized as interdisciplinary and encountered some paradigm changes.

These paradigm changes give scholars an opportunity to study the translated texts and talks under the socio-cultural contexts of the source and/or target language/culture. TS now benefits from several social sciences such as sociology, psychology, cultural studies, DA, CDA, and so forth. The link between TS and CDA is hidden beneath the transformation of both disciplines from the linguistic perspective into the socio-cultural framework. Both disciplines, as in their current form, i.e., DETS and CDA, state that the language production and consumption processes are affected by the socio-political and cultural contexts of the societies, as well as the social cognitions and personal ideologies, opinions, values and beliefs of all social actors participated in these production and consumption processes.

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