



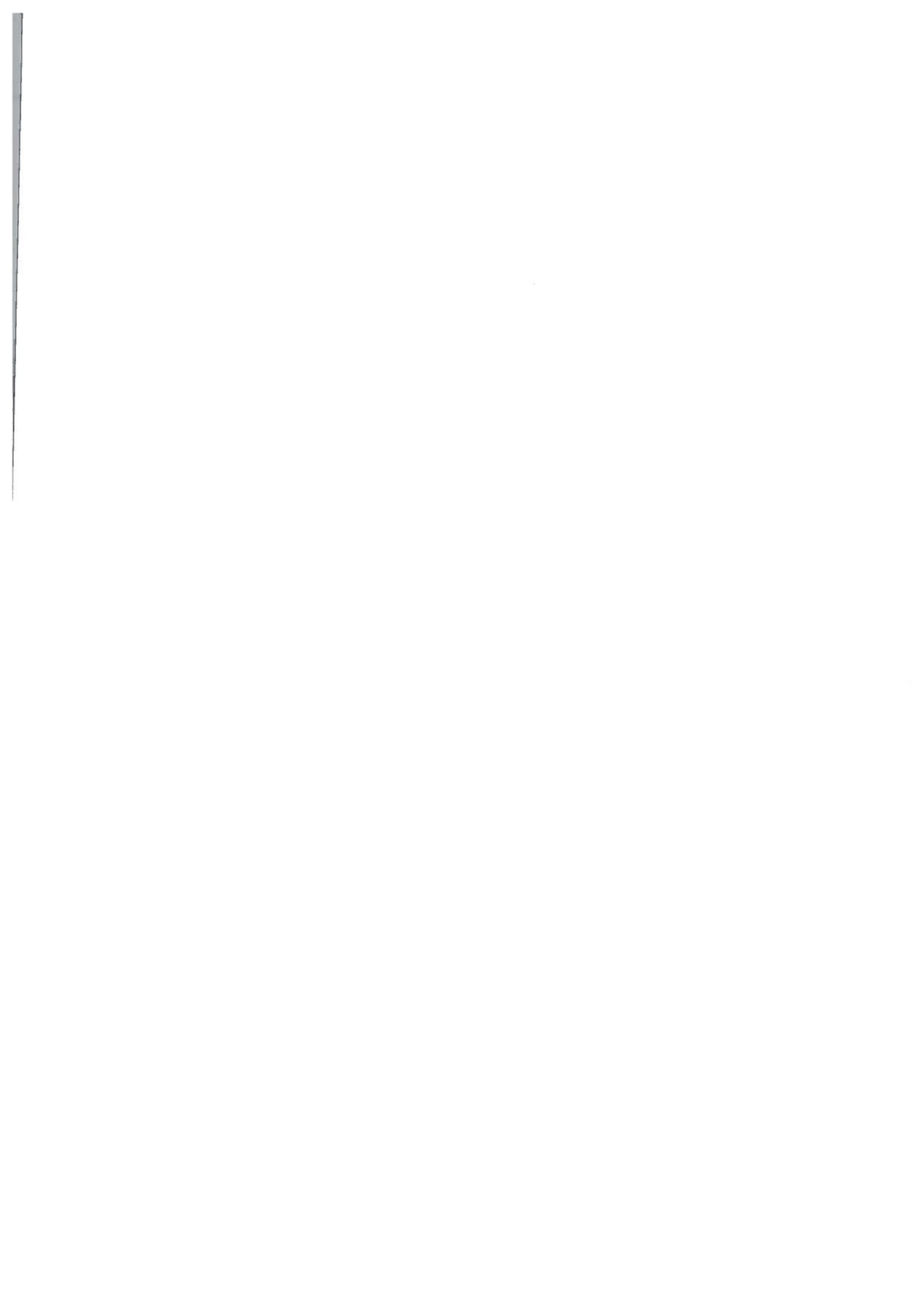
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**TRANSLATING THE IMPOSSIBLE: A COMPARATIVE ANALYSIS OF
THE TURKISH AND ENGLISH TRANSLATIONS OF GEORGE
PEREC'S *LA DISPARITION***

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Master's Thesis

Ankara, 2014



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DISPARITION*

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KABUL VE ONAY

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Gülgün KÖZAN KÖSE

DEDICATION

To my husband....

ACKNOWLEDGEMENTS

I am indeed very grateful to my beloved husband and my family for their prayers, love, understanding, and moral support. I owe you a lot because you have made me who I am.

I wish to express my utmost appreciation to my able supervisor, Assist. Prof. Dr. Hilal Erkazancı Durmuş, for her encouragement, support and guidance. I would like to express my sincere appreciation to her not only for her patience but also for the inspiring discussions we had throughout this thesis. Thank you. Without your support, this study would not have been a success.

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ÖZET

KOZAN KÖSE, Gülgün, *İmkânsız Çevirmek: George Perec'in La Disparition eserinin Türkçe ve İngilizce Çevirilerinin Karşılaştırmalı İncelemesi*, Yüksek Lisans Tezi, Ankara, 2014.

Çeviri kültürlerin, fikirlerin ve farklı biçimsel özelliklerin aktarımıdır. Bu nedenle, edebi bir kaynak metni çevirmek hali hazırda zordur. Kaynak metnin biçimini aktarmak iste çeviriyi çok daha güç bir hale getirmektedir. "Oulipo" olarak adlandırılan Fransız grubun ortaya çıkardığı biçimsel tekniklerden biri de lipogramdır. Lipogram tekniğini benimseyen yazarlar eserlerinden bir ya da birden fazla harfi çıkarırlar. Diğer bir ifadeyle, kitaplarının tamamını belirli bir harfi kullanmadan yazarlar. George Perec'in yazmış olduğu *Kayboluş* adlı kitap lipogram biçimiyle yazılan eserlere bir örnektir. Perec romanın tamamını "e" harfini kullanmadan yazmıştır. Buna ek olarak roman Türkçe ve İngilizceye çevrilmiştir. Her iki çevirmen de çevirilerinde "e" harfini kullanmamıştır. Bu çalışmanın amacı her iki çevirmenin kullanmış olduğu stratejiler ışığında *Kayboluş* eserinin İngilizce ve Türkçe çevirilerinin karşılaştırmalı bir analizini yapmaktır. Bu kapsamda, bu çalışma, Fransızca kaynak metin ve İngilizce ve Türkçe erek metinlerden alınan örnekleri Anne Schjoldager'in (2010) öne sürdüğü stratejiler ışığında karşılaştırmaktadır. Bunlara ek olarak, çevirmenler Venuti'nin (2008) görünürlük ve görünmezlik kavramları ışığında da karşılaştırılmaktadır. Yukarıda belirtilen tartışmalar ışığında belirli bir biçimi çeviriyor olmanın çevirmenlerin farklı stratejiler uygulamalarına neden olduğunun ve bunun da çevirmenlerin görünürlüklerini etkilediğinin altı çizilmiştir.

Anahtar sözcükler: oulipo, lipogram, biçem, görünürlük, edebi çeviri

ABSTRACT

KOZAN KÖSE, Gülgün, *Translating the Impossible: A Comparative Analysis of George Perec's La Disparition*, Master's Thesis, Ankara, 2014.

Translation is the transfer of cultures, ideas and different stylistic features. Therefore, translating a literary source text is already a challenging task. Translating the specific style of the literary source text renders translation much more difficult. Lipogram is one of the stylistic examples that the French group entitled "Oulipo" creates. The authors who employ lipogram as a technique exclude one or more letters in their works. In other words, they write the entire book without using a particular letter. George Perec's *La Disparition* is one of the leading examples of the lipogram style. Perec wrote the entire novel without using the letter "e." Furthermore, the novel was translated into Turkish and English. Both translators excluded the letter "e" in their translations. The present study aims to make a comparative analysis of the English and Turkish translations of *La Disparition* in the light of the strategies employed by both translators. Within this scope, the present study compares the French source text with the English and Turkish target texts in line with the strategies proposed by Anne Schjoldager (2010). Furthermore, the translators are analyzed in the light of Venuti's concepts of visibility and invisibility (2008). Through the aforementioned discussion, it is underlined that translating the ST style requires the translator to adopt different strategies which, in turn, have an influence on their (in)visibility.

Keywords: oulipo, lipogram, style, visibility, literary translation

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LIST OF ABBREVIATIONS

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

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INTRODUCTION

I. GENERAL REMARKS

Translation is not simply about the communication of the meaning of a source language (hereinafter referred to as SL) text into a target language (hereinafter referred to as TL) text. It is the communication of cultures, ideas, different stylistic features, and the like. Therefore there are many elements to which the translator should pay attention. Rainer Schulte underlines that

translators do not engage in the mere transplantedation of words (...) their interpretive acts deal with the exploration of situations that are constituted by an intense interaction of linguistic, psychological, anthropological and cultural phenomena (1987: 1-2).

Expressing a text written in a SL through another language is already a tough process; however, translation becomes much more difficult when a translator is required to translate the literary style of the source text (hereinafter referred to as ST). George Perec's (1969) *La Disparition* can be considered as a perfect example which indicates how difficult a translation process can be. George Perec wrote *La Disparition* based on a lipogram, which can be identified as one of the techniques of Oulipo.

Oulipo, "ouvrir de littérature potentielle" (workshop of potential literature), is a group of French-speaking writers and mathematicians. Founded in 1960, the group tries to create works by using constrained writing techniques. One of these techniques includes lipogram. In the lipogram technique, the author excludes one or more letters. In other words, s/he writes the entire book without using a particular letter. In that context, George Perec's *La Disparition* is an example for the lipogram technique. Perec wrote *La Disparition* without using the letter "e." The book was translated into various languages. All of the translators of the book used the same lipogram technique in their translations.

The present study will focus on the English and Turkish translations of the book. Further details of this technique will be given in Chapter 1.

While translating oulipian texts, the translator should perform in a way that will enable him to employ the same techniques—which were used in the ST—in the TT if the purpose of translation is to recreate the stylistic effects of the ST in the TT.

II. THE PURPOSE OF THE PRESENT STUDY

The present study aims to make a comparative analysis of the English and Turkish translations of *La Disparition* written by Georges Perec. The book was translated into English by Gilbert Adair in 1994 and into Turkish by Cemal Yardımcı in 2008. Both of the translators translated the book without using the letter “e.” Accordingly, the present study aims to explore the strategies that both translators resorted to in order to recreate the style of the ST.

Within this scope, this study centers upon the lipogram technique seen in George Perec’s *La Disparition* and its translations into English and Turkish. Accordingly, the present study includes a brief analysis of style in translation, as well as the concepts of translatability and untranslatability. Furthermore, the study presents the strategies proposed by Anne Schjoldager (2010), and analyzes both translations in line with those strategies. Finally, the translations and the strategies chosen by the translators are analyzed in a comparative way in the light of Venuti’s (2008) visibility and invisibility concepts.

III. RESEARCH QUESTIONS

In the light of the purpose mentioned above, this study seeks to answer the following questions:

- Are the oulipian works translatable? If yes, what are the techniques employed by the different translators (in our context, the Turkish and English translators)?
- How do the English and Turkish translators differ in terms of the strategies they employed in their translations?
- How do the English and Turkish translators differ in terms of Venuti's (2008) concept of (in)visibility?

IV. METHODOLOGY

Because the aim of this study is to analyze the Turkish and English translations of George Perec's *La Disparition* in line with the strategies proposed by Anne Schjoldager, a comparative approach will be adopted in the study.

Before the analysis, a discussion on the translatability and untranslatability concepts is carried out. In the light of the discussion, the macro and micro strategies presented by Anne Schjoldager (2010) are considered to be appropriate for the comparative analysis of the novel. The strategies are put under certain categories. Accordingly, the study presents 30 examples from the ST and its English and Turkish translations which present the different choices of the English and Turkish translators. The French sentences are literally translated into English by the author of this thesis in order to enable the non-French speakers to understand the examples. The English and Turkish translators are compared in terms of the strategies they employ in these thirty examples. A table showing the frequency of the occurrence of the strategies employed by the two translators is presented. Lastly, the two translators are compared in terms of Venuti's (2008) concept of (in)visibility.

V. LIMITATIONS

In this study the English and Turkish translations of *La Disparition* will be analyzed. Within this scope, the English translation of the book done by Gilbert Adair in 1994 and the Turkish translation done by Cemal Yardımcı in 2008 will

be scrutinized. Although there are three other English translations of the book done by Ian Monk and Julian West, only the translation done by Gilbert Adair will be included in this study, as it is the only published translation.

VI. AN OUTLINE OF THE PRESENT STUDY

This study consists of three chapters. Chapter 1 primarily focuses on what style is. Then it examines the style in translation. It also gives information about the group called "Oulipo" and the techniques provided by this group.

Chapter 2 focuses on the translation of lipogram. Accordingly, the chapter dwells on the translatability, untranslatability and creativity concepts. Moreover, the chapter explains the macro and micro strategies proposed by Anne Schjoldager (2010). These strategies are explained through different examples. The Chapter also provides a brief discussion of Lawrence Venuti's (2008) domestication and foreignization strategies, which are related to his visibility and invisibility concepts.

Chapter 3 focuses on the case studies. First of all, the author of *La Disparition*, George Perec, is introduced. Then the Chapter presents a brief summary of the book. Following this step, the Chapter introduces the English and Turkish translators of the book, namely Gilbert Adair and Cemal Yardımcı, respectively. The two translations of the book are analyzed. Accordingly, the criticisms on the translations are presented in the light of various points of view highlighted by different critics. Thirty examples are given in order to show how the translation strategies are employed by both translators. These examples are also examined in the light of Venuti's concepts of domestication and foreignization. The strategies employed by the translators are also given in a table which shows the number of strategies used by each translator and the frequency of their occurrence in the translations. Finally, both translators are compared according to Venuti's visibility and invisibility concepts. In the Conclusion part, a

brief summary is made as regards to the thesis and research questions are answered in detail.

CHAPTER 1 – STYLE

1.1. WHAT IS STYLE?

Katie Wales (2001:371) defines style as “the perceived distinctive manner of expression” in *Dictionary of Stylistics*. This may include the manner in which an author presents him/herself. Everyone has his/her own style, in other words, his/her own “manner of expression.” Malmkjaer and Carter define style as follows:

‘Style’ can be defined as a consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole (2002: 510).

In literature, style represents the voice of an author. Style in literature is the way an author chooses his/her words, sentence structures or the way he communicates ideas. For example, if an author prefers using metaphors and figurative language in a systematic way, this is his/her style. Leech and Short (2007: 26) defines style as the way in which language is used in a given context for a given purpose. There are various authors in literature with a distinctive style unique to them. These include, among others, James Joyce, Laurence Sterne, Virginia Woolf, and the like.

Laurence Sterne, for instance, has a unique style. He always wants to surprise his readers. He does not want his readers to guess what he is going to write in the next page. He states: “If I thought you was able to form the least judgment or probable conjecture to yourself of what was to come in the next page, I would tear it out of my book” (Urgan 2004: 836). For instance, many authors write chapters which are similar to each other in size. However, Sterne prefers to write long and short chapters in the same work. In his novel entitled *The Life and Opinions of Tristram Shandy, Gentleman* (1760), Sterne has chapters which are different in size. For instance, the fifth chapter of the fourth section

consists of only one sentence: "Is this a fit time, said my father to himself, to talk of pensions and grenadiers?" (Urgan 2004: 837). Furthermore, Sterne sometimes prefers to finish a sentence in another section. For example, the fourteenth chapter of the second section ends with the following sentence: "as he opened his mouth to begin the neat sentence," and the fifteenth chapter begins as "In popped Corporal Trim" (Urgan 2004: 837). Sterne is also known for making up words that do not exist in the dictionary such as "fortilitous", "hand-dandyish", "irancundulous", "stridilous" and "concupiscible" (Urgan 2004: 842). The examples illustrate that Sterne uses style in a way which requires a careful analysis by the translator.

Another author with a distinctive style is Virginia Woolf. She is known for the use of the "stream of consciousness" technique. In stream of consciousness, the author uses interior monologues to portray the character's inner thoughts. It is an approach to the presentation of psychological aspects of characters in fiction (Humphrey 1968: 1). Other authors who use stream of consciousness in literature include William Faulkner and Dorothy Richardson (Humphrey 1968: 8). The following is an example of the stream of consciousness technique in Virginia Woolf's novel *Mrs. Dalloway*:

"She remembered once throwing a shilling into the Serpentine. But every one remembered; what she loved was this, here, now, in front of her; the fat lady in the cab. **Did it matter then, she asked herself**, walking towards Bond Street, **did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely?** but that somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself" (Woolf 2012: 11, my emphasis).

In the example above, Woolf portrays Mrs. Dalloway's inner thoughts. Throughout the paragraph, she keeps asking questions to reveal her inner thoughts and she clearly presents the psychological aspects of the character.

Obviously, different authors employ different stylistic techniques each of which shapes the way they convey meaning. In literature, these techniques draw attention to themselves, thus they shift the reader's attention from what is said to how it is said. It is, therefore, noteworthy to dwell on the concept of foregrounding in literature. The term, foregrounding, refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony) (Miall and Kuiken 1994: 390). The aim is to draw the reader's attention to the linguistic structures. In brief, style is very crucial in literature. A translator should, therefore, pay attention to the style of the author. In the following section, the role of style in translation will briefly be analyzed.

1.2 "STYLE" IN TRANSLATION

Style in translation is central to the way a translator analyzes a text. Jean Boase-Beier (2006:1) argues that there are at least three ways to study style in translation. Firstly, she argues that the translator may be affected by the way the style of the ST is viewed. Secondly, the style of a translator becomes part of the TT, as his/her choices influence the style of the TT. Thirdly, the meaning conveyed through style will influence both what the translator does and how this is interpreted by the reader of the TT. Malmkjaer also argues that a translated text requires a particular kind of stylistic analysis:

In taking the decision to translate, a translator, however creative, commits to a willing suspension of freedom to invent, so to speak, and to creating a text that stands to its ST in a relationship of direct mediation as opposed to being subject to more general intertextual influences, and this, I maintain, means that stylistic analysis of the third kind cannot be carried out in the same manner on translated texts as on non-translated texts (2004 :15).

Translating only a ST text into a TT is not enough for being a good translator. What a translator also needs is creativity and ability. The translator should understand literary style of the ST while s/he reads and interprets it (Aksoy

2002: 59). In simple terms, style in translation includes the style of an author and the style of a translator. In order to analyze style in translation, one should first pay attention to the style of the ST. In other words, what is unique to the ST, including linguistic features, foreignization, domestication and culturally-bound ways of expression, should be analyzed. Then, it is necessary to dwell on how all the factors mentioned above are recreated in the TT.

A translator is the reader of a ST, which means that s/he can also be influenced by the style of the ST. As a result, s/he may prefer to preserve the style of the ST in the TT. S/he, for instance, may recreate the style of the author by using similar metaphors, figurative expressions or linguistic constraints. It should be noted that the translator produces a new text, which indicates that s/he also makes several choices while translating. The way a translator chooses to express a certain kind of meaning may be different from the way the author conveys the ST meaning.

Keeping these points in mind, Boase-Beier (2006: 5) analyzes style in translation from four viewpoints: (1) the style of the ST as an expression of its author's choices, (2) the style of the ST in its effects on the ST reader and on the translator as a reader, (3) the style of the TT as an expression of choices made by the translator, and (4) the style of the TT in its effects on the reader. Thus, in a stylistic analysis of a translation, the focus should be placed on how the translator perceives the style of the ST and how s/he conveys or recreates it in the TT.

Style is a significant part of a literary text, and it has a great influence on the decisions a translator makes. Therefore, the role of style in translation is enormous. The translator may translate a ST in line with the style of the author. In other words, s/he may try to create the same effect in the TT or s/he may choose to use a different form of style. Every piece of literature may have its own style; however, there are some literary techniques which foreground style in a work. The following section will address the group which employs these techniques in literature.

1.3 OULIPO

Oulipo, which is known as “*ouvroir de littérature potentielle*” (workshop of potential literature), is a group of French-speaking writers and mathematicians. The founding members of Oulipo include writers, mathematicians, university professors and engineers. They seek to create works by using constrained writing techniques (Baetens 2012:117). Constrained writing refers to creating a kind of literature by following certain rules. The group was founded in 1960 by Rayman Queneau and François Le Lionnais. The other founding members include Jean Queval, Jean Lescure, Jacques Duchateau, Claude Berge and Jacques Bens (Lescure 2003 : 172). Georges Perec, Jacques Roubaud, Italo Calvino, Oskar Pastior, Albert-Marie Schmidt, Noël Arnaud, Luc Etienne, Marcel Bénabou and Paul Fournel also participated in this group. The group combines mathematics and literature. They have created constrained writing techniques and they have proved that it is possible to use these techniques in literature. Their aim is to discover new structures and to illustrate for each structure a small number of examples (Lescure 2003: 176). The group defines “ouliipo” as a group which proposes to examine in what manner and by what means, given a scientific theory ultimately concerning language, one can introduce aesthetic pleasure therein.

Jean Lescure, however, argues that Oulipians followed this definition with another: Oulipians are the rats who must build the labyrinth from which they propose to escape (Lescure 2003: 175). The examples of Oulipian writing include *Exercices de Style* (Exercises in Style) (1947) by Queneau that tells the same simple story ninety-nine times in ninety-nine different style. In *Cent Mille Millions de Poèmes* (Hundred Thousand Billion Poems) (1961), Queneau applies a different technique. There are ten sonnets in the book. Each sonnet is on a page. Each page of the book is split into fourteen strips, one for each line.

Therefore, a reader can read the sonnets in different combinations. Queneau explains, at the beginning, that it would take approximately two hundred millions years to read all the possible combinations. Georges Perec's novel, entitled "*Les Revenentes*," (1972) is another example of the Oulipian works. In his book, Perec only uses the words that have the vowel "e."

Oulipian techniques include S+7, Snowball, Prisoner's constraint, palindromes, univocalism and lipogram. In S+7, the author replaces every noun in a text with the seventh noun after it in a dictionary (Aczel 2006: 177). The following is a poem by Wallace Stevens (1990: 9). The first verse is the original poem. In the second verse, the S+7 technique is employed.

*One must have a **mind** of **winter**
To regard the **frost** and the **boughs**
Of the **pine-trees** crusted with **snow***

One must have a **miniature** of **wisdom**
To regard the **fruit** and the **boulders**
Of the **pinions** crusted with **soap**;

As seen in the example¹, the author replaces the nouns with the seventh nouns after them. So the word "mind" becomes "miniature," while the word "winter" becomes "wisdom."

The second technique used by the oulipian authors is called "snowball (Boule de neige)." In snowball, the author starts the line with a single word and each successive word is one letter longer (Rieder 2010: 12). In the sentence "I am far from happy Mother reduced", the snowball technique is employed. Here the word "I" is a one-letter word. The successive word "am" has two letters, "far" has

¹ *Poetic Techniques: Oulipo*. (2004). Retrieved February 15, 2014, from Poets: <https://www.poets.org/poetsorg/text/poetic-techniques-ouliipo>

three letters, "from" has four letters, and it goes so on. Rieder gives an example of the snowball technique from a poem by John Newman (Rieder 2010: 13, 14):

I
 am
 now
 post
 haste
 (sort of)
 posting
 new topic
 to discuss.

do you enjoy
 constraints?
 does word play
 give headaches?
 are you confused?

This is a snowball,
 A poetic form which
 was created by those
 who group themselves
 with the name of Oulipo.
 Every line contains one
 Additional letter. U like?

Another technique is called the "prisoner's constraint" (James 2006: 118). In this technique, the author is not allowed to use letters with ascenders, which means a part of a letter that extends above the level of the base of a letter, and descenders, which means a part of a letter that extends below the level of the base of a letter. In other words, it is forbidden to use the letters b, d, f, g, h, j, k,

l, p, q, t and y. For instance the sentence, "rain's music runs in rivers" is written through the prisoner's constraint technique.

The use of palindromes is also a well-known Oulipian technique. Palindrome is a word which is reads the same backward as forward (Sharma: 1998 107). The following sentence is an example of palindrome: "Eva, can I stab bats in a cave?" (Bergerson 1973: 84). When you read the sentence backwards, you will read the same sentence.

Univocalism is another technique that the Oulipian authors employ. In univocalim, the author chooses only one single vowel (a, e, i, o, u) and uses it throughout the book. If, for instance, s/he chooses the vowel "a," s/he is required to use only the words which include the letter "a." Here is an example of a univocalic poem written by C.C. Bombaugh in 1890 (Crystal 1998: 62):

No monk too good to rob, or cog, or plot.
 No fool so gross to bolt Scotch collops hot.
 From Donjon tops no Oronoco rolls.
 Logwood, not Lotos, floods Oporto's bowls.
 Troops of old tosspots, oft, to sot, consort.
 Box tops, not bottoms, school-boys flog for sport.
 No cool monsoons blow soft on Oxford dons,
 Orthodox, jog-trot, book-worm Solomons

In the example above, the author chooses the vowel "o" and writes his poem using the vowel "o."

Finally, lipogram is another technique often used by the Oulipian authors. In this thesis, the two translations of a novel written through the lipogram technique will be analyzed. Therefore, lipogram will be covered in detail in the following section.

1.4 LIPOGRAM AS A STYLE

In its simple definition, lipogram is the technique through which the author purposefully excludes one or more letters. The word “lipogram” comes from the Greek word “lipagrammatos,” which means “missing letter” (*Oxford*). In her dissertation titled *The Oulipo and Art as Retrieval: Copyists and Translators in the Novels of Raymond Queneau, Italo Calvino, Harry Mathews, and Georges Perec*, Carole Anne Viers defines lipogram as a form of verse in which a predetermined letter (or letters), either a vowel or a consonant, and any words containing that letter are not permitted (Viers 2008: 34). Here is an example of lipogram. In the following example, the letter “e” is excluded.

...Gadsby was walking back from a visit down in Branton Hills' manufacturing district on a Saturday night. A busy day's traffic had had its noisy run; and with not many folks in sight, His Honor got along without having to stop to grasp a hand, or talk... (Crystal 1998: 63).

In his book entitled “*Littérature potentielle*” (Potential Literature), Raymond Queneau gives classical examples of the use of the lipogram. For instance Nestor de Laranda is cited as an early user of lipogram. He wrote a lipogrammatic version of the *Iliad* in the 3rd or 4th century (Viers 2008: 34). One of the earliest examples of a lipogram writer is Enrique Jardiel Poncela who wrote five short stories (1926-1927) through this technique. In his story “El Chofer Nuevo” (The new Driver), he does not use the letter “a,” while he wrote “*Un marido sin vocación*” (A Vocationless Husband) without the letter “e.” *Gadsby* (1939) by Ernest Vincent Wright can also be cited as one of the most remarkable examples of lipogram. Ernest Vincent Wright wrote this novel by using more than fifty thousand words without the letter “e.” In other words, he did not use common English words such as “she”, “he” and “the.” He did not use plurals in “-es” or past tenses in “-ed.” Inspired by *Gadsby*, Georges Perec wrote his own lipogram novel *La Disparition* in 1969.

In Turkey the first example of lipogram was written by Ersin Tezcan in 1997. Inspired by Georges Perec, Tezcan omitted the letter “e in his novel “*E’siz Potkal.*”

Adam aşıkı. Hiç için yolladı bu yazıtı. Bulmaca çözdü. Rahatlatıyor insanı bu bulmaca. Dünya bir bulmaca. İnsanlar sözcük. Adam şu bulmacaları çözdü (The man was in love. He sent this scripture for nothing. He solved a crossword puzzle. Crossword puzzle relieves one's mind. The world is a puzzle. People are words. The man solved the following crossword puzzle) (Tezcan 1997: 38).

Whereas a writer’s linguistic choices are restricted by certain genre conventions and by, among other things, what he or she wants to say, a translator’s linguistic choices are limited by what the original text says (Malmkjaer 2003: 39). Writing a lipogram text is already difficult. Translating of that text is hence much more difficult, but it is not impossible.

This study will analyze the Turkish and English translations of Georges Perec’s lipogrammatic novel, *La Disparition*. This analysis requires us to dwell on the concept of translatability and the creativity of a translator. The following chapter, therefore, covers such issues as the translatability, the creativity of a translator, particular strategies employed by a translator, and finally, the domestication and foreignization concepts.

1.5. CONCLUDING REMARKS

In this chapter, the concept of style in literature has been introduced. Accordingly, the role of style in translation has been analyzed. Furthermore, the group, Oulipo, has been introduced. The Chapter examined various techniques used by Oulipian authors. Examples have been given for each technique. The chapter has also focused in detail on lipogram as a stylistic technique. Keeping this in mind, Chapter 2 will dwell on the translation of lipogram.

CHAPTER 2 THE TRANSLATION OF LIPOGRAMS

2.1. (UN)TRANSLATABILITY

The concept of translatability is defined as the quality or state of being capable of being translated into a different language (*Collins*). According to Pym and Turk (1998: 273), translatability is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical changes. Thus, if the meaning of a text is accurately conveyed in TL, it is possible to argue that this text is translatable. To give a simple example, it is possible to translate “how are you?” into Turkish as “Nasılsın?”. In this example, the meaning of the text is accurately conveyed in another language. Therefore we can talk about the translatability of this sentence.

On the other hand, (un)translatability has sparked many debates in translation studies. Numerous writers, scholars and poets have discussed the translatability of certain kinds of texts. Literary translation has been of a particular importance in this context. This section aims to cover different arguments concerning (un)translatability and dwells on creativity in translation. Translation itself is a difficult task. When authors resort to unique styles, the task of the translator is much more difficult. As explained in the previous chapter, lipogram is one of the difficult stylistic techniques to translate. Therefore, it is necessary to analyze the issue of (un)translatability before dwelling on the translation strategies.

At this point, a question arises as to whether everything is translatable. If a text cannot be satisfactorily expressed in another language, then one can talk about the untranslatability of this text. Raquel de Pedro (1999: 1) essentially talks about the two points of view on the issue of translatability: the universalist approach and the monadist approach. He explains that supporters of the universalist approach claim that the existence of linguistic universals ensure

translatability, while those who support the monadist approach argue that each linguistic community interprets reality in its own particular way, which jeopardizes translatability. To be more precise, the universalists regard translation as possible, claiming that differences among languages are superficial and can, therefore, be overcome. On the other hand, monadists believe that translation is impossible and explain that the only thing we do when translating is to look for approximate analogies and equivalents (Steiner 1977: 73-74).

Some linguists underlined two possible paths to be followed by the translator. The translator can either be close to the source language and culture or move towards the target language and culture. In a letter addressed to A. W. Schlegel, Wilhelm von Humboldt explains this approach as follows:

All translation seems to me simply an attempt to solve an impossible task. Every translator is doomed to be done in by one of two stumbling blocks: he will either stay too close to the original, at the cost of taste and the language of his nation, or he will adhere too closely to the characteristics peculiar to his nation, at the cost of the original. The medium between the two is not only difficult, but downright impossible (Wills 1982: 35).

According to Itamar Even-Zohar (1971:9), either one must accept the Humboldtian thesis and admit that no real translation is possible, or either wholly reject or modify this claim.

In this sense Catford (1978: 93) prefers to assess the translatability of texts. He argues that translatability appears, intuitively, to be a cline rather than a clear-cut dichotomy. SL texts and items are more or less translatable rather than absolutely translatable or untranslatable. He explains the untranslatability as follows:

Translation fails—or untranslatability occurs—when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is *linguistic*, and those where it is *cultural* (Catford 1978: 94)

Catford (1978: 94) explains the concept of untranslatability as a failure to find a TL equivalent due to the differences between the source language and the target language. He gives the word “bank” as an example. The word, bank, has two distinct lexical meanings in English. The first frequent meaning is a financial establishment. Secondly, it refers to the land alongside or sloping down to a river or lake. Normally, it is possible to translate this word without any problem. However, when there is an ambiguity in the TT, then the translation will be impossible. It is necessary to look at the following example:

“Realize thyself, Amoeba dear’, said Will; and Amoeba realized herself, and there was no Small Change but many Checks on the **Bank** wherein the wild Time grew and grew and grew.” (Catford 1978: 95)

It is possible to render the two lexical meaning of the word, bank, in French as “banque” or “rive.” If a translator translated above-cited example into French, s/he is expected to give the same two meanings in French. However, it is impossible to maintain ambiguity in French, since the translator should choose either the word, banque, or the word, rive. The French translator cannot use both at once.

According to Catford (1978: 99), cultural untranslatability occurs when a situational feature functionally relevant to the SL text is completely absent from the culture of which the TL is a part. For instance, there is an idiom in English “fish and chips.” However, there is not such an expression in the Turkish culture. Therefore, exact translation of this idiom is impossible. However, the translator may translate the idiom as “balık ekmek” (fish sandwich) into Turkish.

Anton Popovic also divides the concept of untranslatability into two categories as linguistic and cultural. He defines linguistic untranslatability as a situation in which linguistic the elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms as consequence of a lack of denotation or connotation (quoted in Basnett-McGuire, 1980: 34). He, on the other hand, defines cultural untranslatability as a situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its

linguistic expression in the original, does not find an adequate linguistic expression in the translation (quoted in Basnett-McGuire, 1980: 34). A creative translator, on the other hand, may compensate for the untranslatability of a ST.

Gentzler (1993: 89) argues that the demands on the translator are enormous which require the translator to be a literary critic, linguistic technician, historical scholar and creative artist. It is true that translatability and untranslatability concepts have sparked many other debates throughout the history. These discussions also make it necessary to dwell on the creativity of a translator. The following section, therefore, will briefly analyze the creativity of the translator.

2.2. CREATIVITY

Translation is not only about expressing one sentence written in one language into another one. Translation, particularly the translation of literary texts, requires creativity. Creativity in translation can be defined as the ability to find strategies in order to overcome the problems observed during the translation process. These include syntactic and formal difficulties, among others. Literature itself is a creative art. However, when literature is combined with mathematics, it becomes much more creative, as it occurs in oulipian works. There are many creative techniques that oulipo members employ.

For instance, they have a method called S+7. The writer replaces every noun in a text with the seventh noun after it in a dictionary. For example, the expression "Some years ago..." becomes "Some yeggs ago...". Lipogram is another technique frequently used by oulipo writers. Writing a piece with oulipo is already a tough work. Translating this piece is not impossible but requires much more creativity. In his book *La Disparition* Georges Perec also employs the lipogram technique, and he does not use the letter "e," the most frequently used letter of French. He writes the entire book without using the letter "e." Therefore, a brief analysis of the creativity of the translator is deemed necessary in this section.

Creativity in translation has drawn the attention of many scholars. As pointed out in the workshop paper by Helge Niska, Gui argues in his article, entitled "Das Wesen des Übersetzens ist kreativ" [The Essence of Translation Is Creative], that translation itself is a creative process due to a number of reasons:

- translation cannot merely transform an original text into a literal equivalent, but must successfully convey the overall meaning of the original, including that text's surrounding cultural significance;
- translators have to form source-text ideas into the structure of the target language;
- the process of searching out a target-language counterpart to a difficult source-language word or phrase is often creative (Helge 1998: 2).

While, in discussing the notion of a "fully adequate" translation, Nida (1996: 9) suggests that translation is neither a science nor an independent discipline, but a creative technology with insights from several disciplines.

Khalil (2009: 87) argues, in his article entitled "Translation and Creativity," that a translator, particularly a translator of literary products, should be more creative than merely reproducing or interpreting. Khalil (2009: 87) sees the translator as a dressmaker and explains that the translator uses certain strategies to put the ST in a new dress by recreating certain parameters of its form and/or content. He argues, however, that the translator's creativity, unlike that of the author, is limited, because although he may choose all materials from the target language in order to create a text, he may not be able to leave out the essential linguistic and technical features of the ST.

A relevant example is as follows:

(ST) Why, if a fish came to ME, and told me he was going on a journey, I should say, "with what porpoise?" and she replies: "Don't you mean purpose?" (Carroll 2008: 48)

(TT) Kaplumbağa Alice'e şöyle der: "Eğer bir balık gelip bana seyahate çıkacağını söylerse ona neden "hangi **araçla**" diye sormalıyım? Alice cevap verir, "Hangi **amaçla** mı demek istedin?" (My translation).

In the example above, there is a wordplay between "porpoise" and "purpose." "Porpoise" is a kind of fish. The Turkish translation also creates a similar wordplay and says "araç" (instrument) and "amaç" (purpose).

Translation is a creative act. Therefore a translator needs to resort to certain strategies while translating a foreign text. In the following chapter, the strategies proposed by Anne Schjoldager will be discussed.

2.3. MACRO AND MICRO STRATEGIES

In the previous section, we have discussed (un)translatability of the ST and the creativity of the translator. Accepting that literary translation itself is a creative process, one can argue that the translator needs to decide on various factors while translating. Anne Schjoldager (2010), together with Henrik Gottlieb and Ida Klitgard, dwell on the arguments of various translation scholars, and offer strategies for the translators. In this section, the macro and micro translation strategies will be discussed in detail.

2.3.1. Macro strategies

At this point, it is necessary to discuss some well-known dichotomies in translation studies. For years, scholars have tried to define translators' decisions and they mostly divide these decisions into two categories. Each scholar gave a different name for each kind of decisions in translating; however, their arguments had much in common in terms of the dichotomies they present, which is seen clearly in the following table put forward by Schjoldager (2010: 70):

Vinay and Darbelnet	Direct Translation	Oblique Translation
Nida	Formal equivalence	Dynamic equivalence
Newmark	Semantic translation	Communicative translation
Toury	Adequate translation	Acceptable translation
Venuti	Foreignising translation	Domesticating translation
Nord	Documentary translation	Instrumental translation

Table 1

Jean-Paul Vinay and Jean Darbelnet (1958/2000: 84) argue that translators have to choose between direct translation and oblique translation. Direct translation is seen as the more natural strategy when it is possible to transpose the SL message. But when it is impossible to transpose it, the translator has to choose an oblique method. Oblique translation methods include the more complex methods which can permit translators a strict control over the reliability of their work (1958/2000: 84).

Nida, on the other hand, divides the dichotomies of translation studies into formal equivalence and dynamic equivalence. As a strong advocate of target-oriented translation, Nida explains formal equivalence as giving attention to the message itself in both form and content, while, in dynamic equivalence, the translator aims at complete naturalness of expression and tries to relate the receptor to the modes of behavior relevant within the context of his/her own culture (Nida, 1964/2000: 129).

Similar to Nida, Peter Newmark categorizes the dichotomies of translation as semantic translation and communicative translation. According to Newmark, in semantic translation, the translator decides to render the linguistic meaning of the ST, while the aim of the translator, in communicative translation, is to render the meaning and to produce an effect as close as possible to that of the ST, in other words, recreate the effect of the ST (Newmark, 1977/1989: 118).

Another categorization comes from Gideon Toury. He argues that translators either choose adequate translation or acceptable translation. In adequate translation, translators prioritize the norms of the SL and source culture while in acceptable translation what matters is the TL and target culture (Toury, 1978/2000: 203).

Oposing to “acceptable” translation, Venuti’s dichotomy, on the other hand, consists of domestication and foreignization. While domestication refers to translating a ST into a TT in a way that will be familiar to the TL reader, foreignization attaches significance to keeping certain ST characteristics in the TT. Since Venuti’s domestication and foreignization concepts will be discussed in detail in the following section, these concepts are only briefly explained in this section.

Another scholar, Christiane Nord, also suggests a translation dichotomy: documentary translation and instrumental translation. A documentary translation signifies a translation where the translator attempts to give the reader information about the way a particular ST works for its source-culture audience. In other words, s/he aims to create a document of what went on between the ST author and ST receivers. In an instrumental translation, on the other hand, the translator creates an instrument to ensure communication between the ST author and TT audience (Nord, 1997: 47).

Building on the above-cited dichotomies, Anne Schjoldager distinguishes between two major macro strategies: The ST oriented macro strategy and the TT oriented macro strategy. She explains her model of macro-strategies as follows:

The scholars behind the dichotomies also seem to agree that, basically, translators have to decide whether they wish to focus on the form and content (semantic meaning) of the ST or the effect of the TT. If the translator chooses to focus on the form and content of the ST, we shall say that s/he employs a source-text oriented macrostrategy; if s/he chooses to focus on the effect of the TT, we refer to a target-text oriented macrostrategy (Schjoldager 2010: 71).

Schjoldager (2010:71) differentiates between the two different kinds of macro strategies in the following table as follows:

Model of macrostrategies

Source-text oriented	Target-text oriented
Focus on source-text form and content	Focus on target-text effect
Communication of somebody else's communication	Mediation between primary parties in a communication
Overt translation	Covert translation

Table 2

According to Schjoldager, if a translator prioritizes the form and the content of the ST, acts as a communicator of somebody else's communication and produces an overt translation, s/he chooses a ST oriented macrostrategy. On the other hand, if s/he focuses on the effect of the TT, tries to act as a mediator between the primary parties in a communication and produces a covert translation, then s/he chooses a TT oriented macrostrategy (Schjoldager 2010: 73).

2.3.2 Microstrategies

In the previous sub-section, particular macrostrategies were explained. In this sub-section, the strategies the translator chooses at the micro level will be analyzed. Building on Vinay and Darbelnet (1958/2000) and Delabastita's (1989) categories, Schjoldager develops a taxonomy of microstrategies. She argues that there are mainly twelve micro-strategies that the translator resorts to when dealing with specific problems in translation. These strategies include direct transfer, calque, direct translation, oblique translation, explicitation,

paraphrase, condensation, adaptation, addition, substitution, deletion and permutation.

The following table is drawn by Schjoldager (2010: 92) in order to clarify the specific roles served by each microstrategy of translation:

Direct Transfer	Transfers something unchanged.
Calque	Transfers the structure or makes a very close translation (resulting in unidiomatic language).
Direct Translation	Translates in a word-for-word procedure (resulting in idiomatic language).
Oblique Translation	Translates in a sense-for-sense procedure.
Explication	Makes implicit information explicit.
Paraphrase	Translates rather freely.
Condensation	Translates in a shorter way, which may involve implication (making explicit information implicit).
Adaptation	Recreates the effect, entirely or partially.
Addition	Adds a unit of meaning.
Substitution	Changes the meaning.
Deletion	Leaves out a unit of meaning.
Permutation	Translates in a different place.

Table 3

2.3.2.1 Direct Transfer

In direct transfer, the translator takes a ST item and leaves it unchanged. In other words, the translator copies the word as it is the case in borrowing (Schjoldager 2010: 93).

Example²: (ST) His mother cooked **muffins**.

(TT) Sa mère cuit **muffins** (lit. Translation: His mother cooked muffins).

In the example above, the translator copies the word “muffin” and leaves it unchanged.

2.3.2.2 Calque

In calque, the translator transfers the structure of a source-text element to the TT or makes a very close translation of it. The translator copies the expression of the ST rather than finding its equivalence in the TT (Schjoldager 2010: 94).

Example:

(ST) Compliments of the Season

(TT) Compliments de la Saison (lit. Translation: Compliments of the Season).

In the example above, the translator copies the exact structure of the text in English.

Here is another example of calque:

(ST) Il pleut comme vache qui pisse (lit. Translation: It's raining like a cow pissing).

(TT) It's raining like a cow pissing.

As it is seen in above-mentioned example, the translator employs the calque strategy if s/he copies the expression in ST. In this example, the translator

² All examples which illustrate the microstrategies are mine unless otherwise stated.

prefers to copy the exact expression rather than translating it as “it is raining cats and dogs.”

2.3.2.3 Direct Translation

In direct translation, the translator prefers a word-for-word procedure and uses the linguistic equivalents in TT. While calque results in a “conspicuous construction” in the TL in direct translation the result can be idiomatic, in other words, linguistically correct. In direct translation, the translator chooses the first TT wording possible (Schjoldager 2010: 95).

Example

(ST) Où êtes-vous? (lit. Translation: Where are you?)

(TT) Where are you?

In the example above, the translator translates the ST in a linguistically correct form in TT. In other words, the translator directly translates the sentence, and uses the direct translation technique.

2.3.2.4 Oblique Translation

In an oblique translation, the translator attempts to cover the contextual meaning of a ST item. In other words, the translator prefers a TT oriented translation and adopts the sense-for-sense procedure. The translator expresses the TT in a way that is different from the ST (Schjoldager 2010: 97).

Example

(ST) Il a annoncé **qu’il reviendrait** (lit. Translation: He announced that he will return).

(TT) He announced **his return**.

In this example, the translator prefers a sense-for-sense procedure and translates “qu’il reviendrait” as “his return,” instead of translating it as “he’ll return.” Here, the translator does not focus on the structure of the ST. Instead of using a sentence structure as it is the case in the ST, the translator uses a noun in order to express the meaning of the ST in the TT.

2.3.2.5 Explicitation

Explicitation means making the implicit ST information explicit in the TT. The translator tends to explain the ST information in the TT (Schjoldager 2010: 98).

Example

(ST) Cappuccino, a word of Italian origin, was originated in **European** coffee houses.

(TT) İtalyan kökenli bir kelime olan Cappuccino, ilk kez **Viyana’daki** kafelerde ortaya çıkmıştır.

In the example above, the ST writer prefers to use the word “European,” however the translator tends to make the implicit ST information more explicit by translating it as “Viyana” (Viennese).

2.3.2.6 Paraphrase

In paraphrasing, the translator renders the ST meaning freely. Though the ST meaning is rendered, it is rendered in a way that is difficult to define precisely. The translator may change the structure and the content of the TT, but s/he still gives, more or less, the same meaning (Schjoldager 2010: 100).

Example

(ST) **Il est difficile** d'apprendre une langue étrangère (lit. Translation: It is difficult to learn a foreign language).

(TT) **It is not easy** to learn a foreign language.

Here, the translator prefers to translate “il est difficile” as “it is not easy,” instead of saying “it is difficult.”

2.3.2.7 Condensation

If a translator employs the condensation strategy, s/he renders the message of the ST in a shorter way. In this sense, s/he may render the explicit information in an implicit way (Schjoldager 2010: 102).

Example

(ST) **Il y a plusieurs centaines d'années** les premiers habitants d'Irlande étaient composés de géants guerriers (lit. Translation: Several hundred years ago, Ireland's first inhabitants were giant warriors).

(TT) **Long ago** Ireland's first inhabitants were giant warriors.

In the example above, the translator prefers to shorten the TT. Instead of translating “il y a plusieurs centaines d'années” as “several hundred years ago”, the translator prefers to translate it as “long ago.”

2.3.2.8. Adaptation

In adaptation, the translator recreates the effect of a ST item. In this sense, s/he may focus on one aspect of the ST while ignoring the other aspects. Adaption can be considered similar to oblique translation and paraphrasing, but it requires much more creativity. In adaptation, the translator may tend to replace a cultural reference. The translation of movie titles, children's literature can be given as good examples for adaptation (Schjoldager 2010: 103).

Example

(ST) Poulet aux prunes (lit. Translation: chicken with plums).

(TT) Azrail'i Beklerken

In this example, the movie called "poulet aux prunes" can be translated into English as "chicken with plums." However, the translator prefers to adapt it and translate it as "Azrail'I Beklerken" which means "waiting for Azrael."

2.3.2.9 Addition

The translator may add a unit of meaning to the TT. Contrary to explicitation, this unit of meaning cannot be directly inferred from the ST itself. In other words, the translator adds a new kind of meaning to the TT which cannot be deduced from the ST (Schjoldager 2010: 104).

Example

(ST) Ou, un court instant, sous trois droits, l'apparition d'un croquis approximatif, insatisfaisant: substitués, contours bâtarde profilant, dans un vain sursaut d'imagination, **la Main à trois** d'un Sardon ricanant (lit. Translation: Or for an instant, under three straight lines an insufficient approximate sketch appeared: in a futile burst of imagination, prominent substitutes, mixed contours showing a **three fingered hand** of a snickering Sardon) (Perec 1969: 19).

(TT) Or, just for an instant, an abstract motif without any form at all, but for two Kandiskian diagonals, along with a matching pair, half as long and slightly awry- its fuzzy contours trying, if in vain, to draw a cartoon hand, which is to say, a **hand with four digits and no thumb. (If you should find that puzzling, look at Bug Bunny's hands or Donald Duck's)** (Perec 1994: 5).

In this example, the author writes "la Main à trois" (hand with three fingers). Nevertheless the translator, Gilbert Adair, tends to add a unit of meaning after the expression. He first translates "la main a trois" as " a hand with four digits and no thumb," then he explains "if you should find that puzzling, look at Bug Bunny's hands or Donald Duck's." In this example, one can also see the strategy of explicitation. However, as Schjoldager explains on the context of the

strategy of addition, contrary to explicitation, the translator adds a unit of meaning which cannot be deduced from the ST.

2.3.2.10 Substitution

As for the substitution strategy, the translator changes the ST meaning. S/he translates a given ST item by changing its content, in other words, its semantic meaning (Schjoldager 2010: 106).

Example

(ST) She is innocent as an **egg**.

(TT) Elle est innocente comme un **agneau** (lit. Translation: She is innocent comme a lamb).

Here, the translator substitutes the English word "egg" with the French word "agneau" which means "lamb" in English.

2.3.2.11 Deletion

Deletion means that certain ST units of meaning are missing in the TT. In condensation, a ST item may also appear to have been deleted; but it is still implicitly present in the TT. In deletion, on the other hand, the translator deletes certain ST units of meaning altogether (Schjoldager 2010: 108).

Example

(ST) The accident took place on Monday, 23rd of November.

(TT) Kaza 23 Kasımda meydana geldi.

In this example, the translator does not translate the word “Monday” into Turkish. As is observable in this example, in the deletion strategy, the translator deletes certain ST units of meaning together.

2.3.2.12 Permutation

If a translator cannot translate a ST item into the TL due to particular linguistic or stylistic reasons and wants to make up for this loss through recreating the effect somewhere else in the TT, s/he resorts to the permutation strategy (Schjoldager 2010: 109).

Example:

(ST) If he writes **in verse**, take the **inverse** meaning.

(TT) Eđer yazarsa **mısra**, sen git tersini **anla**.

In the example above, there is a pun in “in verse” and the word “inverse.” Although the words are read the same, they have different meaning. In this example, the translator fails to convey the pun to the TL due to certain linguistic constraints. Yet, he tries to create the same effect in words “mısra” and “anla”.

2.4. (IN)VISIBILITY

In the previous section, the study has analyzed the macro and micro strategies that the translators employ. Given the translator resorts to a certain number of strategies when dealing with the ST, it is necessary to discuss the visibility and invisibility of the translator. A translator can be seen visible or invisible in the light of his/her choices when translating a ST. This study analyzes the two translations of a novel written through the oulipo technique. Both translators have encountered similar linguistic difficulties, but they sometimes adopt different strategies. I believe that making a comparative analysis on the visibility and invisibility of both translators will contribute to the current discussions on

(in)visibility discussions. In this section, therefore, the concepts of invisibility and visibility, as well as foreignization and domestication will be analyzed.

The term, invisibility, is mainly used by Lawrence Venuti to explain a translator's situation and activity in the context of British and American cultures. However, this term also applies to the translations in other languages. Venuti (2008: 1) argues that the term, invisibility, refers to at least two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of the TL; the other being the practice of reading and evaluating the translations, which has long prevailed in the United Kingdom and the United States. Venuti (2008: 1) believes that if a translation reads fluently, if it doesn't have any linguistic or stylistic peculiarities and if it transfers the personality, the aim of the foreign writer or the essential meaning of the ST, it is seen by most people as acceptable. In other words, if a translation does not look like a translation, but many people welcome it. In this way, the translator creates an illusion of transparency. In this sense, Venuti (2008: 1) asserts that the more fluent the translation is, the more invisible the translator becomes.

There is a common tendency towards fluent translation in many societies. In fluent translation the text seems natural as if it were not a translation. While doing a fluent translation, the translator tries to be invisible. Fluent translation thus requires the translator to express the ST in a transparent discourse in the TT. Nevertheless as Venuti (2008: 13) argues the effect of transparency effaces the work of translation, it contributes to the cultural marginality and economic exploitation that English-language translators have long suffered. As a result Venuti advocates the visibility of the translator. Drawing on Friedrich Schleiermacher, Venuti analyses translation through two different dichotomies, namely domestication and foreignization.

2.4.1. Domestication versus Foreignization

Friedrich Schleiermacher (2004: 49) argues that there are two main strategies in translation: Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him. Basing his argument on Schleiermacher's methods, Venuti develops two dichotomies, namely domestication and foreignization. Domestication is the translation of a ST into a TT in a way that it will be recognizable and familiar to the TL reader. In other words, domestication is bringing the author towards the TT reader. While domesticating a ST, the translator minimizes the peculiarities that the ST carries and prefers a fluent translation. Foreignization, on the other hand, signifies that the translator pays attention to maintaining the foreignness of the ST. In other words, the translator moves the reader towards the author.

As an advocate of foreignization, Venuti argues that there is a kind of "violence" residing in the domestication of a ST. He justifies his use of the term violence as follows:

My use of the term violence here has been questioned by a professional translator who works between such dissimilar languages as Hebrew and English. Yet if by this term we mean "damage" or "abuse", then my use of it is neither exaggerated nor metaphoric, but precisely descriptive: a translator is forced not only to eliminate aspects of the signifying chain that constitutes the foreign text, starting with its graphematic and acoustic features, but also to dismantle and disarrange that chain in accordance with the structural differences between languages, so that both the foreign text and its relations to other texts in the foreign culture never remain intact after the translation process (Venuti 2008: 14).

In this context, it can be argued that, according to Venuti, the translator "abuses" the ST by domesticating it. Venuti (2008: 15) also states that this kind of violence is partly inevitable and it is inherent in the translation process. Referring to domestication as violence, Venuti, therefore, supports foreignization. According to him, the translator must keep the linguistic and cultural differences of the foreign text and resist the dominant values in the receiving culture.

It is significant to underline that Venuti has attracted various criticisms. He has been mainly criticized for not having clearly defined the terms he developed. Maria Tymoczko explains this as follows:

This is in part because the concepts he develops and the terms he uses are not strictly speaking his own invention...The distinction between foreignizing and domesticating translations is based on earlier conceptualizations of domestication that have been formulated outside translation theory and used broadly in literary criticism (2000: 10).

Tymoczko thus argues that Venuti has not put forward anything new. The terms he uses do not belong to him therefore he has difficulty in clearly defining these terms. Arguing that any translation procedure can become a tool of cultural colonization, Tymoczko rejects Venuti's argument that domesticating a foreign text is a kind of violence.

Another criticism comes from Anthony Pym (Pym 2010:4). Claiming that Venuti only tries to show the Englishness of invisibility, Pym believes that invisibility of a translator does not only belong to English-speaking cultures, but to other cultures as well. Pym opposes the idea that translator should serve as the author of the TT through the following words:

“But is our complaint really that “the translator's authorship is never given full legal recognition”? Do we have to do away with the distinction between author and translator, or even with copyright altogether?” (Pym 2010: 4).

Obviously, Venuti sparked a significant discussion in translation studies. Therefore, he has also drawn various criticisms. As an advocate of foreignization in translation, Venuti mainly argues that a translator should not necessarily create a fluent translation. S/he, instead, should foreignize the text and be more visible to the reader. According to Venuti, foreignization of a ST will render the translator more visible. If there is domestication, on the other hand, the translator becomes invisible. A relevant example is as follows:

(ST) She was wearing a blue **sari**.

(TT) Üzerinde mavi bir **entari** vardı.

In the example above, the translator prefers to domesticate the word “sari,” which refers to an Indian female garment, by using “entari” (dress). When a reader reads the sentence, s/he does not find anything foreign in it. Therefore, s/he does not feel that this sentence is a translation. In this example, the translator is invisible.

When the translator prefers foreignization, on the other hand, the translator becomes visible. To put it another way, the reader will understand and realize what s/he is reading is a translation. The translator does not change or domesticate the cultural references. He leaves the foreign word intact, thus rendering himself/herself visible. A relevant example is as follows:

(ST) She was wearing a blue **sari**.

(TT) Üzerinde mavi bir **sari** vardı.

In above example, the translator does not domesticate the word “sari.” He prefers to use the foreign word in TT. Therefore, the translator becomes visible.

2.5. CONCLUDING REMARKS

In this chapter, the theoretical background of this thesis has been provided. In this sense, the translatability and untranslatability concepts have been explained through the examples from the points of view of different scholars. Then, the creativity of the translator has been discussed. As the core section of this study, the macro and micro strategies offered by Anne Schjoldager have been explained. Finally, Venuti’s concepts of (in)visibility, domestication and foreignization have been discussed.

When analyzing a ST written through the lipogram technique, it is necessary to dwell on the concepts of (un)translatability and creativity. It has been seen in Section 2.1 that scholars are divided on whether everything is translatable. The book to be analyzed in this thesis is a good example for the concept of translatability. However, the translators may be forced to make choices and use their creativity to translate a ST. In this sense, this chapter puts forward the micro and macro strategies that translators may choose to employ in their translations. These strategies make us consider the concepts of domestication and foreignization, and thus (in)visibility. All the discussions will shed light on the comparative analysis of the English and Turkish translations of *La Disparition*. Keeping this in mind, Chapter 3 will deal with the French work and analyze both translations, taking into account the theoretical arguments presented in this chapter.

CHAPTER 3 CASE STUDY: THE ENGLISH AND TURKISH TRANSLATIONS OF *LA DISPARITION*

3.1. THE AUTHOR: GEORGE PEREC

La Disparition is written by the French author, George Perec. Born in 1936, Perec was the only son of Icek Judko Perec and Cyrla Szulewicz Perec. His parents were Jewish immigrants from Poland. He lost his father in 1940. His father died while he was defending France in the World War II. Three years later, his mother was arrested and deported. His mother died in a concentration camp, presumably in Auschwitz. Perec was raised by his aunt and uncle who later adopted him in 1945. He received his high school education in Paris, then he finished his studies at Collège d'Etampes as a pensionnaire. He received his baccalaureate in 1954. He began writing essays for *Les Lettres Nouvelles* and *La Nouvelle Revue Française* while he was studying history at the Sorbonne.

After he finished his military service in 1958-59, he married Paulette Petras. They moved to Tunisia for one year. They spent very difficult times in Tunisia. There was the Algerian War, and the Arab-French relations were tense. Then they returned to Paris where Perec began working as an archivist at the Neurophysiological Research Laboratory of INSERM. It was a low-paid position. But he worked there until 1978 while he also wrote novels and published crossword puzzles to supplement his income. His novel entitled *Les Choses (the things)* brought him a great success in 1965. He received Prix Renaudot for his novel which was translated into sixteen languages. He also received Prix Médicis for his novel, *La vie mode d'emploi (Life A User's Manual)* (Schwartz 1988: 1-5).

In 1967 his friend Jacques Roubaud introduced him to the group of Oulipo. In 1969 his first novel, *La Disparition*, which was inspired by this group, was published. He wrote 300 pages without the letter "e". The lack of "e" in the book also signified the death of his parents, his traumatic separation from his mother.

In his article "Reading Georges Perec" published in the *Context*, a literary magazine, Warren Motte explains Perec's lipogram as follows:

On the other hand, the absence of a sign is always the sign of an absence, and the absence of the E in *A Void* announces a broader, cannily coded discourse on loss, catastrophe, and mourning. Perec cannot say the words *père, mère, parents, famille* in his novel, nor can he write the name *Georges Perec*. In short, each "void" in the novel is abundantly furnished with meaning, and each points toward the existential void that Perec grappled with throughout his youth and early adulthood. A strange and compelling parable of survival becomes apparent in the novel, too, if one is willing to reflect on the struggles of a Holocaust orphan trying to make sense out of absence, and those of a young writer who has chosen to do without the letter that is the beginning and end of *écriture* (Motte 2004: 2)

In 1981 he went to Australia to work on his novel, *53 jours (53 days)*. However, he was diagnosed with lung cancer when he returned to France. He died at the age of 45 and could not finish his last novel, *53 jours*. (Schwartz 1988: 3). His works include the following: *Les Choses: Une histoire des années soixante* (Les choses: A Story of the Sixties) (1965), *Quel petit vélo à guidon chromé au fond de la cour?* (Which moped with chrome-plated handlebars at the back of the yard?) (1966), *Un homme qui dort* (A man asleep) (1967), *La Disparition* (A void) (1969), *Petit traité invitant à la découverte de l'art subtil du go* with Pierre Lusson and Jacques Roubaud (1969), *Les Revenentes* (The Exeter Text: Jewels, Secrets, Sex) (1972), *Die Maschine* (The Machine) (1972), *La Boutique obscure: 124 rêves* (La Boutique Obscure: 124 Dreams) (1973), *Espèces d'espaces* (Species of Spaces and Other Pieces) (1974), *Ulcérations* (1974), *W ou le souvenir d'enfance* (W, or the Memory of Childhood) (1975), *Tentative d'épuisement d'un lieu parisien* (An Attempt at Exhausting a Place in Paris) (1975), *Alphabets*, illustrations de Dado (1976), *Je me souviens* (Memories) (1978), *La Vie mode d'emploi* (Life a User's Manual) (1978), *Les Mots croisés* (1979), *Un cabinet d'amateur* (1979), *La Clôture et autres poèmes* (1980), *Récits d'Ellis Island: Histoires d'errance et d'espoir* (Ellis Island and the People of America) (1980), *Théâtre I* (1981), *Epithalames* (1982), *Penser Classer* (1985), *Les Mots croisés II* (1986), *L'Infra-ordinaire* (1989), *Vœux* (1989),

Cantatrix sopranica L. et autres écrits scientifiques (Cantatrix sopranica L. Scientific Papers) (1991), *L.G. : Une aventure des années soixante* (1992), *Le Voyage d'hiver* (The Winter) (1993), *Beaux présents belles absentes* (1994), *Jeux intéressants* (1999) and *Les Mots croisés* (2012).

3.2. TRANSLATORS OF *LA DISPARITION*

3.2.1 The Turkish Translator: Cemal Yardımcı

Cemal Yardımcı is an author and translator. He has translated *Hep Yuvaya Dönmek* (*Always Coming Home*) by Ursula K. Leguin in 2002 and George Perec's *La Disparition* in 2008. He is currently working on his first novel (Perec 2008: 7).

3.2.2 The English Translator: Gilbert Adair

Gilbert Adair lived in France for more than a decade. He is famous for his three novels, the *Holy Innocents* (1988), *Love and Death on Long Island* (1997) and *the Death of the Author* (1992). He works as a regular columnist on the *Sunday Times*. He translated George Perec's *La Disparition* in 1994 (Perec 1994, i).

3.3. *LA DISPARITION*: A BRIEF SUMMARY

La Disparition is a mystery novel. It is about a man called Anton Vowl, who goes missing without a trace in Paris. At the beginning of the novel, the author depicts the situation in France. There is violence, protests, starvation. Then he focuses on the mental troubles of Anton Vowl. Anton Vowl feels that something is missing from his everyday life. But he cannot figure it out. Finally, he himself vanishes. Before he disappears, he sent a postcard to his friends telling them to meet in a zoo. Having got the postcard, his friends, Amoury Conson, Olga and Ibn Abbou, encounter in the zoo and they decide to act together to find Vowl.

They also ask help from a policeman, Ottaviani. Then his friends ransack Anton's flat and try to find a clue for his whereabouts. They find Anton's diary which is full of word games, lipograms. During the entire novel they attempt to solve the puzzles to find their friend. As they search for their friend, each of them also disappears under very mysterious circumstances. When they were at Abbou's home, Abbou is killed. At his funeral, Vowl's two friends, Conson and Olga, meet Arthur Wilburg Savorgnan who also claims to have received a postcard from Anton. Then they visit Augustus Clifford, the father-in-law of Olga. They all try to solve the mystery of Vowl's disappearance reading what Vowl has written in his diary. They know that something is missing but they cannot find it out. When Clifford reads one of the poems in the diary, he dies suddenly. They call the policeman, Ottaviani. Before the policeman arrives, Clifford's maid, Squaw, tells that Clifford said a word which is a symbol of a family curse before he died. The group later finds out that an old curse was transferred to Savorgnan's family. They also find out that each member in the group is related and subject to the family curse including Vowl. As they try to solve the mystery, each of them dies. At the end only four remain alive. These include Swann, the boss of the policeman, Ottaviani, Squaw and Savorgnan. Swann gives Ottaviani a manuscript. When Ottaviani reads it, he dies. It is found out that reading manuscripts which do not contain the letter "e" can activate the curse. Swann then kills Savorgnan. The reader of the novel is expected to find out that Swann is the agent of the murders and the novel ends.

3.4 THE TRANSLATIONS OF *LA DISPARITION*

La Disparition is a lipogrammatic novel by Georges Perec. It was written without the letter "e." The novel was translated into various languages. All translators used a similar lipogram as a technique. The novel was translated into English by Gilbert Adair under the title *A Void* in 1994, while the Turkish translation was done by Cemal Yardımcı under the title *Kayboluş* in 2008. There are also three other unpublished English translations. These are *A Vanishing* by Ian Monk, *Omissions* by Julian West and *Vanish'd!* by John Lee. The novel was translated

into Italian by Piero Falchetta under the title *La scomparsa* in 1995, into German by Eugen Helmlé under the title *Anton Voyls Fortgang* in 1986, into Swedish by Sture Pyk under the title *Försvinna* in 2000, into Spanish by Marisol Arbués under the title *El Secuestro* in 1997, into Dutch by Guido van de Wiel as *'t Manco* in 2009, into Russian by Valeriy Kislow under the title *Исчезание [Ischezanie]* in 2005, into Romanian by Serban Foarta under the title *Disparitia* in 2010, into Japan by Serban Foarta under the title *en-Metsu* in 2010. Most of these translators omitted the letter “e” in their translations. However, the Spanish version does not contain the letter “a”; while, in the Russian version, the letter “o” is omitted. In the Japanese version, the letter “i” is omitted.

This study will focus on the English and Turkish translations of the novel. The English translation of the book received positive criticisms. The translation of Gilbert Adair was praised. He even received the Scott Moncrieff Prize for his translation.

The Turkish translation by Cemal Yardımcı, on the other hand, received harsh criticisms. Whereas some translators who had read his translation congratulated him for translating such a difficult novel, some others, particularly those who had not read his translation heavily criticized him.

The primary criticism of the Turkish translation is related to the chapters in the novel. The French novel includes twenty six chapters, each of which represents the letters in the alphabet, and excludes the fifth chapter because the fifth letter in the French alphabet is “e.” Therefore, chapter 6 follows chapter 4. The Turkish alphabet, on the other hand, has twenty nine letters. Therefore, Cemal Yardımcı adds four chapters to the book while excluding the sixth chapter because the letter “e” is the sixth letter in Turkish alphabet.

The reader is surprised when s/he comes to the fifth chapter. Yardımcı notes that “burada bu kitabın yarı yazarı C. Yardımcı zorunlu olarak lafa karışır” (lit.: Here the half-author of the novel C. Yardımcı obligatorily intervenes). This intervention provoked debates among translators, authors and scholars. In his self-defense, Yardımcı wrote that he wanted to maintain the structure of the

novel. He explained that keeping the fifth chapter blank would resemble translating poetry into prose. He argued that he wanted to transfer the puzzles of the ST into the TT, thus he added four chapters to the TT in order to have twenty nine chapters, each of which represents the letters in the Turkish alphabet. Furthermore, he noted that what he did was splitting the introduction part into four chapters and distributing them among other chapters (Yardımcı 2006, 1).

Yardımcı was also criticized for defining himself as the “half-author.” However, Yardımcı responds to these criticisms by explaining that he had to use the expression “half-author.” He stated that he had spent a tremendous amount of time to find an appropriate word, but he failed to find an equivalent word for the “translator.” All the equivalents which can be used for the word, çevirmen (translator), in Turkish contain the letter “e” (e.g. çevirmen, türkçeleştiren, tercüman, çeviren, dilimize kazandıran).

Another criticism was related to the letter constraint. The original book was written without the letter “e”, because the letter “e” is the most commonly used letter of French. Therefore, it was argued that Yardımcı should have translated the novel without using the letter “a”, because “a” is the most commonly used letter of Turkish. Armağan Ekici asks the same question in his blog³. He says that those interested in lipograms may claim that this novel should have been translated without the letter “a.” Even though he explains that this kind of a text is possible, it would be absurd and unacceptable because the translator would have to come up with numerous new names since the names of the characters in the novel contain the letter “a.” Furthermore, Ekici also considers that Yardımcı’s addition of extra chapters in his translation is a valid and meaningful decision.

³ Ekici, A. (2006). *Kayboluş, son*. Retrieved July 20, 2013, from Ekici Blogspot: <http://ekici.blogspot.com.tr/2006/03/kayboluson.html?q=cemal+yard%C4%B1mc%C4%B1>

The newspaper *Radikal* included a discussion on Yardımçı's translation of *La Disparition* in its special book issue.⁴ For instance, Tahsin Yücel, an author and translator, argues that adding new chapters to a translation is "absurd". He accepts that it is difficult and nearly impossible to translate a novel that excludes the letter "e," but he defines Yardımçı as a "fancy translator" who added new chapters to his translation. Tuncay Birkan, a member of the Union of Book Translators, argues that the translator is, of course, expected to be creative; but Yardımçı's translation seems to have been overly modified.

Enis Batur (Üster 2006: 2), an author, disagrees with the people who criticize Yardımçı. He argues that some STs may require translators to act more freely than the other texts, as it is in the case of George Perec's novel. Underlining that he appreciates Yardımçı's translation, he rejects any attempt to defame the Turkish translation only by focusing on the chapters that Yardımçı added to his translation.

In response to all the criticisms above, Yardımçı (2006, 1-3) states that his translation is as faithful to the original as possible. The following section compares the English and Turkish translators in terms of the strategies they resorted to in the translations of *La Disparition*. Furthermore, the section is engaged with a brief discussion on the visibility and invisibility of the two translators.

⁴ Üster, C. (2006). *Yeryüzü Kitaplığı*. Retrieved July 20, 2013, from Radikal: www.radikal.com.tr/ek_haber.php?ek=ktp&haberno=4927

3.4.1 Examples

Example 1

ST: **Un voisin compatissant**⁵ l'accompagna à la **consultation** à l'hôpital **Cochin**. (Literal Translation: A compassionate neighbor accompanied him to the Cochin hospital for consultation) (Perec 1969: 22).

English Translation: **Sympathizing with his unusual condition, a good Samaritan living two doors away** opts to accompany him to a **local hospital** for consultation (Perec 1994: 8).

Turkish Translation: Ona acıyan bir komşusu, **Cochin Sağlık Ocağı**'nda bir **doktora** götürdü (Perec 2008: 23).

In the example above, the English translator resorts to the **addition** and **deletion** strategies. In the example above, the English translator adds "a good Samaritan living two doors away", although the author only uses the word "neighbor." The English translator cannot use the word "neighbor", since his strategy is the exclusion of the letter "e" from his translation. Thus, he prefers the **addition** strategy. He uses the word, "Samaritan", which means a charitable, helpful person. He also adds "his unusual condition", although this expression does not exist in the ST. He also deletes the word "cochin," a proper name for hospital, and he substitutes the word "cochin" with "local."

The Turkish translator, on the other hand, does a more faithful translation. He resorts to the **substitution** strategy and uses "Sağlık Ocağı" (community health center) instead of using the word "hospital," because the word hospital in Turkish means "hastane", which includes the letter "e". Similarly, he also substitutes the word "consultation" with "doctor", as he cannot use the Turkish equivalent for "consultation", which is "muayene."

⁵ Emphasis in the examples belongs to me.

Example 2

ST: Où l'on saura plus tard qu'ici s'inaugurait la **Damnation**. (lit. Translation: Where we will later find out that here the curse begins) (Perec 1969: 11).

English Translation: In which, as you will find out, **Damnation** has its origin (Perec 1994: vii).

Turkish Translation: Daha sonra anlaşılacağı gibi, burada korkunç kargışın başlangıcı anlatılır (Perec 2008: 13).

In the example above, the English translator employs the **direct transfer** strategy. He uses the ST word "Damnation" instead of translating it as "curse." He cannot use the word "curse", because it contains the letter "e." The translator also uses the **oblique translation** strategy. The French verb "s'inagurer" refers to "to begin." The English translator expresses the same meaning in a different way. As the translator is unable to use the word "begin," he translates it as "has its origin."

The Turkish translator, on the other hand, does not use the ST word, "Damnation." He, instead, uses "Kargış," a word which is not commonly used in Turkish. The Turkish word "kargış" means curse. The first equivalent of "damnation" would be "lanet" in Turkish. However, the translator is unable to use this word; thus he prefers the other word.

In this example, one can see that the English translator prefers foreignization and directly transfers the word damnation while Turkish translator does not prefer foreignization.

Example 3

ST: Un flic n'osait plus sortir la nuit (lit. Translation: A cop didn't dare to go out at night) (Perec 1969: 11).

English translation: Cops **shrink from** going out night **shift** (Perec 1994: vii).

Turkish Translation: Polis, hava karardıktan sonra sokağa **çıkamıyordu** (Perec 2008: 13).

In the example above, the English translator resorts to the **substitution** strategy. As he cannot use the verb “dare”, he substitutes it with “shrink from.” He also uses the **addition** strategy. He further adds “shift” to the TT, though there is no such a word in the ST.

In this example, the Turkish translator employs the **oblique translation** strategy. The word “nuit” means “gece” in Turkish. Due to the letter constraint, the Turkish translator prefers to express it in another way. He uses the expression “hava karardıktan sonra,” which means “after it got dark.” Furthermore, the verb “oser” is literally translated into Turkish as “cesaret etmek” (to dare). However, the translator chooses to use “çıkamıyordu” which means “unable to go out” in English.

Example 4

ST: On tuait son **frangin** pour un **saucisson**, son cousin pour un **bâtard**, son **voisin** pour un croûton, un quidam pour un **quignon** (lit. Translation: People were killing their brother for a sausage, their cousin for a French stick, their neighbor for a crouton, un fellow for a crusty end of the bread) (Perec 1969: 12).

English translation: You'd kill your own **kith and kin** for a chunk of **salami**, your cousin for a **crust**, your **crony** for a crouton and just about anybody at all for a **crumb** (Perec 1994: viii).

Turkish translation: İnsanlar bir kangal sucuk için abisini, bir **simit** için **amcaoğlunu**, kızarmış bir dilim için komşusunu, bir lokma için tanımadığı birini vurmaya hazırды. (Perec 2008: 14).

In the example above, the English translator uses the **substitution strategy**. He substitutes the words “frangin” (brother) with “kith and kin,” “saucission” (sausage) with “salami,” “bâtard” (French stick) with “crust,” “voisin” (neighbor) with “crony” and “quignon”(crusty end of the bread) with “crumb.” As one can see, the translator makes conscious choices, as he cannot use the words that contain the letter “e.”

The Turkish translator, on the other hand, resorts to other strategies to preserve the style of the ST. He employs the **adaptation strategy**. Instead of using the word “bâtard” (French stick), he uses “simit” (Turkish bagel). The same goes for the word “cousin.” The translator employs the **paraphrase strategy** to translate this word. The literal translation of the word “cousin” into Turkish is “kuzen.” But the translator expresses it as “amcaoğlu”, which means “the son of uncle.” Like the English translator, the Turkish translator also uses the **substitution strategy**. In the French text, the author uses the word “croûton”, which means a small piece of fried or toasted bread. The literal Turkish translation for this word would be “kıtır ekmek,” which contains the letter “e.” As a result, the translator substitutes it and uses “kızarmış bir dilim” (a toasted leaf of bread). Moreover, he substitutes the verb of the sentence. The French author uses the verb “to kill”, which means “öldürmek” in Turkish. Due to letter constraint, the Turkish translator chooses the verb “vurmak”, which means “to shoot” in English.

In the above example, the Turkish translator uses domestication. Instead of saying “French stick” (batard), he prefers the word “simit” (Turkish bagel). Similarly, though the word cousin is commonly used in Turkish, he uses “amcaoğlu” (the son of uncle) due to the letter constraint. In this sense, he also resorts to domestication.

Example 5

ST: Dans la nuit du lundi au mardi 6 avril, on compta vingt-cinq assauts au **plastic**... L'Alhambra brûlait, l'Institut fumait, l'Hôpital Saint-Louis flambait (lit. Translation: From Monday night to 6 April Tuesday morning, we counted twenty five plastic bomb attacks... Alhamra was burning, institute was in the smoke, the Saint-Louis hospital was blazing) (Perec 1969: 12).

English translation: On 6 April, from **Saturday** night until **Sunday** morning, **25 Molotov cocktails** go off around **town**... **Paris's most familiar landmarks** burn down, and its **inhabitants look on in horror** at a still blazing Alhambra, an *Institut* that is **nothing but a sad, smoking ruin**, a Saint-Louis Hospital with **all its windows alight and gaily flaming away** (Perec 1994: viii).

Turkish Translation: 6 Nisan **Salı günü sabaha karşı yirmi dokuz** noktaya konulan plastik patlayıcıların infilakı Paris'i sarstı... Alhambra cayır cayır yanıyor, **Institut** duman olmuş, tütüyor, **Hopital** Saint-Louis kül olup gidiyordu (Perec 2008: 14).

In this example, the English translator uses the **substitution, direct transfer** and **addition** strategies. In the first sentence, he substitutes the words "lundi" (Monday) with "Saturday" and "mardi" (Tuesday) with "Sunday." Furthermore instead of saying "plastic bombs", he prefers "Molotov cocktails." Although the original sentence does not contain the word "town," the translator adds it to the TT. In other to translate "L'Alhambra brûlait, l'Institut fumait, l'Hôpital Saint-Louis flambait" (lit.: Alhamra was burning, the institute was in smoke, the Saint-Louis hospital was blazing), the English translator adds "Paris's most familiar landmarks," "its inhabitants look on in horror," "that is nothing but a said smoking ruin," "with all its windows alight and gaily flaming away." Furthermore, the translator also uses the **direct transfer** strategy. Instead of using "Institute" due to the letter constraint, he prefers to directly transfer it and uses "Institut" in

italic. Finally, he prefers to write “ving-cinq” (twenty five) as “25” because he cannot use “twenty five” in letters.

The Turkish translator, on the other hand, uses the **substitution**, **deletion**, **direct transfer** and **addition** strategies. In the first sentence, he deletes the words “lundi” (Monday) and “nuit” (night). Instead of using “from Monday night to Tuesday morning”, he uses “Salı günü sabaha karşı” (lit.: towards Tuesday morning). Even if it does not exist in the ST, the translator adds the word “Paris” to the first sentence. Since the word “vingt-cinq” (twenty five) means “yirmi beş” in Turkish, the translator substitutes it with “yirmi dokuz” (twenty nine). Like the English translator, the Turkish translator also resorts to the **direct transfer** strategy. He uses the words “Institut” and “Hopital”, as he is unable to use their Turkish equivalents which are “Enstitü” and “hastane.”

Example 6

<p>ST: Mais quoi? Il y paumait son latin (lit. Translation: But what? He lost his Latin) (Perec 1969: 39).</p>
<p>English translation: But what? Vowl simply cannot work it out (Perec 1994: 24).</p>
<p>Turkish translation: Ama? Bu noktada olaya Fransız kalıyordu (Perec 2008: 37).</p>

In the example above, instead of using the expression “lost his latin”, the English translator prefers to use “cannot work it out.” Rather than directly transferring the expression, he translates the meaning of it. The translator also employs the **substitution** strategy. He substitutes “he” with “Vowl”, as he cannot use the word “he” in his translation.

The Turkish translator, on the other hand, employs the **permutation** strategy and creates the same affect in Turkish. For the same expression, he uses “Fransız kalmak” (be Greek to something).

In this sense, it is possible to say that the Turkish translator prefers domestication.

Example 7

ST: Ou, un court instant, sous trois traits droits, l'apparition d'un croquis approximatif, insatisfaisant: substituts saillants, contours bâtards profilant, dans un vain sursaut d'imagination, **la Main à trois d'un Sardon ricanant.** (lit. Translation: Or for an instant, under three straight lines an insufficient approximate sketch appeared: in a futile burst of imagination, prominent substitutes, mixed contours showing a three fingered hand of a snickering Sardon) (Perec 1969: 19).

English Translation: Or, just for an instant, an abstract motif without any form at all, **but for two Kandiskian diagonals, along with a matching pair, half as long and slightly awry-** its fuzzy contours trying, if in vain, to draw a cartoon hand, which is to say, **a hand with four digits and no thumb. (If you should find that puzzling, look at Bug Bunny's hands or Donald Duck's)** (Perec 1994: 5).

Turkish Translation: Ya da bir an için, üç yatay çizgi, gözü doyurmayan bir taslak olarak görünüyordu: Çarpıcı çıkıntıları, hayal gücünün lüzumsuz bir taklasıyla sırtkan bir **adamın üç parmağına dönüşüyordu** (Perec 2008: 21).

In the example above, the English translator adds almost a new sentence to the English translation. He first resorts to the **addition** strategy. He adds “...but for two Kandiskian diagonals, along with a matching pair, half as long and slightly awry...”, even though there is not any such expression in the ST excerpt. Secondly, he uses the **substitution** strategy. Rather than using “la main à trois”

(a three fingered hand), he uses “a hand with four digits and no thumb.” He is unable to use the words “three and finger” due to the letter constraint. The translator also deletes some of the words in the ST. He, therefore, uses the **deletion** strategy. Even though the original sentence involves “la main à trois d’un Sardon ricanant” (a three fingered hand of a snickering Sardon), the translator excludes “a snickering Sardon” in his translation. What is more interesting about his translation is that he tries to describe the image by resorting to the **explicitation** strategy. At the end of his translation, he states, in the brackets, that if you should find that puzzling, look at Bug Bunny’s hands or Donald Duck’s.”

On the contrary, the Turkish translator only resorts to the **substitution** strategy. Rather than translating the word “la main” (hand) as “el” into Turkish, he prefers to use “parmak” (finger). Furthermore, he does not involve the word, “Sardon”, and substitutes it with “adam” (man).

Example 8

ST: Au Biafra, conflits raciaux; à Conakry, on parlait d’un **putsch**. (lit. Translation: Racial conflicts in Biafra; one was talking about a coup d’état in Conakry) (Perec 1969: 18).

English Translation: Racial conflict in Biafra; rumours of a **putsch** in Conakry (Perec 1994: 4).

Turkish Translation: Biafra’da ırk çatışmaları başlamış, Conakry **cuntası mutlak iktidarını halka duyurmuştu** (Perec 2008: 20).

In this example, the English translator resorts to the **direct transfer** strategy; and he includes the ST word “putsch” in his translation, rather than translating it as “coup d’état.”

The Turkish translator, on the other hand, uses the **addition** strategy. Instead of using the Turkish word “darbe” for “putsch,” he adds that “Conakry cuntası mutlak iktidarını halka duyurmuştu” (Conakry junta declared its absolute power).

In the example above, the English translator resorts to foreignization by keeping the word “putsch” in the TT. The Turkish translator, on the other hand, does not resort to foreignization.

Example 9

ST: Mon garçon *-rara avis-* avait tout du naïf (lit. Translation: My boy – someone rare- was totally naive) (Perec 1969: 273).

English Translation: Ali – *rara avis* – was totally impartial in this affair (Perec 1994: 251).

Turkish Translation: Karşımdaki kırk yıl arasan bulamayacağın kadar saftirik bir oğlanmış (Perec 2008: 278-9).

In this example, the English translator employs the **direct transfer**, **substitution** and **addition** strategies. He keeps the ST expression “rara avis” in italic. This expression means someone rare. As he is unable to use this expression in his translation due to the letter constraint, he prefers to transfer it directly to the TT. He also substitutes “my boy” with “Ali.” The French word “naïf” means “naïve” or “innocent.” Instead of using one of these words, the translator chooses to use “impartial in this affair,” which shows his addition of the word “affair” in his translation.

The Turkish translator prefers the **adaptation** strategy. Instead of using the expression “rara avis” (nadir biri, in Turkish), he uses the expression “kırk yıl arasan bulamayacağın”, which also means “someone rare” but can be literally translated as “someone whom you cannot find even if you search for him for forty years.” Furthermore, he translates the word “naïve” as “saftirik,” a familiar word which means “pushover” rather than using “saf”, which is the Turkish word for naïve.

In this example, the English translator employs foreignization by keeping the expression “rara avis” in the TT while the Turkish translator the Turkish equivalent of this expression.

Example 10

ST: A Roland-Garros, pour finir, dans un match comptant pour le Davis-Cup, Santana avait battu Darman, **six-trois, un-six, trois-six, dix-huit, huit-six** (lit. Translation: At Roland-Garros, to conclude, in a Davis Cup match Santana beat Darman: six-three, one-six, three-six, ten-six, eight-six) (Perec 1969: 18).

English Translation: Finally, at Rolant-Garros, in a Davis Cup match against Darmon, Santana has won **6-3, 1-6, 3-6, 10-8, 8-6** (Perec 1994: 4).

Turkish Translation: Roland-Garros’da, Darmon’a karşı oynadığı Davis Kupası maçını Santana **altı-üç, bir-altı, üç-altı, altı-iki, altı-dört** kazanmıştı (Perec 2008: 20).

In the example above, the English translator prefers to use the numerical numbers as he is unable to write the numbers which contain the letter “e.”

The Turkish translator, on the other hand, employs the **substitution strategy** and changes the numbers: he changes “dix-huit” (ten-eight) into “altı-iki” (six-two) and “huit-six” (eigth-six) into “altı-dört” (six-four).

Example 11

ST: A Nancy, on guillotina sur un rond-point vingt-six magistrats d'un coup, puis on brûla un journal du soir qu'on accusait d'avoir pris parti pour l'administration (lit. Translation: In Nancy, twenty six magistrates were decapitated on a roundabout at once, then an evening news agency which was accused of taking the side of administration was burned down) (Perec 1969: 11).

English Translation: Without fuss or ado, and naturally without any sort of trial, an indignant crowd hangs 26 solicitors on a hastily built scaffold in front of Nancy's law courts (this Nancy is a town, not a woman) and ransacks a local journal, a disgusting right-wing rag that is siding against it (Perec 1994: vii).

Turkish Translation: Nancy'nin ortasında bir dörtyol ağzında kurulan giyotin, bakanlık bürolarında çalışan yirmi altı müdürün canını aldı; ardından iktidardan yana tavır almakla suçlanan bir basın kuruluşunun binası yakıldı (Perec 2008:14).

In the example above, the English translator uses several strategies. He first uses the **substitution** strategy. He translates the verb "guillotiner" (to decapitate) as "hang." Furthermore, he translates the verb "brûler" (to burn) as "ransack." Thus, he changes the meaning of the ST. He also substitutes "qu'on accusait d'avoir pris parti pour l'administration" (which was accused of taking the side of administration) with "a disgusting right-wing rag that is siding against it." He also uses the **addition** strategy. He adds expressions which do not exist in the ST. He adds "without fuss or ado, and naturally without any sort of trial, an indignant crowd," "a hastily built scaffold" and "law courts." He also prefers the **explicitation** strategy. In order to explicate that "Nancy" is a town, he adds

the following expression to the TT in brackets: “this Nancy is a town, not a woman.”

The Turkish translator, on the other hand, does a more faithful translation to the ST. He first employs the **oblique translation** strategy. As he is unable to use a single-word equivalent to the verb “guillotiner” (to decapitate), he gives its meaning in a different way. He uses “giyotin[...] canını aldı,” which can literally be translated as “guillotine took the lives of ...”. He also uses the **substitution** strategy. He substitutes the word “vingt-six magistrats” (twenty six magistrates) with “bakanlık bürolarında çalışan yirmi altı müdür” (twenty six directors working in ministries). He also substitutes the word “administration” (yönetim) with “party in power” (iktidar), as he is unable to use the Turkish word due to the letter constraint.

In this example, the English translator domesticates the ST through substitution, addition and explicitation strategies.

Example 12

ST: Plus tard, on s’attaqua aux **Nords-Africains**, aux **Noirs**, aux **juifs**. On fit un pogrom à Drancy, à Livry-Gargan, à Saint-Paul, à Villacoublay, à Clignancourt (lit. Translation: Later on, North Africans, Blacks, Jewish were attacked. There was a pogrom in Drancy, Livry-Gargan, Saint-Paul, Villacoublay, Clignancourt) (Perec 1969: 11).

English Translation: **Arabs**, blacks, as you might say, **non-goyim** fall victim to racist attacks, with pogroms forming in such **outlying Parisian suburbs** as Drancy, Livry-Gargan, Saint-Paul, Villacoublay and Clignancourt (Perec 1994: vii-viii).

Turkish translation: Daha sonra **Arap**, **Yahudi** ya da **Şimali** Afrikalı olanlara karşı saldırılar başladı. Drancy, Livry-Gargan, Saint-Paul, Villacoublay, Clignancourt kasabalarında Yahudi kıyımları yapıldı (Perec 2008: 14).

In this example, the English translator first uses the **substitution** strategy. He substitutes “Nords-Africains” (North Africans) with “Arabs.” He also uses the **permutation** strategy. He tries to compensate for the word which he is unable to translate. Rather than translating the word “juif” (Jewish) as “Jewish,” he prefers to use “non-goyim.” The word “goyim” refers to those who are not Jewish. By saying “non-goyim,” the translator finds a different way to express the word “Jewish.” Furthermore, the translator uses the **addition** strategy. He adds “outlying Parisian suburbs”, even though this information does not exist in the ST.

The Turkish translator also uses the **substitution** strategy. He substitutes the word “Noirs” (blacks) with “Arabs.” It is necessary to note that the Turkish word for “Nords-Africains” is “Kuzey Afrikalılar” in Turkish. However, as the translator is unable to use the word “kuzey,” he prefers to use “şimal”, which also refers to north. It is also necessary to point out here that “şimal” is not frequently used in colloquial Turkish.

Example 13

ST: A Lyon, on **abattit au moins** un million d’habitants; la plupart souffrait du scorbut **ou** du typhus (lit. Translation: In Lyon, at least one million inhabitants were killed; most of them suffered from scurvy or typhus) (Perec 1969: 12).

English translation: In Lyon, **upwards of** a million **lost souls pass away**, mostly martyrs to scurvy **and** typhus (Perec 1994: ix).

Turkish translation: Lyon halkının bir milyonu **kurşuna dizildi**. Çoğu iskorbit ya da tifüs hastalıklarından mustarıpti (Perec 2008: 15).

In the example above, the English translator uses the **paraphrase** strategy. He translates the expression “au moins” (at least) as “upwards of”, since he is

unable to use “at least.” He further uses the **substitution** strategy. He substitutes the word “ou” (or) with “and.” He also uses the **paraphrase** strategy. Rather than translating the word “to be killed,” he chooses to use “lost souls pass away.”

The Turkish translator also changes the verb “to kill.” He prefers to use “kurşuna dizildi”, which means “were executed by gunfire.” He also employs the **deletion** strategy and excludes “au moins” (at least) from his translation.

Example 14

ST: Anton Voyl n’arrivait pas à dormir. Il alluma (lit. Translation: Anton Voyl couldn’t sleep. He turned on the light) (Perec 1969: 17).

English Translation: Incurably insomniac, Anton Vowl turns on a light (Perec 1994: 3).

Turkish Translation: Anton Ssliharf’i uyku tutmuyordu. Işığı yaktı (Perec 2008: 19)

In this example, the English translator uses the **oblique** translation strategy. He translates “n’arrivait pas à dormir” (couldn’t sleep) as “incurably insomniac.” Furthermore, the translator cannot use the article “the” due to the letter constraint. Therefore, he uses “turn on a light.”

As for the Turkish translation, the translator does a more faithful translation: Anton Ssliharf’i uyku tutmuyordu. Işığı yaktı (Anton Voyl was unable to sleep. He turned on the light).

It should be noted that the Turkish and English translators pay a particular attention to the translation of Anton’s surname. In ST, the author omits the letter “e” in the word “Voyl”. This word can be translated into English as “Vowel.” The English translator also omits the letter “e”, thus saying “Vowl.” The word “Voyl”

can be translated into Turkish as “sesliharf.” The Turkish translator also omits the letter “e” in the word, thus saying “Ssliharf.”

Example 15

ST: Il alla à son lavabo ; il mouilla un gant qu’il passa sur son front, sur son cou (lit. Translation: He went to his bathroom; he dampened a glove and put it on his forehead, his neck) (Perec 1969: 17).

English Translation: Padding into his bathroom, Vowl dabs at his brow and throat with a damp cloth (Perec 1994: 3).

Turkish Translation: Lavaboya gitti. Islattığı bir havluyla alnını, boynunu sildi (Perec 2008: 19).

In the example above, the English translator uses the **substitution** strategy. He substitutes the word “front” (forehead) with “brow” and “cou” (neck) with “throat.” Furthermore, he also substitutes the word “gant” (glove) with “cloth.” The translator also resorts to **paraphrasing**. Rather than using the verb “dampen,” he prefers to use “dab with a damp cloth.”

The Turkish translator also uses the **substitution** strategy. However, he only substitutes the word “gant” (glove) with “havlu” (towel), because “glove” refers to “eldiven” in Turkish.

Example 16

ST: Il s'assit sur son cosy, il prit un **journal** qu'il parcourut d'un air distrait. Il alluma un **cigarillo** qu'il fuma jusqu'au bout quoiqu'il trouvât son **parfum irritant**. Il **toussa** (lit. Translation: He sat on a cosy armchair; he took a newspaper which he distractedly skimmed. He lit up a thin cigar which he smoked all of the cigar although he found his smell irritating. He coughed) (Perec 1969: 18).

English Translation: Now for a cosy armchair, a **Figaro** to look at and a good **Havana cigar**, notwithstanding that its **rich and smoky flavour** is bound to sit oddly in his mouth with that of **milk** (Perec 1994: 4).

Turkish Translation: Koltuğuna oturdu. Yanında duran **haftalık bir yayını** alıp dalgın dalgın karıştırdı. Bir puro yaktı. Kokusunu itici bulmasına karşın sonuna kadar içti. Öksürdü (Perec 2008: 20).

In the example above, the English translator resorts to the **substitution** strategy. Instead of using **parfum irritant** (irritating smell), he uses "rich and smoky flavour." He also uses the **addition** strategy and adds the word "milk" although the author does not use this word in the ST excerpt. The English translator further resorts to the **permutation** strategy. He compensates for the parts, the English equivalents of which consist of the letter "e." Instead of using "newspaper" (journal), he inserts "Figaro" in the TT, which is a French newspaper. And instead of using "cigarillo," he uses "Havana cigar" to describe the ST word. He also uses the **deletion** strategy. He deletes the last sentence "Il toussa" (lit.: he coughed).

The Turkish translator, on the other hand, also uses the **permutation** strategy. Instead of translating the word "journal" as "gazete" (newspaper), he prefers to use "haftalık yayını" (a weekly).

In the example above, the English translator resorts to foreignization when he uses "Figaro" and "Havana cigar" in his translation. The Turkish translator, on

the other hand, does not resort to foreignization, and he does not involve such specific information in the TT.

Example 17

ST: Il n'y avait aucun **fait** important: à Valparaiso, l'inauguration d'un **pont** avait fait **vingt-cinq** morts; à Zurich, Norodom Shinouk faisait savoir qu'il n'irait pas à Washington; à Matignon, Pompidou proposait aux **syndicats** l'organisation d'un *statu quo* social, mais faisait chou blanc (lit. Translation: There wasn't any significant incident: In Valparaiso an inauguration of a bridge caused twenty-five deaths; in Zurich Norodom Shinouk made known that he will not go to Washington; in Matignon Pompidou proposed syndicates the organization of a social status quo but drew a blank) (Perec 1969: 18).

English Translation: But no particularly significant **communication** is forthcoming. In Valparaiso an inauguration of a **viaduct** kills **25** ; in Zurich a **Cambodian diplomat** "has it on good authority that Norodom Sihanouk is not **planning to visit Richard Nixon** in Washington" ; in Paris Pompidou puts forward a non-partisan proposal for improving conditions in industry, but a **majority of unionists outflank him with a radical (and frankly Marxist) social contract** (Perec 1994: 4).

Turkish Translation: Hiç mühim bir olay yoktu: Valparaiso'da bir köprünün kullanıma açılışında **yirmi dokuz** kişi ölmüştü; Norodom Sihanouk, Zürih basın toplantısında Washington'a gidişinin söz konusu olmadığını açıklamıştı; Pompidou, **işçi örgütü** başkanlarına bir toplumsal uzlaşma çağrısı yapmış ama başarısız olmuştu (Perec 2004: 20).

In the example above, the English translator uses the **addition** strategy. He adds the following to the TT: "a Cambodian diplomat," "has it on good authority," "planning to visit Richard Nixon" and "a majority of unionists outflank him with a radical (and frankly Marxist) social contract." Obviously, these expressions do

not take place in the ST. He also uses the **substitution** strategy. He substitutes “bridge” with “viaduct” and “incident” with “communication.”

The Turkish translator uses the **substitution** strategy. As he is unable to say “yirmi beş” (twenty-five), he uses “yirmi dokuz” (twenty nine). He also substitutes the word “syndicate,” which means sendika in Turkish, with “işçi örgütü” (labor organization).

Example 18

ST: -Oh oh oh, dit-il. J'ai mal... - Chut, fit l'**oto-rhino**, allons plutôt là-bas à la radio (lit. Translation: -Ouch, he said. That hurts... -Shhh, told the otorhinolaryngologist, let's move to the x-ray) (Perec 1969: 23).

English Translation: “Ouch!” moans Anton. “That hurts...” “Shhh,” murmurs his **doctor** soothingly. “**Now what do you say to our trotting downstairs for an itsy-bitsy X-ray?**” (Perec 1994: 8).

Turkish Translation: -Ah, ah, ah, canım yandı... Kulak-burun-boğazcı onu susturdu: - Susun da şuradaki radyografi cihazının **yanındaki yatağa yatın bakayım** (Perec 2008: 24).

In this example, the English translator uses the **condensation** strategy. He translates the word “oto-rhino” (otorhinolaryngologist) as “doctor.” He also uses the **addition** strategy and adds “itsy-bitsy”, although the author does not use an adjective that describes the x-ray in the ST. Furthermore, he adds “what do you say to our trotting downstairs”, although the author only uses “let's move to.”

The Turkish translator uses the **explanation** strategy for the same sentence. Instead of using “let's move to,” he uses “yanındaki yatağa yatın bakayım” (lit.: please lie down on the bed next to the x-ray).

Example 19

ST: Rastignac, lui dit l'oto-rhino, cours à Foch, à Saint-Louis ou à Broca, il nous faut du vaccin anti-conglutinatif **avant midi** (lit. Translation: -Rastignac, said otorhinolaryngologist to him. -run to Foch, Saint-Louis or Boca, we need an anti-conglutinant vaccination by noon.) (Perec 1969: 23).

English Translation: "Rastignac, go to Foch, Saint-Louis or Broca and bring back an anti-conglutinant vaccination. And I want it in my **laboratory** by noon" (Perec 1994: 9).

Turkish Translation: -Rastignac, çabucak Foch, Saint-Louis ya da Broca'ya koş. **Saat on iki olmadan** pıhtılaştırma durdurucu aşının burada olması lazım (Perec 2008: 25).

In this example, the English translator uses the **addition** strategy. He inserts "laboratory" in the TT, although this word does not exist in the ST.

The Turkish translator, on the other hand, uses the **oblique** translation strategy. He expresses the TT in a way different from the ST. He translates "avant midi" (lit.: before noon) as "saat on iki olmadan" (lit.: before it is 12:00).

Example 20

ST: Pour vos colis: non au cordon, non au fil, **OUI AU SCOTCH!** (lit. Translation: For your packages: no to cord, no to string, YES TO SELLOTAPE!) (Perec 1969: 28).

English Translation: If you wish to wrap anything up- no ribbon, no strings **BUY SCOTCH!** (Perec 1994: 13).

Turkish Translation: Ambalajlarda artık ip, sicim, rafya yok, **YAŞASIN YAPIŞKAN BANT!** (Perec 2008: 28).

In the example before, an advertisement from a newspaper is given. Instead of using “yes to sellotape”, the English translator uses “buy scotch.” Thus he resorts to the **direct transfer** strategy while Turkish translator translates it as “yaşasın yapışkan bant,” which means “yes to sellotape” but can literally be translated as “long live sellotape.”

In this example, the English translator uses domestication, although he directly transfers the word “scotch”, because “scotch” is also a brand name for sellotape in the US. The Turkish translator, on the other hand, does not resort to domestication.

Example 21

ST: Voix du barman (**qui jadis apprit l’anglais dans un cours du soir**): What can I do for you? (lit. Translation: Voice of barman (who learned English in an evening course in the past): **What can I do for you?**) (Perec 1969: 29).

English Translation: BARMAN (who has a slight but distinct hint of Oirishry about him): And what, pray, can I do for you, sir? **Your wish is my command** (Perec 1994: 14).

Turkish Translation: Garson (bir zamanlar akşam dil kursuna yazılıp birkaç laf kapmıştır): **What can I do for you?** (Perec 2008: 29).

In the example above, the English translator uses the **substitution** and **addition** strategies. He replaces “qui jadis apprit l’anglais dans un cours du soir” (lit.: who learned English while in an evening course in the past) with “who has a slight but distinct hint of Oirishry about him.” He also inserts the following to the TT: “Your wish is my command.”

The Turkish translator also uses the **substitution** strategy. Unlike the English translator, however, he substitutes “learn,” which is “öğrenmek” in Turkish, with “birkaç laf kapmak,” which can literally be translated as “to pick up a few words.”

In this example, the French author involves an English sentence in the ST: “What can I do for you?”. The English translator adds the words “pray” and “sir” to the TT. The Turkish translator also uses the **direct transfer** strategy, and he directly transfers the English sentence without translating it into Turkish.

Example 22

ST: Il y avait un grand tapis d'**Ankara**, puis, tout autour, divans, sofas, vis-à-vis, coussins, miroirs. (lit. Translation: There was a big carpet from Ankara, all around, divans, sofas, cushions, mirrors) (Perec 1969: 33).

English Translation: On its floor is a vast **Turkish** rug and, all around, divans, sofas, armchairs, cushions and mirrors (Perec 1994: 18).

Turkish Translation: Büyük bir **Bünyan** halısıyla kaplı salonun dört yanında **lüks mobilyalar**, divanlar, koltuklar, yastıklar, aynalar bulunuyordu (Perec 2008: 33).

In the example above, the English translator uses the **condensation** strategy. He condenses the meaning by replacing “Turkish” with “Ankara” in the TT.

The Turkish translator, on the other hand, uses the **addition** and **substitution** strategies. He inserts “lüks mobilyalar” (luxurious furniture) in the TT. Furthermore, he uses “Bünyan halısı” (Bünyan carpet) instead of “Ankara halısı.” He, therefore, uses a more specific word for the carpet. It is significant to note here that the city known for its Bünyan carpet is Kayseri, not Ankara.

Example 23

ST: Mais Anton Voyl avait disparu (lit. Translation: But Anton Vowl was missing) (Perec 1969:55).

English Translation: Anton Vowl, though, was missing (Perec 1994: 40).

Turkish Translation: Ama Anton Ssliharf kaybolmuştu (Perec 2008: 52).

In this example, both translators use the **direct translation** strategy. They directly translate the sentence.

Example 24

ST: Ah Moby Dick! Ah maudit Bic! (lit. Translation: Ah Moby Dick! Ah cursed Bic!) (Perec 1969: 89).

English Translation: Ah Moby Dick! Ah, moody Bic! (Perec 1994: 73).

Turkish Translation: Vah Moby Dick vah! Vah mobicik vah! (Perec 2008: 90).

In this example, the English translator uses the **substitution** strategy and replaces “cursed” with “moody.” The “cursed” means damned, while “moody” is used to describe a person with unpredictable changes of mood. The Turkish translator, on the other hand, prefers the **permutation** strategy. He, therefore, says “vah mobicik vah”, which can be translated as “ah poor Moby ah.”

Example 25

ST: Ça signifiait donc **qu'il fallait** à tout prix fuir l'**a priori** pour **saisir, avant tout**, l'infrastructural. Tu vois la situation : Karl Marx à l'**Institut ! On n'avait jamais vu ça** (lit. Translation: It, therefore, meant that it was necessary, at all costs, to flee for comprehending, after all, what is infrastructural. You see the situation. Karl Marx at the institute! We have never seen that) (Perec 1969: 92).

English Translation: It was, thus, **important** to avoid any sort of *a priori* thinking and, **most of all**, to **distinguish** what about it was truly infrastructural. It was a **paradoxical** situation: Karl Marx an **Immortal!** (Perec 1994: 76).

Turkish Translation: Dolayısıyla *a priori* kavramlardan mutlaka kaçınmak, ilk başta altyapıyı kavramaya çalışmak zorunluydu. Sanırım durumu anlıyorsun: Kurumda bir Karl Marx! **Akıllara ziyan bir durum!** (Perec 2008: 93).

In this example, the English translator first uses the **substitution** strategy. He substitutes "necessary" (il fallait) with "important," "after all" (avant tout) with "most of all," "comprehend" with "distinguish" and "institute" with "immortal." Furthermore, he uses the **addition** strategy and adds "paradoxical" to the TT. He also employs the **direct transfer** strategy and directly transfers "*a priori*", as he is unable to use "in principle" in his translation. The English translator also uses the **deletion** strategy. He deletes the last sentence, "On n'avait jamais vu ça" (lit.: We have never seen that).

The Turkish translator also resorts to the **direct transfer** strategy. He directly transfers the word "*a priori*" for the very same reason, because the Turkish equivalent for "a priori" is "öncelikle." He further uses the **adaptation** strategy. He translates the last sentence as "akıllara ziyan bir durum" (lit.: mind-boggling).

Example 26

ST: -Il n'y a pas plus **obscure** qu'on blanc, murmura Amaury. –Pourquoi dis-tu ça ? sursauta Arthur Wilburg Savorgnan. – J'ai **lu** ça dans son Journal. Ou plutôt, j'ai fini par **saisir** qu'il avait toujours dit. Voilà pourquoi, ajouta-t-il au bout d'un court instant, **nous allons à Azincourt voir Olga** (lit. Translation: -There is nothing more obscure than blank, murmured Amaury. –Why do you say that? surprised Arthur Wilburg Savorgnan. –I read it in his diary. Or rather I comprehend what he was always saying. Here is why, he added after short while, we will go to Azincourt to see Olga) (Perec 1969: 100).

English Translation: “Nothing as **cryptic** as a void,” murmurs Amaury. Arthur Wilburg Savorgnan starts. “Why do you say that?” “I **saw** it in his diary. I should say, I finally **got it through my skull** that **Hassan** had always said that. Which is why,” Amaury adds, “I’m **taking you** to Azincourt to visit Olga.” (Perec 1994: 84).

Turkish Translation: -Ak bir boşluğun arkası karanlıkla doludur. **Yazılanı anlamıyorsan yazılmayana bak.** Arthur Wilburg Hicibilain irkildi: - Nasıl? Bunu niçin söylüyorsun? –Hiç. Anton'un günlüğünü okumuştum. Orada yazılıydı. Daha doğrusu başından bu yana anlatmaya çalıştığının bu olduğunu kavradım. Onun için az sonra Azincourt'da **Olga'yla buluşacağız** (Perec 2008: 102).

In the example above, the English translator prefers the **substitution** strategy. He substitutes “obscure” with “cryptic,” “read” (lu) with “saw,” and “he” with “Hassan.” He also uses the **adaptation** strategy. Instead of “comprehend,” he uses the expression “I got it through my skull” due to the letter constraint. He further uses the **paraphrase** strategy. Rather than using “we will go,” he says “I am taking you” in the TT, as he is unable to say “we.”

The Turkish translator uses the **addition** strategy. He adds to the TT the following: “Yazılanı anlamıyorsan yazılmayana bak,” (lit.: look at the unwritten if you don't understand what is written). He also uses the **substitution** strategy.

He uses “we’ll meet with Olga” (lit.: Olga’yla buluşacağız) rather than “we will go to see Olga” (lit.: Olga’yı görmeye gideceğiz).

Example 27

ST: *-Cari amici*, dit Olga, nous vous savions loyaux. Augustus voudrait vous voir. Son nons du gong ! (lit. Translation: *Cari amici*, said Olga, we knew that you are loyal. Augustus wants to see you. Sound the gong!) (Perec 1969: 110).

English Translation: “ *Cari amici*,” murmurs Olga with a languorous yawn, “I know I can always count on you, both of you. Augustus wants to say a word or two. Sound that gong, *Amaury*, will you.” (Perec 1994: 94).

Turkish Translation: *-Cari amici*, sadık dostlarımız olduğunuzu biliyorduk. Augustus da burada olmak istiyordu. Gongu çalalım (Perec 2008: 112).

In the example above, the English translator uses the **substitution**, **addition** and **direct transfer** strategies. He replaces “we knew that you are loyal” with “I know I can always count on you”, as he is unable to use “we” and “knew” due to the “e” letter constraint. Furthermore, he also substitutes the verb “see” with “say a word or two.” The translator also inserts “with a languorous yawn” in the TT, although there is no such expression in the ST. He also adds the following to the end of the sentence: “*Amaury*, will you.” Moreover, he directly transfers “*cari amici*,” which is an Italian expression for “dear friends.”

The Turkish translator, on the other hand, prefers the **substitution** and **direct transfer** strategies. He substitutes the verb “see” (lit.: görmek) with “Augustus da burada olmak istiyordu” (lit.: Augustus wanted to be here, too). Like the English translator, he also keeps the Italian expression “*cari amici*” in the TT rather than translating it into Turkish. In this sense, it is possible to say that both translators resorts to foreignization in this example.

Example 28

ST: -Quoi !!! – Oui !! –Mais alors !!!? –Oui, tu as compris. Haig fut mon frangin ! (lit. Translation: What!!!- Yes!! –But then!!!?-Yes, you understood. Haig is my bro!) (Perec 1969: 208).

English Translation: “What!!!” “That’s what I said!” “But...but if what you say is so...!!!” “Uh huh. You got it. Douglas was my sibling!” (Perec 1994: 189).

Turkish Translation: - İnanmıyorum!!! –Ama doğru!! –O zaman, bu durumda!!!? –Tam düşündüğün gibi: Douglas’la anamız, babamız birmiş! (Perec 2008: 211-212).

In the example, the English translator uses the **substitution** strategy. Instead of “yes”, he uses “that’s what I said.” Furthermore, he also uses “but if what you say is so” instead of “but then” due to the “e” letter constraint.

The Turkish translator also employs the **substitution** strategy. Instead of translating “quoi” (lit.: what) as “ne”, he uses “inanmıyorum” (lit.: I don’t believe). He also uses the **adaptation** strategy. Instead of translating the word “brother” (lit.: erkek kardeş) into Turkish, he uses the expression “anamız babamız birmiş”, which can literally be translated as “our father and mother are the same.”

Example 29

ST: Poignons vilain, il vous oindra, Oignons vilain, il vous poindra! (lit. Translation: Afflict villain, he will grease you, grease villain, he will afflict you) (Perec 1969: 230).

English Translation: A bondsman crown'd will down you, A bondsman down'd will crown you! (Perec 1994: 212).

Turkish Translation: Karnını bozar, yağlı aşına kattığın soğan, kötü çıkarsa, Başını yakar, yanı başına aldığı insan, kötü çıkarsa! (Perec 2008: 238).

The meaning of the proverb above is “be good to a villain, then he will do evil, be bad to a villain, he will do a favor.” In this example, both translators use the **permutation** strategy. The English translator translates the proverb as “a bondsman crown'd will down you, A bondsman down'd will crown you!”. The Turkish translator prefers a totally different expression: “Karnını bozar, yağlı aşına kattığın soğan, kötü çıkarsa, Başını yakar, yanı başına aldığı insan, kötü çıkarsa” (lit.: If the onion you put in your greasy food is bad, it will upset your stomach; if the person you count on turns out to be villain, he will get you in trouble).

Example 30

ST: Ton Papa, mon papa (**nous** ignorons **son nom**, ou plutôt sa **prononciation**) naquit à Ankara (lit. Translation: Your father, my father (we don't know his name or rather its pronunciation) was born in Ankara) (Perec 1969: 246).

English Translation: Your papa, my papa (I don't know **what to call him**, or anyway I don't know its pronunciation), was born in Ankara (Perec 1994: 226).

Turkish Translation: Baban ya da babam (adını bilmiyoruz, daha doğrusu **adını ağızımıza alamıyoruz**) Ankara'da doğmuş (Perec 2008: 254).

In this example, the English translator uses the **oblique** translation strategy. Instead of "his name" he says "what to call him." Furthermore, he uses the **substitution** strategy and substitutes "we" with "I."

The Turkish translator uses the **substitution** strategy. He does not use the word "pronunciation," which refers to "telaffuz" in Turkish. He uses "adını ağızımıza alamıyoruz" (lit.: we cannot mention his name). However, it is necessary to note here that he also mistranslates the expression. The author says "we don't know his name or rather his pronunciation" while the Turkish translator translates this as "adını bilmiyoruz, daha doğrusu adını ağızımıza alamıyoruz" (lit.: we don't know his name, more precisely we cannot mention his name).

As can be seen in the examples above, both translators need to use different strategies due to the "e" letter constraint. In addition to the aforementioned strategy, the translators also differ in their use of tenses in their translations. The ST author uses the past tense in the ST. However, the English translator has to use the present tense, since most of the English verbs have the "-ed"

suffix in the past tense. The Turkish translator, however, does not need to change the tense.

3.5. Discussion

The frequency of the occurrence of the strategies employed by the translators in the thirty examples given in the case study can be summarized as follows:

Strategies	English Translator	Turkish Translator	Total
Direct Transfer	8	5	13
Calque	0	0	0
Direct Translation	1	1	2
Oblique Translation	3	3	6
Explication	2	0	2
Paraphrase	4	1	5
Condensation	2	0	2
Adaptation	1	4	5
Addition	14	5	19
Substitution	19	14	33
Deletion	4	2	6
Permutation	3	4	7
Total	61	39	100

Table 4

According to the table, it can be concluded that the most frequently used is the **substitution** strategy. Both translators tend to use this strategy in such cases when they cannot use the words containing the letter “e”. The table also shows that neither translators use the **calque** strategy in these 30 examples. Moreover, the **direct translation** and **condensation** strategies are among the less used strategies by the translators. Both the Turkish and English translators have used the substitution strategy the most in their translations. It is also possible to argue that the English translator has made more use of the strategies than the Turkish translator.

3.5.1 The (in)visibility of translators

In this section, the (in)visibility of the translators will be briefly discussed. Both translators have translated the novel without using the letter “e.” As a result, they have employed different strategies to preserve the style of the ST. It would be wrong to define the translators as entirely visible or entirely invisible in this context, because the choices of both translators have made them sometimes visible and sometimes invisible throughout their translations

Before dwelling on the choices that the translators have made, it should be underlined that *La Disparition* is a lipogrammatic novel, as mentioned in Chapter 1. Obviously, both translators preserve the style of the author. However, their choices throughout the novel have sometimes rendered them visible and sometimes invisible. The following example illustrates this point:

ST: Il y paumait son latin (lit. Translation: He lost his Latin) (Perec 1969: 39).

Turkish translation: Bu noktada olaya Fransız kalıyordu (Perec 2008: 37).

In the above example, the Turkish translator domesticates the French expression. Rather than using the expression “he lost his Latin,” he uses “Fransız kalıyordu” (lit.: he has been Greek to it). Accordingly, the Turkish translator becomes invisible.

In the following example, the English translator directly transfers the word “putsch” in his translation. This can be considered as foreignization. It is, therefore, possible to say that the French translator is visible in this TT excerpt:

ST: On parlait d'un putsch à Conakry (lit. Translation: one was talking about a coup d'état in Conakry) (Perec 1969: 18).

English translation: There were rumours of a putsch in Conakry (Perec 1994: 4).

When the two translators are compared, it is possible to say that the Turkish translator does a more faithful translation of the ST. As mentioned before, it is impossible to define translators as entirely visible or entirely invisible; however, in the light of the strategies he employed in his translation, it can be argued, at first sight, that the Turkish translator is more invisible than the English translator is.

On the other hand, the Turkish translator, indeed, becomes more visible when he adds extra chapters to the TT. The French novel consists of twenty six chapters. Each chapter represents the letters in the alphabet. The fifth chapter is excluded in the novel, because the fifth letter in the alphabet refers to the letter “e.” Therefore, the chapter six follows the chapter 4. The Turkish alphabet, on the other hand, consists of twenty nine letters. Therefore, the translation into Turkish should consist of twenty nine chapters. Furthermore, the letter “e” is the sixth letter in the Turkish alphabet. As a result, Cemal Yardımcı adds four chapters to the TT and excludes the sixth chapter. Accordingly, the seventh chapter follows the fifth chapter in the TT.

When the reader of the Turkish translation comes to the fifth chapter, s/he is surprised to find C. Yardımcı's own chapter. In this chapter, Yardımcı intervenes in his translation with his own words and he continues to write with the lipogram technique:

Yukarıdaki "yarı yazar" sözü, fazla iddialı, hatta ukalaca bulunabilir. Altı üstü bir uyarılama için "yarı yazarlık" iddiasına kalkışacak kadar alçakgönüllülüğü unutmakla suçlanabilirim... Okur bağışlasın, yaptığım işi "yarı-yazarlık" olarak adlandırmam bir zorunluluktan kaynaklanıyor. Başka uygun bir sözcük, farklı bir münasip tabir bulmak için çok uğraştım; kim bilir kaç sözlük, lugat, kamus, imla kılavuzu karıştırdım, ama aradığımı bulamadım; bulduklarımdan hoşlanmadım; sonuç olarak "yarı yazarda" karar kıldım.

(lit.: The above mentioned expression of "half-author" may be regarded as assertive or even priggish. For a simple adaption, I may be accused of not being humble to attempt to use the expression of "half-author".... Please forgive me, but I am obliged to call myself as a "half author". I tried hard to find an another appropriate word, a different convenient equivalent; God knows I looked it up in many dictionaries, wordbooks, grand dictionaries, spelling books, but I could not find what I was looking for; I did not like what I found; therefore, I decided to use "half-author") (Perec 2008, 55-56).

The Turkish translator, indeed, tries to convey the style of the ST. However, contrary to his intention, his addition of extra chapters to the TT renders him visible.

3.6 CONCLUDING REMARKS

This chapter has analyzed the Turkish and English translations of *La Disparition* from the perspective of the strategies and the concepts of domestication and foreignization. It has been found out that both translators have employed the strategies put forward by Anne Schjoldager. The most frequently used strategy due to the letter "e" constraint is the substitution strategy. It is seen that both translators tend to substitute the words which contain the letter "e" in the English and Turkish translations.

It is possible to conclude that both translators prioritized the style of the ST. Both translators have resorted to different strategies in order to preserve the style of the novel. Therefore, one can argue that the use of lipogram as a stylistic feature determines the translation strategies which a translator makes.

When the Turkish and English translators are compared, it is possible to say that the Turkish translator has been more faithful to the ST than the English

translator. The following chapter will present an overview of the previous chapters and respond to the research questions.

CONCLUSION

This study has analyzed the Turkish and English translations of *La Disparition* by George Perec. Chapter 1 has dwelled on style. The style has defined and the role of style in translation has been analyzed. Then the group called "ouliipo" has been introduced. The Chapter has also provided the leading techniques employed by the group including S+7, Snowball, Prisoner's constraint, palindromes, univocalism and lipogram. The Chapter has given a special focus on lipogram as a specific stylistic technique.

The second Chapter has focused on the translation of lipogram. Within this scope, the theoretical background of the study has been presented. The chapter has analyzed the translatability and untranslatability concepts. Then the creativity of translator has been discussed. Then, the chapter has introduced the macro and micro strategies proposed by Anne Schjoldager (2010). The chapter has put a special emphasis on the macro strategies which include direct transfer, calque, direct translation, oblique translation, explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion and permutation. The chapter has also analyzed Lawrence Venuti's domestication and foreignization concepts. Accordingly, the (in)visibility of the translator has been discussed.

The Chapter 3 has presented the case study of the thesis. The author of *La Disparition*, George Perec has been introduced. Then English translator Gilbert Adair, and Turkish translator, Cemal Yardımcı, have been briefly introduced. The chapter has provided a brief summary of the novel. Then, the English and Turkish translations of the book has been analyzed. Within this scope, the criticisms of the translations have been presented. The chapter has provided a comparative analysis of the English and Turkish translations of the novel. 30 examples were chosen from the novel in order to focus on the strategies that both translators employed in their translations. The translators' choices of domestication and foreignization have also been presented. The chapter has

also provided statistical information regarding the translators' choices about strategies. Within this scope, a table which shows the number of the strategies each translator employed in the 30 examples and the frequency of these strategies have been provided. Then, the chapter has analyzed both translators from the perspective of Venuti's visibility and invisibility concepts.

Excerpts from the ST, *La Disparition* by George Perec, and the TTs, the translations by Gilbert Adair and Cemal Yardımcı, have been presented in Chapter 3. The examples in the Chapter have been intended to show the techniques employed by the two translators and to compare the translators in terms of their (in)visibility. In this section, the research questions stated in the Introduction section of this dissertation will be answered. The research questions are as follows:

1. Are the oulipian works translatable? If yes, what are the techniques employed by the different translators (in our context, the Turkish and English translators)?

Before giving an answer to this question, it is necessary to remember the concept of translatability. As mentioned in Chapter 2, Pym and Turk (1998: 273) define translatability as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical changes. It should be noted that translation itself is a difficult task. Furthermore, in oulipian works, the authors resort to unique stylistic techniques, which render translation much more difficult. However, it is possible to argue that oulipian works are translatable.

La Disparition by George Perec is an example of oulipian works. George Perec wrote the entire book with lipogram technique, one of the leading Oulipian techniques. The entire novel does not contain the letter "e". Despite the difficult stylistic characteristic of the novel, *La Disparition* was translated into various languages through the same lipogram technique. The novel was translated into English, Turkish, Italian, German, Swedish, Spanish, Dutch, Russian, Romanian and Japan.

It should be noted that creativity has a significant role in translation. It is possible to define creativity as the ability to find the strategies to overcome the problems observed during the translation process. Therefore, the translators resort to certain strategies when translating the Oulipian works. In this study, only the English and Turkish translators of the novel have been analyzed. Within this scope, the strategies employed by the two translators include direct transfer, calque, direct translation, oblique translation, explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion and permutation.

2. How do the English and Turkish translators differ in terms of the strategies they employed in their translations?

La Disparition was translated into Turkish by Cemal Yardımcı and into English by Gilbert Adair. Because the two translators maintained the style of the ST, they resorted to different strategies proposed by Anne Schjoldager (2010). The strategy most frequently used in their translations was the substitution strategy. Similarly, the less frequently used strategy in the two translations was the calque strategy. Moreover, the English translator employed a higher level of the addition strategy. When compared to the Turkish translation, the number of the strategies employed in the English translation is higher than the number of the strategies employed in the Turkish translation.

Furthermore, the two translators differ in their use of the tenses. In other words, both translators used different tenses in their translations because they are unable to use the letter "e". The French novel is written in the past tense. However, the English translator is obliged to use the present tense. He cannot use the past tense in English because regular verbs in English have the "-ed" suffix in the past tense. In Turkish, however, there is not such a rule. Therefore, the Turkish translator does not need to change the tense of the ST.

Another difference between the two translators concerns the number of the chapters in the novel. The French novel consists of twenty six chapters, which is equal to the number of the letters in the French alphabet. Furthermore, the fifth chapter is excluded in the ST. Therefore the chapter six follows the chapter four. Accordingly, the Turkish translator prefers to employ his own strategy, and he adds four chapters to the novel, because the Turkish alphabet consists of twenty nine letters. Moreover, he excludes the chapter six in his translation, because the letter “e” is the sixth letter in Turkish alphabet. Therefore, in the Turkish translation, the chapter seven follows the chapter five. The English translator, on the other hand, does not need to employ a strategy, since the number of the letters and the order of the letter “e” in the English alphabet are the same.

The two translators also differ in the strategies they employ when translating the poems in the novel. The English translator prefers to use the deletion strategy, while the Turkish translator translates the poems through different strategies, including substitution and addition.

3. How do the two the English and Turkish translators differ in terms of Venuti’s (2008) concept of (in)visibility?

As mentioned before, the two translators translated the entire novel without the letter “e”. Consequently, they employed different strategies to maintain the stylistic characteristics of the ST. These strategies rendered them sometimes visible and sometimes invisible. It would, however, be wrong to define the translators as entirely visible or entirely invisible. In the light of the strategies employed, it can be argued, on the one hand, that the Turkish translator is more invisible than the English translator is.

On the other hand, the Turkish translator becomes more visible than the English translator when he adds extra chapters to the TT, as explained in detail in Chapter 3. Cemal Yardımcı adds four extra chapters to the TT: Chapter 5, Chapter 10, Chapter 17 and Chapter 24. In the fifth chapter, Yardımcı

intervenes in with his own words. He calls himself “yarı yazar” (half-author). He tries to explain why he had to use the expression “half-author” for himself. He also focuses on the meaning of “disparition” for the French author. Yardımcı continues to write through the lipogram technique in the chapters he added to the TT. He also names the author, George Perec, as “sakallı üstat” (lit.: the bearded master). In the tenth chapter, he lists certain objects such as computer, an ancient typewriter, mirror, Paris map, compass and so on. In seventeenth chapter, he invents a story in which he himself receives a box similar to the one Olga (i.e. one of the characters in the novel) received. He states that there are papers in the box. Then he talks about the poets of the poems written on the papers. These include Fuzuli, Baki, Namık Kemal, Orhan Veli Kanık, Attila İlhan and so on. At the end of the chapter, he adds a poem by Karacaoğlan. In the twenty-fourth chapter, Yardımcı tries to defend himself. He explains that he wanted to remain faithful to the ST, although there have been some exceptions. The Turkish translator, indeed, tries to convey the ST as faithful as possible. However, he becomes visible when he adds extra chapters to the TT contrary to his primary intention.

Consequently, style is very crucial in a literary work. Translating a literary ST is a challenging task. George Perec used a specific kind of style in his novel *La Disparition*. He omitted the letter “e” in the entire novel. This particular style also signifies the loss of his mother, who later found dead in a concentration camp. Many critics, such as Warren Motte, Paul Schwartz underline that the omission of the letter “e” signifies the loss of something special in his life (i.e. his mother). Therefore, translating the style of Perec is very significant. Accordingly, this thesis will hopefully show how significant the style is in literary translation.

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