Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

TRANSLATING EXPERIMENTAL LITERATURE: A STYLISTIC ANALYSIS OF THE TURKISH TRANSLATION OF CUT-UPS IN W. S. BURROUGHS' *THE SOFT MACHINE*

Bahattin ASLAN

Master's Thesis

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KABUL VE ONAY

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Bahattin Aslan

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ÖZET

ASLAN, Bahattin. Deneysel Edebiyat Çevirisi: W.S. Burroughs'un *Yumuşak Makine* Adlı Eserinde Türkçe Kes-Diz Çevirilerinin Biçembilimsel Analizi, Yüksek Lisans Tezi, Ankara, 2014.

Dikkat çekici biçemsel özellikleriyle deneysel edebiyat çalışmaları, çeviri alanında yürütülecek çalışmalar için bolca malzeme sunmaktadır. Bu tür eserler özellikle de çeviride biçem ve görünürlük hususlarının farklı bir bakış açısıyla yeniden ele alınmasını olanaklı kılmaktadır. W. S. Burroughs'un, "kes-diz" tekniğiyle yazılan ve bu özelliğinden dolayı çevirmenin karşısına sıradışı güçlükler çıkaran *Yumuşak Makine* adlı eseri deneysel bir roman olarak biçem ve görünürlük hususlarının birlikte ele alınmasına olanak sağlayan önemli bir eserdir. Bu bağlamda, çevirmenin, *Yumuşak Makine*'de yeralan türlü kes-diz uygulamalarından kaynaklanan dikkat çekici biçemsel güçlüklerle nasıl başettiğini incelemek suretiyle, bu çalışma, kaynak ve hedef metinlerin biçemsel açıdan ne ölçüde farklılaştıklarını ve bu farklılaşmanın çevirmenin görünürlüğüne ne ölçüde etki ettiğini ortaya çıkarmayı amaçlamaktadır. Bu amaçlar doğrultusunda, Andrew Chesterman tarafından derlenen bir dizi çeviri stratejisinden yararlanılarak ve Boase-Beier (2006)'in çeviride biçemin önemine ilişkin savlarıyla Venuti (1995)'nin çevirmenin görünürlüğüne ilişkin savları ışığında hedef ve kaynak metinler karşılaştırmalı olarak incelenmiştir. Analizler sonucunda elde edilen bulgular ışığında, çevirmenin başvurduğu çeviri stratejileriyle, bu tercihlerinin doğal sonucu olarak ortaya çıkması beklenen çevirmenin görünürlüğü arasındaki ilişkinin, deneysel edebiyat çevirisi bağlamında, her zaman beklendiği gibi olmayabileceği saptanmıştır. Başka bir ifadeyle, kaynak metnin biçeminin belirgin bir biçimde yerelleştirildiği ve dolayısıyla kendisine yüklenen özel anlamdan uzaklaştırıldığı halde, çevirmenin beklenildiği gibi görünmez olmadığı, aksine hala belirgin bir biçimde görünür olduğu sonucuna varılmıştır.

Anahtar Sözcükler: Deneysel edebiyat, kes-diz, çevirmenin görünürlüğü, biçembilim, çeviri stratejileri, *Yumuşak Makine*.

ABSTRACT

ASLAN, Bahattin. Translating Experimental Literature: A Stylistic Analysis of the Turkish Translation of Cut-Ups in W. S. Burroughs' *The Soft Machine*. Master's Thesis, Ankara, 2014.

Experimental literary works enable fertile translation discussions due to their rich and observable stylistic peculiarities. Such works provide rich material to revisit the relation between the concepts of style and visibility in translation. As an experimental novel, William S. Burroughs' *The Soft Machine,* which is written in the "cut-up" technique, forces the translator to face new challenges and outstandingly exhibits a potential for the discussions concerning the style and (in)visibility of the translator. The present study aims to find out how the style of the target text differs from the style of the source text and to what extend this differentiation contributes to the (in)visibility of the translator. In order to do this, the study seeks to depict how the translator copes with the remarkable stylistic challenges originated from the cut-up technique in *The Soft Machine*. To this end, making use of a range of translation strategies compiled by Andrew Chesterman (1997) and in the light of the postulations of the two widely acclaimed translational theories, i.e. the stylistic approach as put forward by Boase-Beier (2006) and the theory of translator's (in)visibility by Venuti (1995), a comparative analysis of the source and the target texts has been conducted. In line with the findings of the analysis, it is postulated that, in the context of the translation of experimental literature, the correlation between the translation strategies adopted by the translator and the resulting (in)visibility of the translator may fall short of the conventional expectations. In other words, it is concluded that although the style of the Turkish translation has been domesticated to a significant extent and it does not fulfill, in essence, the role of the style of the source text, this stylistic deviation does not end up with the invisibility of the Turkish translator and visibility is apparent in the target text.

Key Words: Experimental literature, cut-up, translator's (in)visibility, stylistics, translation strategies, *The Soft Machine*.

TABLE OF CONTENTS

INTRODUCTION

I.   GENERAL REMARKS

In the world of literature, to create something new is one of the basic drives for literary production. Since Laurence Sterne's use of all-black page to mourn the death of a character in his book, *The Life and Opinions of Tristram Shandy, Gentleman* (1759), this creative tendency has achieved to stay alive during the past two centuries. From making use of such graphical techniques to typographical and textemic novelties what is called experimental literature or experimental writing indicates, in the most concise manifestation, that "I will encounter something I've never encountered before" (Mellis, 2011).

When the above-mentioned tendency of creating something new met with the rebellious sprit of the 1960s, it has been observed that the experimental literary works started to push the limits of literariness. Amid the discussions ranging from their being totally nonsense to hailing them as the manifestations of revolutionary innovations, such thematically strong and provocative and technically inspiring works have managed to arise a significant interest around the world. The American author William S. Burroughs, a great many of whose works have been defined as the examples of "anti-literature" (cf. Hassan, 1967), appears as probably one of the most outstanding representatives of this tradition. Burroughs' works created a tension both in his society and in the world of literature. His first masterpiece *Naked Lunch* (1959) aroused a great controversy in United States and United Kingdom where it was not available till 1962 and 1964, respectively. Similarly, the author's another renowned novel, *The Soft Machine*, which is also the subject matter of the case study of this thesis, generated far-reaching discussions, specially centered on its writing technique, over the literary circles around the world.

After being translated into Turkish by Süha Sertabiboğlu in 2011, *The Soft Machine* has been charged with obscenity and its trial is still going on. The foreseeable difficulties of translating such a text which is relatively odd to the society in almost every sense, i.e.,

culturally, politically and religiously, has both attracted the attention of scholars and the mass-media. Although its political reception has preceded its literary value which is primarily attributed to its writing technique, i.e., cut-up, *The Soft Machine* and the literary tradition in which it is placed certainly deserve a scholarly attention that is exempt from biased stances. With this regard, throughout this thesis, the issue of experimental literature translation in general and cut-up translation in particular will be duly handled by means of the comparative examination of *The Soft Machine* and its Turkish translation, *Yumuşak Makine*.

II.   PURPOSE OF THE STUDY

The adventure of experimental literature in Turkey that goes on in court halls has paved way for new discussions concerning the position of translators as writers. The Turkish translation of *The Soft Machine,* which is done by the experienced translator Süha Sertabiboğlu, is at the center of these discussions. The translator, Sertabiboğlu, has faced an obscenity trial and charged with contributing to immoral norms which *The Soft Machine* introduces to Turkish society. In addition, the translator, as the culprit, is claimed to have a role in the text's discontinuous content and fragmented structure. The latter claim is directly related to the text's being an experimental one and shows that the court judges the artistic value or the literary merits of an art work over the responsibilities attributed to the translator. In other words, the translator is deemed as the author and held responsible for all the anomalies the book introduces. This prosecution process may result in two verdicts that would be ground-breaking not only for translators but also for literary and translation scholars. That is to say, maybe for the first time in the world a court will register the anti-literature[1] as such, and again register the visibility of the translator as a fact. Ironically, all around the world, most of the experimental writers do not hesitate to define their works as anti-literature, and similarly, for many translators their role, i.e., their visibility, in the formation of the target text should be acknowledged.

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[1]Anti-literature, in the sense Hassan (1967) describes, is a term used to underline how the conventionalities of linear, conventional narration is opposed. (p.69). In that sense, this term can be taken as just another term that is actually used to mean 'experimental'.

In fact, the issue of translator's visibility has long been discussed by the translators and translation scholars regardless of the above mentioned legal cases. What is interesting in this case is that probably for the first time the visibility issue is discussed within the general framework of experimental literature. Inspired from this fact, this thesis aims at working out the possible difficulties for translation that are originated from general characteristics of experimental texts. Furthermore, making use of a range of translation strategies compiled by Andrew Chesterman, the translator's preferences at micro textual level will be scrutinized so as to find out their role in recreating the style of the target text and in the translator's visibility, as is postulated by Lawrence Venuti. Finally, throughout this thesis, it is sought to lay bare how the issues of the style and visibility of the translator is to be treated in the context of experimental writing, particularly of cut-up technique which is employed in the *The Soft Machine*.

III. RESEARCH QUESTIONS

In accordance with the purpose of the study the questions to be answered through the thesis are as follows:

- What are the general features of experimental novel that may pose challenges for translation?
- How does the Turkish translator tackle with the difficulties posed by the stylistic features   of the cut-up technique employed in *The Soft Machine*?
- To what extent has the style of *The Soft Machine* been recreated in the Turkish translation?
- How is the style of the source text related to the visibility of the translator in the context of experimental literature?

IV. METHODOLOGY

To attain the objectives of the thesis, a descriptive analysis is to be carried out concerning the subject matter, i.e. experimental literature, and its translation. To testify the actual realization of the two widely acclaimed translational theories, i.e. the stylistic approach as put forward by Boase-Beier and the theory of translator's (in)visibility by Lawrence

Venuti, and to work out their mutual interaction with each other in the context of the translation of the experimental literature, a range of comparisons have been conducted on the source text, *The Soft Machine,* which is an experimental novel written in the cut-up technique, and its Turkish translation, *Yumuşak Makine.* For the ease of categorization and interpretation of the findings of the study, this comparative analysis has been conducted with reference to the local translation strategies compiled by Andrew Chesterman (1997).

V.   LIMITATIONS

First of all, regarding the aim of this thesis, it may be suggested that a wider corpus may be used. However, taking into consideration the rich content of the source text in terms of the abundance of features that enables a fertile discussion on the objectives of the study, it has been thought that the present corpus will provide sufficient information to make reasonable generalizations and to reach a conclusion.

Secondly, although the title of the thesis, 'experimental literature', connotes a wide range of literary works, most of the explanations and relevant samples are composed and compiled out of novels, unless otherwise is necessitated by the immediate context.

Finally, although in cut-up texts "meaning-making" is done not only by wording and by narrative tricks, but also by other semiotic modes such as typography, layout, color and visual images (Norgard, 2009, p.141), the comparative sample analyses have been carried out over pure linguistic and narratological anomalies, i.e., fragmented syntax, grammatical misusages, discontinuous time, constantly changing places and characters and fragmented plots, and the like, on the grounds that the other semiotic modes are far less frequent than the formers at a level that can be neglected.

VI.   ORGANIZATION

This thesis is composed of five parts. After introducing the topic, purpose and the method of the thesis throughout the Introduction, in the first chapter, a comprehensive literature review on the major characteristics and historical development of the experimental

literature is carried out. Within this scope, a general review of the literary techniques, in particular the cut-up technique, employed in the experimental literary texts is introduced.

In the second chapter, the theoretical and methodological issues adopted to bring together the topics of experimental literature and translation with a stylistic perspective is introduced. Within this perspective, firstly, the importance of style in the experimental texts and specifically in the cut-up texts is discussed. Then, the significance of style for translation, within the context of experimental literary works, is handled. After that, in relation with style, the issue of translator's visibility is discussed. Lastly, to be able to develop a well-grounded insight into the actual realization of stylistic patterns in the target text, some translation strategies are introduced.

In the third chapter, the experimental novel, *The Soft Machine*, selected to enable a comparative case study, is introduced. After scrutinizing the cut-up strategies made use of the production of *The Soft Machine*, the effects of cut-up writing on the style of the target text and the translator's decisions are discussed in line with the purposes of the thesis and within the theoretical and methodological frame specified in the second chapter.

Finally, in the concluding chapter, together with a concise summary of each chapter, the findings of the thesis are discussed in line with the research questions put forth in the introduction.

CHAPTER-1

A GENERAL REVIEW OF EXPERIMENTAL LITERATURE

1.1.   WHAT IS EXPERIMENTAL LITERATURE?

Most of the readers have been taught-either formally or informally- that works of literature should have some distinctly identifiable features like theme, character and plot. However, even a sketchy look at the long history of literature would clearly lay out the difficulty of categorizing Joyce's *Ulysses* (1922), Pynchon's *V* (1963), Apollinaire's poems or Burroughs's *The Soft Machine* (1966). As a matter of fact, a concise literature review concerning the theoretical grounds of experimental literature makes it explicit that such exceptional/idiosyncratic literary products have not been given an autonomous status until recently, but just seen as literary experimentations (cf. Moore, 2010). A succinct screening of the difficulties for marching from individual experiment to common experimental may be helpful to understand the nature of experimental and pertinent disputes.

First and foremost, there is disrepute among reviewers, as well as writers attached to experimental works (cf. Gibbons, et al, 2012). The British novelist B.S. Johnson, a well-known innovative writer, states, for example, that

> 'Experimental' to most reviewers is almost always a synonym for 'unsuccessful'. I object to the word *experimental* being applied to my own work. Certainly I make experiments, but the unsuccessful ones are quietly hidden away and what I choose to publish is in my terms successful: that is, it has been the best way I could find of solving particular writing problems (Johnson, 1973,p. 19).

As the source of such diffidence, one can envisage the attitudes of the publishers against the experimental works. That is, it would not be a surprise to hear such rejection notices by publishers as renowned American avant-gardist Raymond Federman conveys "We find this book too complicated for our readers"; "we find this book totally unreadable"; "we think the characters need fleshing out"; "we think your book will make the readers suffer"; and the like (Federman, 2005). As it is understood from the quotations, the middle-man of literature associate the experimental (works) with what s/he views as

strange, difficult and provocative which can actually be taken as some common threads of what is called experimental. This being the case, for a fully-fledged concept of experimental out of experiment maturation of external conditions is needed.

Beyond such experimentalism on the surface level as depicted by Federman above, sorting out the common threads of the experimental in literary terms certainly demands more effort. In his book, *Novel: An Alternative History,* Steven Moore attracts attention to the difficulty of defining the novel, hence the experimental novel: "most novels are mixed bags anyway combining elements from many genres, and resist definition" (Moore, 2010, p.5). Nevertheless, in an effort to add up to the common threads that will enable to categorize experimental literary works as a reality with a long history, he highlights the existence of "linguistic extravagances" in such works (Moore, 2010, p.2).

Although Moore avoids from a definitive approach he, yet, categorizes the experimental novel as "the other great tradition" (p.5). However, it seems that there is a problem with the naming on the ground that the latter takes its name from the former, i.e., 'the other'. This ostensibly superficial predicament may have its roots in the above mentioned running battle, i.e., experimental vs. experiment. That is to say, the historical perspective developed by Moore strengthens the position of experimental literature as an autonomous literary genre on the one hand; however, on the other hand, it subsumes *experimental* under *experiment*. Continuation of experimentation has been underlined with historical findings and with the words, "the novel has always been a workshop, not a museum" (Moore, 2010, p.6); but how this continuity contributes to the construction of a "(the other great) tradition" is not clear enough, especially if both of these traditions are to be seen as a single unit (p.5). To be clearer, one can reasonably question whether what is called experimental is actually just an extension of individual experiments. In that case, one can even say that what is called conventional today was experimental/avant-garde/innovative in the past. Martin lucidly depicts this changing nature of experimental writing that "many of the ideas, images, and approaches of the knowledge destroyers have become deeply infused in our culture and have become part of what we are; paradoxically, their anti-orthodoxy has become a new orthodoxy, their anti-style a new style. In a familiar cultural pattern the avant-garde has evolved into the new guard." (Martin, 1991, p. xxiv).

The renowned Canadian writer and scholar Douglas Glover's methodologically well organized and concise approach to experimental literature opens up a new path, through which such a highly controversial issue becomes treatable. Just like Moore, Glover, too, is eager to not to squeeze the novel into a narrow frame and follows a dialectically (not only diachronically, but also synchronically) oriented methodology which depends on the theoretical-epistemological fragmentation rather than the individual masterpieces. Putting aside the similarities, the basic difference between Glover and Moore is that Glover does not resort to an eternal categorization of distinct traditions in the history of the novel but to a synchronic development process the chief claim of whose each turning point to distinction is the notion of realism. Glover prefers to analyze the history of the novel according to five roughly categorized schools of thought; namely, the strict realists, the hybrid, the weak thematic, the easy-going (romantic and postmodern) and the experimental (Glover, 2005, p.88-105).

In his book, a scrupulous reading of Cervantes's Don Quixote, Glover (2005) claims that "the primary cleavage upon which (these) theories of the novel divide is the concept of reality" (p.87). To strict realists, for example, "novels are about recognizably real people in real life situations" (p.89). Hence, "old-fashioned motifs -borrowed from romance, epic and myth-; certain forms which direct the reader to a reality beyond the surface reality of the text; form itself, the aesthetic exfoliation of repetitions, doubles and reflecting parallels; and anything that draws attention in the text to the fact that you are reading a book are non-novelistic" (p.87). For hybridists, however, there is always a possibility of combination of myth, romance and novel both in terms of subject-matter and form (a subject matter and a certain form is still needed) (p.91). Similarly, the weak thematic school, too, sides with strict realists and hybridists "in defining the essential nature of the novel as realistic but frames the argument differently by placing its emphasis on the theme -which always progress from appearance *(fantasy)* to *(earthly)* reality - instead of treatment" (p.93). It is understood that, up to the easy-going romantic tradition, the contact with reality is secured by the (realistic) content. One of the leading strict critics Ian Watt, for instance, notes that "the poverty of the novel's formal conventions would seem to be the price it must pay for its realism." (Watt, 2001, p 13). With the emergence of easy going romantics, together with the content or theme, the manner in which the

story is told gains prominence. From then on, language was viewed as the tool to shape this manner and a base over which the connection with reality is to be established. Postmodern variant of the easy-going school of novel theory seemingly takes a much clearer stand against the conventionalities of realism. To illustrate, Glover interprets Milan Kundera's theoretical stance as "freeing the novel from the imperative of verisimilitude" (Glover, 2005, p.102).Indeed, Kundera voices a substantive criticism of realistic tradition and adds up a new dimension to what is perceived as reality: "a novel examines not reality but existence. And existence is not what has occurred, existence is the realm of human possibilities, everything that man can become, everything he is capable of." (Kundera, 2003, p. 42). Experimentalists go a step further and flesh out this 'human possibilities', which can be inferred to be the source of resistance against the old and already existing structures. "We can imagine these various definitions (approaches) of the novel", writes Glover, "as being on a continuum from right to left…and imagine each of the steps along the way as a steady displacement of the idea of realism in relation to the novel…the next logical position to the left of the easy-going school is the one that abandons the ideas of realism and plausibility completely." (Glover, 2005, p. 103).

On a concrete level, the displacement of literary realism can be seen as the displacement of conventional literary forms such as a neat plot, recognizable characters, apparent settings and a theme as John Hawkes simply puts it: "plot, character, setting and theme are the enemies of the novel" (Enck, 1965, p.7). Such a point of view also summarizes, in the light of the above mentioned discussions and approaches, what is to be understood from the word 'unconventional' in literary terms. In an unconventional literary work, not the formalities but the process, tools and materials, in other words, the reality of the work itself, are highlighted.

1.2. MAJOR LITERARY TECHNIQUES THAT MAKE A TEXT EXPERIMENTAL

Literary techniques are the tools authors employ to enhance their writings. The techniques enable the author to give depth and subtlety to his/her work. Through a certain technique the author gives his/her work a form which, in time, describes (or even defines) not only

the works by the same author but also the author him/herself. To illustrate, it is a well-known fact that Virginia Woolf is known, first and foremost, for the use of streams of consciousness. The name W. S. Burroughs always comes with the cut-up technique. Although some of the literary works involving uncommon literary techniques have gained mainstream position in time, it doesn't mean that they are no more experimental. They are still leading the way for innovation and have already secured an innovative position in the history of literature. As far as the opposition to the existent reality or a desire for creating *the other*, i.e. the unconventional literary stream, is taken as the source of 'experimental' such techniques as magical realism, stream of consciousness and cut-up, and so on, will always stay contemporary, though not always mainstream, and will open the way for new horizons.

1.2.1. Magic(al) Realism

Though it ostensibly depends on a binary opposition as 'magical' and 'realist', magic realism as a literary technique cannot be properly defined within the frame of realist thinking (Aldea, 2011, p.10). It is true that magic realism in one way or another remains linked to realism in that it pits magic against realism; however, it goes beyond this realistic binary opposition, and it displays a new kind of opposition which brings together what are naturally perceived as oppositional. To put it in another way, magic realism opposes "compulsory opposition" of opposite poles and "combines realism and the fantastic in such a way that magical elements grow organically out of the reality portrayed" (Faris, 2005, p.163). This "inclusion of both natural and supernatural events without antinomy" (Aldea, 2011, p.14) has fairly been exemplified by Chanady (1985, p.36) over an extract that depicts the ascension of Remedios the Beauty in Garcia Marquez's *One Hundred Years of Solitude:*

> "She watched Remedios the Beauty waving good-bye in the midst of the flapping sheets that rose up with her, abandoning with her the environment of the beetles and the dahlias and passing through the air with her as four o'clock in the afternoon came to the end." (Quoted in Aldea, 2011, p. 11).

In the above extract, what is magical is apparently the ascension and disappearance of Remedios the Beauty in the air. A mysterious wind lifts her up into the air amid flapping

sheets. The reason for taking this event as an example of magical realism lays in the way the author presents it as if it (the ascension case) was a natural event. The fact that there is no explanation for this magical event in the book indicates, to Chanady, the authorial reticence which implies an absence of a hierarchy between magic and reality so that, an amalgamation of realism and fantasy is achieved. Commenting on the same example Aldea (2011) attracts the attention to the author's refusal to give any explanation or showing any surprise for the supernatural so as to make the supernatural seem natural for the reader (p.11).

Another oppositional ground for magic realism is more of a political one. Widely associated with the literary production of the third world, namely Latin America and Africa, magic realism is viewed as a means "to transfer discursive power from colonizer to colonized" (Faris, 2004, p.136). Paraphrasing the words of D'haen, Aldea articulates that "magical realism appropriates the literary techniques of 'the center' or the colonial power, and uses them to create an alternative world *correcting* so called existing reality" (Aldea, 2011, p.8). On this side of the literary realm, pure textual and technical vanguards go hand in hand with political resistance against the prevalent perception of the world. Aldea observes that "via a number of 'postmodern' literary devices *(that make the text experimental)* such as intertextuality, metatextuality, deformation of time and space, bifurcation of plot, and so on, existing views of reality subverted" (p. 8).

It seems that the defiance of established order, via magic realism, follows a path from a more political to a more technical one. Apparently, initially socially oriented "magical consciousness of reality" invites the reader to ponder on the ways s/he perceives reality (p.9). The relation between reality and perception is succinctly described by Hegerfeldt as follows:

> Using an ensemble of literary techniques, magic realist fiction insists that the concept of reality cannot be confined to the empirically conceivable. Rather, people's multiple ways of perceiving and constructing their world must be acknowledged as real, for in so far as these fundamentally influence actions and discussions, they have significant repercussions on the level of social and material reality (Hegerfeldt, 2005, p.3).

What may be conceptualized as 'perceived reality' with reference to Hegerfeldt's statement obviously constitutes one end of the concept of magic realism; however, this end point doesn't indicate an end for the oppositional and creative quests in the realm literature. On the contrary, it points out a need for a better designated literary choice under which diverse dimensions of reality have been investigated perceptively.

1.2.2. Stream of Consciousness

As opposed to the traditional fictional devices, stream of consciousness is more related to the inner reality/awareness than the outward reality (Humphrey, 1954, p. 5). The source of the meaning that is traditionally ascribed to the outward reality is sought not out of but in the mind. By means of this technique the readers are shown that the way man perceives the outer reality also defines the final character of the same reality independent of its objective state (Sang, 2010, p. 173). As the first user of the term, William James attracts the attention to how the various states of mind creates different pictures of the same outer material world: "We take no heed, as a rule, of the different way in which the same things look and sound and smell at different distances and under different circumstances" (James, 2007, p.231).

One can easily notice the primacy of subjectivity over objectivity inherent to the background philosophy of stream of consciousness. In his seminal work on the usage of stream of consciousness in Virginia Woolf's *To the Lighthouse,* Sang successfully displays how the conscious fluxes touch the outer reality one by one when Lily Briscoe, watching the sea, feels ebbs and flows of her mind:

1. Looking at the sea
    think about Mr. Ramsey and his Children
    She laughed, hearing Mr. Carmichael suddenly grunted, and
2. Looking at the house
    think about some common feeling held the whole
    Seeing the brown speck of Mr. Ramsey's sailing boat
3. thinking of her picture
    sitting down and examining with her brush a little colony of
    plantains, … (Sang, 2010, p.178).

As is seen in this example, the story runs from what Lily glimpses (outer world) to what she feels (inner world) and vice versa. That is, while standing by the sea and drawing a glance at the sea makes her think about Mr. Ramsey, and a glance at the brown speck brings her back to the picture. "Wherever Lily's eyes cast a look there sprung some bygone memories, present meditations or future expectations concerning what she sees" (Sang, 2010, p.178).

Resorting to such a flow of thoughts technique, the author expresses the character's inner world without being limited by the linearity of the two conventional narrative devices, namely, time and space. In the words of Sang, by the help of this technique, "the consciousness may shift freely among present, past and future, or from one place to another. … the result of which is structure of confusion in space-time and disorder in sequence" (Sang, 2010, p.176).

All in all, as a creative literary technique, stream of consciousness enables the writers to depict the other world, the psychic world of the consciousness which seems as real as the material world. In this world of *the other*, the reader witnesses that the deliberate speech is composed out of the uncontrolled, inconsistent and even unconscious thought structures both shape and are shaped by the material world.

1.2.3. Cut-Up

One more literary technique that is formulated out of the strongest oppositions to the constructed world -either material or mental-, hence has made the most radical contributions to the theory of experimental literature, is named as cut-up. In his comprehensive book, *Shift Linguals*, Edward S. Robinson traces the lineage of cut-ups and acclaims that "of all modes of experimental writing, with perhaps the exception of the Joycean stream of consciousness approach, the cut-up -the literal cutting and splicing of existing texts to create a new text- was perhaps the most important literary innovation of the twentieth century" (Robinson, 2011, p.5).

1.2.3.1. Definition and the Historical Background

This technique is associated with the creation of a new text, either in the form of prose or verse, by cutting up more than one existing texts and splicing the pieces at random. One of the best known literary precedents of the technique, Tristan Tzara, describes the cut-up in verse as follows:

> Take a newspaper,
> Take a pair of scissors,
> Chose from this an article as long as you are planning to make your poem,
> Cut out the article,
> Next carefully cut out each of the words that make this article and put them all
> in a bag.
> Shake gently,
> Next take out each cutting one after the other.
> Copy conscientiously in the order they left the bag. (Tzara, 1963, p.39).

Burroughs & Gysin, in their comprehensive work, *The Third Mind,* exemplify another way of producing new texts through cut-ups by "Marcel Duchap… placed four apparently unrelated texts in four divisions of square" (Burroughs & Gysin, 1978, p.14).In *Shift Linguals,* Robinson confirms that the improvements pertinent to cut-ups continued with the works of W.S. Burroughs and Brion Gysin. To Robinson, despite the groundwork completed by Tzara, Duchamp and Ernst, it was Burroughs and Gysin who made the most remarkable, significant and widely known developments. Gysin transcribed the collage in art for juxtaposition of phrases in literature. Similarly, Burroughs, impressed by musician John Cage, tried to create cut-ups with sound structures.

Gysin's incessant experiments with cut-ups to bring new depths to narrow conception of narrative flow and lexical-phraseological sequencing ended up with a new method named as 'permutation' that can be seen as a sub category of cut-ups. Permutations involve the systematic rearrangement of words of a phrase structure in every possible way. For instance, "from a five word phrase" one can create "a total of 19 new phrases, plus the original" (Robinson, 2011, p.30). Gysin illustrates the process with an exemplary phrase frequently interspersed throughout Burroughs' *The Soft Machine*:

> Rub out the word… out-word rub Thee… The rub-out word… word out-rub Thee…
> word rub Thee out… out the Rub-word… Rub out the Word. (Gysin, 1969, p.331).

Like Gysin, Burroughs, too, persistently worked on the cut-ups to improve them so as to emancipate the words from being restrained by their originally imposed order. As an output, he devised the 'fold-in' method as an extension of cut-ups and detailed it as follows:

> A page of text, my own or someone else's, is folded down the middle and placed on another page, the composite text is then read across half of one text and half the other—The fold-in method extends to writing the flashback used in films, enabling the writer to move backward and forward on his time track—For example I take page one and fold it into page one hundred—I insert the resulting composite as page ten—When the reader reads page ten he is flashing forward in time to page one hundred and back in time to page one—the *deja vu* phenomenon can so be produced to order. (Burroughs& Gysin, 1978, p.96).

Following Burroughs and Gysin, the interest to develop the cut-ups into new destinations had been kept alive first and foremost by Pelieu (1969), Giorno (1969, 1972) and Weissner (1970). The French underground celebrity Claude Peliue, along with his thematic contributions, technically made use of graphologic and typographic tools. To maintain the fragmentary nature of cut-up prose, Pelieu employs a conspicuous punctuation which is apparently meaningless:

> Denatured Voices. (((=============))): one===;only one dash (Hamlet's double). his cigarette butt… what… of // bugs… calvary… an old lady (a hollowed out old lady, blurred, already dead)- Entrails along the colonnade (arabesques)-:. (Pelieu, 1967, p.68).

The use of such frequent and diverse punctuation obviously provides more visible breaks compared to the Burroughs' use of em-dashes and ellipses. Another writer whose works cited among cut-up canons is the American poet John Giorno. Inspired by Burroughs and Gysin, he experimented with prose narratives to create both formally and thematically anomalous texts. Reported as a trademark of him, the distinguishing feature of the technique is its attempt to take into consideration the mental processes while cutting up the selected text into sub clauses and even phrases. Giorno describes the process, noting that "… I picked up a pencil and made slash marks in the sentence at points where the mind paused. Then I typed it up in a vertical left –hand *(sometimes right-hand)* column. From there it was a gradual evolution." (Leyland, 1978, p. 137).Despite the fact that

syntax is kept intact, the fragmented structure of the new text creates a poetic reading manner and the altered emphasis gives way to new associations:

> Americans
> are instructed
> not
> to expose
> themselves
> to combat
> operations
> in order
> to maintain
> the secrecy
> of their
> presence (Giorno, 1972, p.158).

In this example, the reading act has been problematized so as to shift the stress on words to create new meanings. For instance, when this sentence is read in its horizontal format, the Americans being instructed is not so much emphasized, but in the vertical version the palpable emphasis may evoke an analogy between Americans and a puppet, which describes how they are dependent.

Next to Pelieu and Giorno, the German writer and translator Carl Weissner should also be noted for his contribution to cut-ups lineage. Many of his cut-up experiments published in underground magazines involved Burroughs' own texts. Although he openly acknowledges Burroughs' effect, he goes a step further in that he brings together texts in different languages.

Actually, the history of cut-ups, if especially viewed in terms of technical renovations, has never been straight forward. Almost each practitioner who has adopted the technique has introduced something new to it. There have been even some practitioners who do not seem to have any explicit connection with the historical trajectory of cut-ups and still follow the same path with slightly different preferences/contributions like Graham Rawles' keeping original typefaces of borrowed texts in his 2005 novel *Woman's World*. In addition, making the most of technological opportunities, today's cut-ups push the boundaries of 'conventional' experimentations. The Japanese 'cyberpunk writer', Kenji

Siratori, for example, published almost 20 cut-up books between 2000 and 2006 making use of digital or 'automated' writing practices (Robinson, 2011,p. 260).

1.2.3.2. The Theoretical Background

Drawing into question the nature of preordained reality has always been the fundamental characteristic of experimental literature. Along with magic realism and stream of consciousness, for cut-ups, too, challenging existent reality is seen as a distinguishing theoretical base. Although the phrase 'existent reality' may connote a highly broad range of channels through which the reality is opposed by diverse technical inventions (textual and linguistic), it is possible to narrow down and handle this broad pile of associations through four fundamental notions.

First of all, cut-ups enable the author to interfere with the conventional thought structures. To this end, the juxtaposition of unrelated images has been employed as a technique. Although this technique has some sort of similarities with stream of consciousness they are theoretically not identical. As tersely stated in the previous section, stream of consciousness as a literary technique delineates how subliminal patterns of thought work and affect our perception. Cut-ups carry the technique a step further and offer a "way to evade conscious and unconscious patterns of thought" (Schneiderman & Walsh, 2004, p.50).

Robinson supports this view, claiming that

> Although the consecutive images and statements are unconnected, the text is clearly not stream of consciousness, nor automatic writing, nor 'subconscious' writing. It is the randomized sum of a number of consciously created original parts, drawn out of their original context and placed completely in a new context (Robinson, 2011, p. 25).

As a matter of fact, the juxtapositions in the cut-up technique absorb the indispensable relation between randomness and subconscious. To illustrate, it is generally accepted that man does not have the chance to control his subconscious. A number of images come together haphazardly and a thought emanates out of them. Right at that point, the cut-up technique enables the author to interfere this random gathering process, i.e., the aleatory

composition of subliminal processes are not only refuted, though not totally, but also taken under control. That is, among numerous extraneous sources at his disposal the author puts effort in what he should bring together to compose a surface meaning that is more often than not odd to the common. In this respect, the two phased usual thought process is extended into three phases: (1) a selection process is employed to decide what to be added to (2) henceforth intentionally formed pot of subconscious (3) that fosters the arbitrarily composed conceptualizations. In short, taking into consideration the relation between cut-ups and sub/conscious thought processes, it can be asserted that cut-ups are more than a mere mode of writing: they are a way of thinking (Robinson, 2011, p.1).

Secondly, the renunciation of authorship is apparently central to the philosophy of cut-ups. The initial explosion of cut-ups in the late 60s and early 70s corresponds to the most tumultuous time of the social movements that fostered 'anti-' thoughts in the widest sense (Robinson, 2011, p.121). In such a time and in accordance with the internal logic of cut-ups that draws into question the fixed reality, an understanding of 'anti-ownership' was developed on a par with 'transcendental anonymity' which directly associated with the renunciation of authorship (p.121). Among several seminal techniques, the cut-up practitioners mostly employed 'intertextuality' as a means to challenge the fixed authority of an author. In that sense, it should be stated that the essence of cut-ups in many cases depends on the writings of the others. For example, a great number of works by Burroughs had been composed out of such mixture of texts by different authors. In his own words, Burroughs states that "my story 'They Just Fade Away' is a fold-in from *Lord Jim*" (Burroughs & Gysin, 1978, p.6). Robinson pinpoints a similar case, ascertaining that "by cutting up Burroughs texts, Weissner creates 'new Burroughs images' just as Burroughs created 'new' Rimbaud images by cutting up Rimbaud images" (Robinson, 2011, p.109). It should also be noted that "by intentionally corrupting existing texts" cut-up practitioners do question the 'immunity' of the texts' originality (p.18).So that, they believe the texts as a composition of free words should be emancipated from the yoke of the author; because, they also believe that "there is always a third mind… a third and superior mind… as an unseen collaborator" (p.125). So, for them, there is no finished text, which gives the right to the third mind which "is free of the restrictions of context and culture" to take it a step further (but not complete it) (p.45).

Thirdly, for most of the cut-up practitioners, language is a highly sophisticated control mechanism. It is viewed as the language of the power. In other words, to them, whoever is in the command of language also pulls the strings of the society. In this respect, language is also seen as a revolutionary tool to be dominated. However, in order to be able to dominate it and even replace it with something else, an alternative like a "hieroglyphic language", first, it should be broken down (cf. Lee, 1996). In this regard, Ferez Kuri gives voice to the feelings of cut-up pros: "there is no creation without destruction / there is no destruction without creation" (quoted in Robinson, 2011, p.23). To this end, the most radical proposal comes from Burroughs: "rub out the word" and try to stay silent (Burroughs & Gysin, 1978, p.67).

A more practical solution would be producing fragmented texts via linguistic dismemberment. With such an idea behind, cut-up as an experimental literary technique perfectly fits to the needs of "human race…*to* free itself from the tyrannical constraints of language control" (Robinson, 2011, p. 32). Other than the deliberate misuse of grammatical structures and dislocating phrases from their original contexts, the practitioners resorted to various bizarre usages of punctuation. While the minimal usage of dots causes a sort of intentional ambiguity, the excessive usage of ellipsis or em-dashes, along with indicating the cut-up sections, gives rise to an apparent meaninglessness. All in all, creating ambiguous, jumbled, rapidly streaming syntactic structures, the practitioners hailed a "pirate language" against a neat, organized but a "captive one" (Robinson, 2011, p.185).

Fourthly, the conventionalities of literary writing have been negated drastically (Bolton, 2010, p. 54). Almost all of the previously mentioned technical 'anomalies' exclusive to cut-ups contribute to the formation of a highly distinctive narration "by virtue of which people are able to produce and understand stories" (Herman, 2007, p. 280). That is, the juxtaposition of unrelated images, disruption of grammatical/syntactical rules, extraordinary usage of punctuations, intertextemic elements, and the like, are all employed for a creative negation of narrative commonalities. The negation in question here is a creative one in the sense that it doesn't target a pure nihilistic sprit, though for a minority of some such experimental texts the opposite may be claimed to be true (cf. Rieke, 1992). That is to say, it is obvious that the usage of a "nonsense language… is a

vehicle for calculated enigmas which are ingeniously constructed to convey hidden sense" (Rieke, 1992, p.6). In fact, such a transformation of a hidden sense not only achieved via cutting through syntactic, lexical and grammatical variables but also via lack of a specified narrative time, space and even a definite narrator (Martin, 1991, p.72).

To be able to understand what is going on in the story, an ordinary reader needs, most probably more than anything else, to keep the track of the time. Moreover, he needs to place the events/incidences in a definite place to be able to follow the sequential nature of the story telling (Bolton, 2010, p.57). However, in most of the cut-up texts neither of these features of an established narration do exist. With the constant change of the physical setting, the time also changes. In general, no logical sequence between these distinct time-space compositions can be traced. Furthermore, there are seemingly no clear cut temporal, physical and thematic connections that exist between the chapters of a single literary cut-up text. Even characters do change from chapter to chapter. This being the case, thematic continuity is provided, to certain extent, by virtue of seemingly unlimited number of repetitions which involve permutations of cut-up phrases and fold-ins. In this way, once again, the cut-up narrations draw into question "the artifice of sequential ordering and structure based on beginning-middle-end." (Robinson, 2011, p.119).

1.2.4. Other Techniques

There are some other techniques that rely on individual inventions and inquiries into the depths of literary writing. In this respect, these techniques are generally constrained by the authors' individual life experiments. On the other hand, it should be noted that even in the absence of a more inclusive theoretical backdrop these personalized creative attempts achieve to transcend the traditional literary approaches.

Compared to the above-mentioned experimental techniques, it is observed that these ones are more shaped through pure textual and linguistic means than external materials like mass media means/products and intertextual/interdisciplinary implications. For example, the effects of mythological formulas (as in magic realism), of psychological findings (as in stream of consciousness) and of technological advancements (as in cut-ups) are not so apparent in the formulation of these techniques. Within this direction, pure linguistic

devices, such as word play come to the fore. The French author Georges Perec's *La Disparition*, which leaves out the most high-frequency letter, 'e', of French to depict the void emanated from the lose of his parents at an early age, and the Argentine novelist Julio Cortázar's *Rayuela* that was written in *glíglico*, a language created by the author, can be given as the examples for this type of experimental techniques.

Finally, it is also possible to find numerous experimental literary techniques in postcolonial and feminist literary writings. Unlike the above-mentioned personally driven literary techniques, the techniques applied in such texts are theoretically more inclusive. The major characteristics of these texts are shaped by the political stance behind their construction. In other words, these texts are more defined by the purpose behind their existence than the way they are written. These being the case, the terms 'postcolonial' and 'feminist' in literary sense are more associated with independent literary genres than experimental and unique literary techniques.

Even so, new linguistic and textual findings and formulations are evident and it should be stated that previously practiced literary techniques take on new meanings and significance in postcolonial and feminist texts. For example, in one of the early precedents of postcolonial literary texts (Cf. Vogel, 2012), *Heart Of Darkness*, by Joseph Conrad, the characteristics of the encounter of first world's man with third world's man is described through fragmented sentences with abundant hyphens as follows:

> The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being human. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar (Conrad, 2009, p.106).

In this extract, the hyphens create some sort of understanding difficulties for the reader. The same hyphens, on the other hand, indicate the difficulty of expressing what is seen and meant on the side of the author/narrator. So that, the distance between the colonizer and the colonized is expressed. The indecisive attitude of the viewing eye against the

residents of the visible world, namely cannibals, is mainly conveyed through a simple but awkward syntax. This awkwardness is apparently achieved by the use of several hyphens.

As an example for feminist creative writing, the below extract taken from French Canadian Novelist Brossard's *L'amer ou le Chapitre effrite* will be a good one:

> Il vit dans un <u>laboratoir</u> idéologique, saisissant les différences formelles et consequemment fonctionnelles (Brossard, 1977, p.43)

In French, most nouns require the letter 'e' at the end to become feminine, except the ones that end in an unaccented 'e'. In this example, making use of the gendered nature of the French language, Brossard underlines the absence of female identity (Wallmach, 2006, p.16). To do so, the final unaccented 'e' is omitted from the noun *laboratoire* whose feminine and masculine forms are same.

1.3. EXPERIMENTAL LITERATURE IN TURKISH

The previous sections have explained that experimental literature has occupied a peripheral position in world literature, notwithstanding the exceptional masterpieces like *Ulysses* and *Don Quixote*, which obviously infiltrated into the mainstream. A similar case can also be seen in Turkish literature.

In Turkish literature, experiments with prose are not so popular as are with poem/verse, which seemingly displays a more balanced appearance at world level. Furthermore, as it is shown by Murat Yalçın in *Türkiye'de Deneysel Edebiyat Antolojisi* (*Anthology of Experimental Literature in Turkey*), experiments with prose are mostly confined to short stories like the ones by Sevim Burak and Ö. İskender Özturanlı. Burak's 1965 short story, *İki Şarkı* (Two Songs)[2], for example, displays some general characteristics of experimental canons in terms of the fragmented syntactic structures, non-straight narration, repetitions and absent characterization:

> Bugün çok üzgün- Hep yatıyor- Hep yatıyor- Hiç kalkmaz o yerinden bir daha da- Çok üzgünüm bu gün- Bu akşam burda çok gizli bir sefalet- Birçok kara bulut- Ve

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[2] In *Yanık Saraylar* (1965) and in *Türkiye'de Deneysel Edebiyat Antolojisi* (2003)

> çok sıkıntılı bir hava var- İsterseniz kalın burda- Burda bulduğunuz havayı başka hiçbir yerde bulamazsınız- Derin fakat hafif- Karanlık- Uzun- Fakat çok ince- Berrak- Sinirli- Kızgın biri değil o- Hem üzüntülü hem de Abus biri- Saati yaklaşıyor- Ortalarda yok- Biri burda- Öteki nerde? İkisi de yok (Burak, 2009, p.89).

Resolving the sentences into their smaller components with hyphens, Burak aimed at reverting them to the self (Dodurka, 2010). As readers, we are continuously reminded that each separate section of the sentence may have completely different messages from the overall meaning of the whole sentence. These early stages of the sentences are resembled to the early stages of a man's life. (Öztürk, 2010, p.23). In terms of punctuation usage, excessive use of hyphens for almost all the other otherwise required punctuation creates a sort of polysemy. One more salient feature of the above given extract is about the character confusion. Actually, it is not clear to whom the narrator refers with the third person singular pronoun 'O' (she or he). The vague object of the monologue 'O' suddenly becomes two: 'Biri burda- Ötekisi nerde?' (one is here- where is the other?). For Öztürk, these two persons are not different from each other, but stands for the young and the old Sevim, the author, which signals a schizophrenic characterization (p.23). Lastly, the outstanding usage of personification and objectification together makes it hard to keep the track of monologue. That is, it is not clear whether the adjectives in the fourth and fifth lines modify the preceding word 'hava' (weather) or the following human pronoun 'O' (s/he).

In *Çocuklar Nasıl Bıçaklanır (?)* by Özturanlı, an easily detachable cut-up section is given as follows:

> Çocuk Dur dil Anne Bomboşluk Ama Edilgen yolculuk Anne Bir Götürülmek yani Bembeyaz bir götürülmek Tren kayıyor raylardan Deviniyor yapraklar, devinen boşluktakini yakalıyor Çcuk ADAM (Birisi ölü diğeri Ölümsüz) Çocuk Ben Dil Dur sessizim Anne (quoted in Yalçın, 2001, p.57-60).

All these isolated words and phrases are used in previous sections of the story in different combinations. Bringing them together with no apparent meaningful connections a kind of mental picture of previously mentioned events and characters composed. This can even be seen as a creative synopsis.

As for the poems, there appears an interesting case with Turkish tradition. That is, apart from the so called modern period pattern poems, old dated Ottoman Poems (Divan Şiiri) that is "experimental by nature… with its unique figurative techniques such as 'iâde', 'kalb', 'cinas', 'akis', etc." certainly deserve a special attention in experimental literary tradition both at national and world level (cf. Tökel, 2011).

1.4. CONCLUDING REMARKS

Throughout this chapter, the focus has been placed on demonstrating the basic parameters of experimental literature with reference to some discussions on its scope and limitations. As a second step, the experimental techniques, stream of consciousness, magic realism, cut-up and some other miscellaneous ones, have been introduced without overlooking their distinguishing technical and theoretical dimensions. As the last step, a general picture of experimental literary works in Turkish literature has been drawn in comparison to their state around the world.

CHAPTER – 2

TRANSLATION OF EXPERIMENTAL LITERATURE THROUGH A STYLISTIC PERSPECTIVE

2.1. EXPERIMENTAL LITERATURE AND STYLISTICS

The core issue of the previous chapter has been the distinguishing nature of experimental literature. This distinguishing nature can be expressed with the concept of style. With specific reference to language, style, in its broadest sense, describes someone's manner of writing and speaking (Verdonk, 2002, p.2). In other words, style in language can be defined as distinctive linguistic expression (p.2).

Along the same line, stylistics can be defined as the study of style and focuses on the manifestations of style. It is generally accepted that what makes an expression distinctive, why this expression devised and what effect it has do compose the scope of stylistics. That is, "stylistics is the analysis of distinctive expressions in language and the description of its purpose and effect" (Verdonk, 2002, p.2-3).

Viewing style as a distinctive way of using language for some purpose and to some effect, as Verdonk puts it, indicates the fact that any particular style is the result of a range of motivated choices. Choice of certain forms and structures over others by the author may make it unnecessary for a stylistic approach to focus on every structure and form, but just ones that stand out. As Verdonk states "conspicuous elements hold a stylistic relevance and thereby rose the reader's interest or emotions" (Verdonk, 2002, p.5). In stylistics, this psychological effect is called foregrounding (Verdonk, 2002).

To foreground a specific notion or an aspect in a text an author generally has several strategies to employ such as distinct patterning and parallelism in a text's typography (typographic strategies), (strategies concerning) sounds, word choices, grammar, sentence structures, repetitions and the like (Verdonk, 2002, p.6). These are all style markers and enable deviations from the rules of language or from the style you expect in a particular text type or context (Verdonk, 2002).

In terms of diversity and frequency of style markers, experimental literary texts are highly rich. Apparent syntactic, semantic and pragmatic way-outs enable the producer of the experimental text to develop a particular style that privileges certain readings, certain ways of seeing things, while suppressing or downplaying others (Simpson, 1993, p.8). This particular style of experimental literary texts can best be understood and explained in connection with literary self-reflexivity/referentiality.

Werner Huber*et al.* define self-reflexivity as a metafictional awareness of its (text's) own constructedness (Huber, et al., 2005, p.8). The purpose is to show that reality is provisional and constructed (p.8). Then, the reader is given the message that the text itself is a constructed work and s/he should always be aware of this fact. In experimental literary texts, this message is generally created through extraordinary usage of above mentioned style markers. Through several individual creative strategies the reader's attention is shifted away from narrative content towards the actual fictional narration, i.e., the center of attention is the text itself as a constructed reality.

Taking all these into consideration, it should be stated that stylistics, as the science of style, is of vital importance for any kind of study whose research object is experimental texts. In that sense, the relevance of stylistic studies to literary language can best be depicted over the cut-up texts as examples for one extreme end of stylistically rich experimental texts.

2.1.1. The Style of Cut-up Texts

A text's self-referential structure is mainly constructed via the experimental techniques depicted in the first chapter. Among these techniques, cut-up comes to the fore in terms of self-referentiality. That is to say, cut-ups are mostly created through linguistic and typographic anomalies that deny, more often than not, any sensible, meaningful poetic expression on purpose. In that sense, the style of a cut-up text not only involves the use of such figures as metaphor, ambiguity, and repeated patterns, which can be seen in the style of any literary text (Boase-Beier, 2006, p. 30), but also intentional avoidance of all these figures. This tendency prioritizes form over content, and the message is often conveyed through non-sensical linguistic structures which both creates a "perceived

distinctive manner of expression" (Wales, 2001, p.371) and tangible units for more empirical stylistic analyses like juxtapositions, fragments, dislocations, repetitions and bizarre usage of punctuations as is exemplified in the previous chapter.

In the absence of conventional literary methods, as is the case for cut-up texts, textual coherence, for example, may be attained via deliberate use of some word or phrase repetitions. As will be illustrated in detail in the following chapter, some specific word or phrase structures that are continuously repeated in various sections of the text compose an underlying texture in *The Soft Machine*, the literary cut-up text selected for the purpose of this case study.

Semantically, linguistic and textual anomalies create a huge relevancy in meaning. "There is no direct mapping between the words and the world" (Weber, 2005, p.45)in cut-up literature and depending on the point of view of the writer and reader the specific use of language can be interpreted in numerous different ways. To clear the ground, with reference to Simpson's assertion, "any interpretation of a piece of language is conditioned by three key factors" (Simpson, 1993, p.3). "The first is to do with what's in the language itself, the second with what's in the context of communication, while the third is to do with what's in your head" (p.3). It seems that the authors of cut-up texts rejoice in exploiting this nature of meaning making to the hilt. That is, their poetic use of language, i.e., their style, fosters multiple interpretations through diverse and increased possibilities of form. In this way, the subjective involvement of the third party, namely, the reader is taken for granted, though, in some cases, this formulaic diversity may lead to a total disengagement on the part of the reader because of a kind of reading difficulty effect.

The effect of style on meaning may also be taken as the measure of text's being literary. According to Boase-Beier, for instance, the more literary the text is, the more its style carries the meaning (Boase-Beier, 2006, p.46). As such, a cut-up text- notwithstanding its distinctive literary stance at notion and practice- can be viewed as making the most of the literature on the ground that stories told in the cut-up texts are conveyed thorough abundant linguistic and textual deviations that enable the reader to experience the most of the possible thoughts and feelings. Lack of any apparent and coherent plot paves the way for a free interpretation on the side of the reader, for example. That is, being

'haunted' by the excessive amount of structural deviations, the reader is inescapably oriented to make incessant associations, or as better coined by Iser, the reader is exposed to a "cascade of possibilities" (Iser, 2004, p.14).

Such particular stylistic effects might be achieved by the author of the text "by creating special kinds of processing difficulties for the addressee" (Iser, 2004, p. 42)." Most probably, of all the (experimental) literary text types cut-up texts are the ones that perfectly suit to what is meant by 'processing difficulties' on the side of the reader. For instance, cut-ups, by its very definition, composed out of fragmented/open ended sentences or structures, which mean that the text is left open to inferences, i.e., secondary meanings. The point here is that secondary meanings are generated, to Wales (Wales, 2001, p.137), by how something is said rather than what is said. All in all, it can be said that just the style itself fosters much of the possible meaning clusters that can be attained in any cut-up text.

2.2. STYLE IN TRANSLATION

As is already implied, a writer composes his/her style out of a range of linguistic and textual selections. Preferring one linguistic item or structure to another indicates that the writer writes under some certain restrictions like genre conventions and what s/he wants to say (Malmkjar, 2003, p. 39). Compared to a writer, "a translator's linguistic choices are limited, further, by what the original text said" (p.39). So, as far as the concern is the style of a translated text, the answers to 'how', 'what' and 'why' questions should be sought taking into consideration the source text.

Boes-Beier summarizes the effects of style on both translation and translation studies through three ways:

> Firstly, in the actual process of translation, the way the style of the source text is viewed will affect the translator's reading of the text. Secondly, because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator's own style will become part of the target text. And, thirdly, the sense of what style is will affect not only what the

translator does but how the critic of translation interprets what the translator has done. (Boase-Beier, 2006, p. 1)

Apart from that, she comments on how style can potentially be viewed in translation and offers four different perspectives;

> i) the style of the source text as an expression of its author's choices
> ii) the style of the source text in its effects on the reader (and on the translator as reader)
> iii) the style of the target text as an expression of choices made by its author (who is the translator)
> iv) the style of the target text in its effects on the reader (Boase-Beier, 2006, p. 5)

To be more precise, regarding the use of stylistics for translation studies, Boase-Beier's views can be interpreted as follows:

i) A stylistic approach is to be employed for a better understanding of the style of a source text. This case becomes more of an issue thinking that translator as an informed reader would read the text with a diagnostic awareness triggered by the literary use of language. A stylistically-aware reading will ensure, at least to certain extent, not to miss out significant linguistic and literary deviations or foregrounded elements.

ii) Even if a translator thoroughly works out the style of the source text, s/he may not achieve and/or prefer to render it, because s/he works under different conditions and constraints. On the other hand, even if the translator intentionally avoids translating the style of the source text, it may always be possible to trace its effect in the target text. Therefore, the tenets of stylistics should be resorted to find out how the style of the source text is perceived and to what extend it has been preserved by the translator.

iii) Stylistic studies can also be benefited to measure the effect of style on the readers. As a tool for meaning making, different styles adopted by the translator and the author of the same book may foster different understandings on the side of the target text and source text readers. The exact role of style in such a differentiation needs to be worked out.

iv) Viewing translator as the co-author of the target text means that his/her view of style itself has an effect on the recreation process.

v)   Picturing the translator as the co-author may also be interpreted in a way that the target text is not a copy of the source text. If so, there is a gap between the source and the target texts and this gap is filled with the choices of the translator, which, meanwhile, shapes his/her style.

The meeting point of all these factors is the creative role attributed to the translator who, as an active reader, employs his/her creative abilities to recreate something that is already created in the source text. At the end of this creation process, what is created carries, either overtly or covertly, the traces of translator's style.

2.2.1. Translating Style in Experimental Literature

Having described experimental literature, in general, and cut-up texts, in particular, as highly rich in stylistic variations in the previous sections, then, it becomes apparent that translating style of an experimental text poses a serious research problematique. In other words, style works as the engine of the meaning-making process in experimental texts, and while translating these texts, it certainly will have an effect on the translation process. After all, it is not probable to ignore what is foregrounded explicitly in a text, i.e., the style itself.

The translation of Joyce's masterpiece, *Ulysses*, into Chinese may be taken as a good example for showing the effect of the style in translation. As the editor Cait Murphy states, creative biblical and cultural references in *Ulysses* create serious problems for the Chinese translators. To illustrate, the sentence "And going forth, he met Butterfly" had been translated as "went out and met Ba Teli" (Murphy, 1995). Gifford notes that the original sentence is just an allusion for the sentence, "And Going forth, he wept bitterly" in Matthew 26:75 (Gifford& Seidman, 2008, p.22). To Murphy, this obvious allusion had been translated into Chinese just for sound and had lost its biblical and cultural connotations (Murphy, 1995). In other words, the Chinese reader is clued in that the phrase 'Ba Teli', meaning "to hope earnestly special inside" (Murphy, 1995), has a connotative meaning in this context, but for the same reader it seems impossible to sense its religious connotations as is the case in source text. In short, the phonetic objective had been achieved but the semantic context had been missed, which means that although,

somehow, the distinct manner of writing had been conveyed the effect of this distinctiveness will not be the same for the target reader.

Another example conveyed by Murphy clearly depicts how the translation of puns, one of the commonly resorted experimental techniques in experimental literary works, may be demanding:

> Molly and her lover, Blazes Boylan, eat "Plumtree's Potted Meat" during their assignation; the term is translated as "plum tree trademark canned meat." Good enough, but it misses the pun: "potted meat" was Dublin argot for sex (Murphy, 1995).

As it is obvious, the effects of the word play, i.e., the sexual associations evoked on the reader, is lost here. This deficiency also indicates the loss of Irish humor around which the source book had been built (Murphy, 1995).Indeed, extensive use of culture- and place-specific word-plays plays a major role in creating a satirical and humorous writing style. In this sense, in the case of *Ulysses* translation, when the translator misses a pun, s/he also fails to translate the author's humorous style.

One more striking experimental example from *Ulysses* shows how linguistic creativity fosters multiple readings pertinent to cultural differences. Murphy clearly describes how Chinese translators dealt with Joyce's palindromes:

> T. Lenehan bumps into Bloom at a newspaper office and announces, "<u>Madam, I'm Adam. And Able was I ere I saw Elba.</u>" In the Chinese text this is translated "<u>Madam, I'm Adam. And before seeing Eve, I was Abel.</u>" The footnote fills in the considerable gaps: These two short sentences can be read the same from either end, joined together by "and." "Eva" [Eve] and "Elba" have similar pronunciations. The sound of Adam and Eve's second-born son, "Abel," is similar to "Able"; the quotation can be read as "Madam, I'm Adam. Before seeing Eve, I was Abel." Another reading comes from mixing together the several elements of Napoleon's saying that there is no "cannot" in his dictionary, his post-defeat banishment to the island of Elba, and his impotence; the first phrase can be reconstituted as "Mad am, I mad am," and the latter as "Before seeing Elba, I did not know the word `cannot.'" "Able" can be understood as "can be done" or "not impotent." (Murphy, 1995) (Emphasis added).

In fact, the translators do not translate the palindrome, and this case both degrades the emphasis on the shock Lenehan and Bloom experience on an incidental meeting and eliminates the second reading, namely Napoleon case. That is, reading the same thing

from both ends may be taken as the message that underlines how everything becomes reversed. The analogy made between Adam's encounter with Eve, Napoleon's with the island of Elba and Lenehan's with Bloom strengthens this message in a great witticism and humor. With the above translation, therefore, it can be concluded that the Chinese readers will not have the chance to sense fully the two outstanding aspects of Joyce's style, i.e., witticism and humor.

The Austrian writer Peter Handke's *Gestern Unterwegs,* which has a journal-like format, is also a difficult text to translate due to both linguistic and textual experimentations. In her unpublished study on the translation of *Gestern Unterwegs* Marlies Gabriele Prinzle had translated some parts of the book into English as follows:

> Beim Hören des Regens in den Blättern wieder das Küheweiden-unter-den-Bäumen-Gefühl; wie sich das Ereignislose aber tausendfach wiederholt und im Lauf der Wiederholungen noch verstärkt, während die sogenannten Ereignisse... (Handke, 2005, p.13).
>
> (*Translation*: When listening to the rain in the foliage: again the cowgrazing-under-the-trees-feeling; uneventfulness repeating itself a thousand times, gaining yet more strength in these repetitions, while so-called events...) (Prinzle, 2007, 30).

As Prinzle carefully observes, the author intentionally avoids using any personal pronoun "I" throughout the text. Thinking that the genre of the text is journal, this case gains much more importance. The deliberate avoidance creates an over-impersonalisation. This is in clash with the general acceptance on the structure and style of a common journal text, because, as a matter of fact, journals are expected to be highly personal, and major indication of this personality is, by nature, personal pronouns, especially "I". From this standpoint, Prinzle's translation is apparently sensitive to this experimentation. She also writes down what an insensitive or a sketchy translation that fulfills the general expectations but overlooks the uniqueness of the source style would be like: "When listening to the rain in the foliage, I again have the feeling of cows-grazing-under-the-trees..." (Prinzle, 2007). This second version feels more like a diary with the emphasis on the agent's overt appearance and more readable but carries less of the author's distinguishing style.

Prinzle's 2009 study on the translation of experimental novel, *Rayuela*, by Julio Cortazar is also worth to mention here. The basic experimental characteristic of *Rayuela* is its having multiple endings through multiple readings which had been secured mainly by neologisms. Especially Chapter 68 stands out with the abundance of invented words. The chapter is written in an invented language that is named *gliglico*, a language created by the author, which follows Spanish grammar but consists of lots of invented words (Prinzle, 2009, p.1). Most of the invented words are derived from altered real words. The same path is followed while translating these invented words, so the translations are generally associative fostered by the similar phonological and morphological structures of the real English words (p.55). Because of these invented words, the reading and comprehension processes are almost hampered. Nevertheless, a diligent reader may figure out the superficial plot of the chapter, which is about a sexual intercourse. The chapter in question with its translation appears as follows:[3]

Julio Cortázar's original version (1968):

"Apenas él le amalaba el noema, a ella se le agolpaba el clémiso y caían en hidromurias, en salvajes ambonios, en sustalos exasperantes. Cada vez que él procuraba relamar las incopelusas, se enredaba en un grimado quejumbroso y tenía que envulsionarse de cara al nóvalo, sintiendo cómo poco a poco las arnillas se espejunaban, se iban apeltronando, reduplimiendo, hasta quedar tendido como el trimalciato de ergomanina al que se le han dejado caer unas fílulas de cariaconcia. Y sin embargo era apenas el principio, porque en un momento dado ella se tordulaba los hurgalios, consintiendo en que él aproximara suavemente sus orfelunios. Apenas se entreplumaban, algo como un ulucordio los encrestoriaba, los extrayuxtaba y paramovía, de pronto era el clinón, la esterfurosa convulcante de las mátricas, la jadehollante embocapluvia del orgumio, los esproemios del merpasmo en una sobrehumítica agopausa. ¡Evohé! ¡Evohe! Volposados en la cresta del murelio, se sentían balparamar, perlinos y márulos. Temblaba el troc, se vencían las marioplumas, y todo se resolviraba en un profundo pínice, en niolamas de argutendidas gasas, en carinias casi crueles que los ordopenaban hasta el límite de las gunfias." (p. 428)

Gregory Rabassa's English translation (1987):

"As soon as he began to **amalate** the **noeme**, the **clemise** began to smother her and they fell into **hydromuries**, into savage **ambonies**, into exasperating **sustales**. Each time that he tried to **relamate** the **hairincops**, he became entangled in a whining **grimate** and had to face up to **envulsioning** the **novalisk**, feeling how little by little the **arnees** would **spejune**, were becoming **peltronated**, **redoblated**, until they were stretched out like the **ergomaninetrimalciate** which drops a few **filures** of **cariaconce**. And it was still only the beginning, because right away she **tordled** her

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[3]Throughout the book, one paragraph generally makes one chapter.

hurgales, allowing him gently to bring up his **orfelunes**. No sooner had they **cofeathered** than something like a**ulucordencrestored** them, **extrajuxted** them, and **paramoved** them, suddenly it was the **clinon**, the **sterfurousconvulcant** of **matericks**, the **slobberdiggingraimouth** of the **orgumion**, the **sproemes** of the **merpasm** in one **superhumitic agopause. Evohé!Evohé! Volposited** on the crest of a **murelium**, they felt themselves being **balparammed**, **perline** and **marulous**. The **trock** was trembling, the **mariplumes** were overcome, and everything became **resolvirated** into a profound **pinex,** into **niolames** of **argutentic** gauzes, into almost cruel **cariniers** which **ordopained** them to the limit of their **gumphies**" (Emphasis added) (p. 378)

In the above source and target chapters, Prinzle identifies and categorizes invented words from the easiest to sense (A) to the most difficult (E). Slightly altered real words, for example, are easier to sense and less open to interpretation, and vice versa (Prinzle, 2009, p.55). Such a categorization enables Prinzle to analyze both texts in depth and to decide how successful the target text in conveying the same or similar effect and distinctiveness of the source text, if this is aimed at by the translator, of course. Matching the categories found out in the source text with their correspondents shaped out of target texts, Prinzle arrives at the conclusion that although the target text seems slightly more difficult to sense, the source text is adequately translated, i.e., it is still decipherable (p.56). That is to say, more than two thirds of the invented and correspondent word pairs in source and target texts share the same difficulty level categories. To illustrate, as the correspondent of the invented Spanish word, *clémiso*, the word *clemise* had been created. Both of these words are categorized as C which means that they may contain recognizable parts, but these do not necessarily aid understanding the meaning (p.55). The possible associations of the invented word *clemise* may be 'clement', 'clemency' or 'chemise' (p.56).

All these examples show that experimental texts are the adventure playground of distinguishing language use and textual innovations which ultimately shape the distinguishing style of the author. To be able to preserve such a recognizable style in target text, too, the translator has to tussle with numerous experimentations. Otherwise, the shifts in style, hence in meaning, would become inevitable.

These examples also show that more than conveying precise central idea in the most comprehensible way the main concern of majority translations is the way the meanings are expressed through. In the translation of *Rayuela*, for instance, at the expense of

blurring the plot more than it is in the source text, the writing method of author had been strictly followed.

2.3. THE (IN)VISIBILITY OF THE TRANSLATOR/TRANSLATION

The manifestation of a translator's active position in translation has been discussed with reference to Anglo-American culture in Venuti (1995) in detail. With respect to the deep rooted traditional discussions on 'fluency' and 'transparency' of translation, Venuti formulates the term 'invisibility' to call attention to the translator's vanishing position against his/her 'crucial intervention in the foreign text' (p.1). Venuti states that "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (p. 2). For him, this case is an illusory one that "conceals the numerous conditions under which the translation is made' (p.1), and postulates, "under the regime of fluent translating, the translator works to make his or her work "invisible," producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems "natural," i.e., not translated" (p.5). In other words, Venuti suggests that the translator is forced or stimulated to behave like an illusionist, i.e., to become invisible with his/her own action.

Venuti's reasoning for the authority of plain style in translation reminds the philosophical ground discussed throughout the previous chapter, i.e., negation of realism, over which experimental and conventional literary traditions has been distinguished. Tracing the reflections of realism in translation, Venuti refers to Bernstein who notes that "the historical movement toward uniform spelling and grammar, with an ideology that emphasizes non-idiosyncratic, smooth transition, elimination of awkwardness, &c.—anything that might concentrate attention on the language itself" (Bernstein, 1986,p. 225). This is done at the expense of "reducing individual authors' styles and national tricks of speech to a plain prose uniformity", and the "imitation of form and manner" has been neglected (p.225).

For Venuti, such a conception of translation privileges the position of the author over the translator who has been seen, at best, as the author of the original's copy. As a result of this view of author's preeminence, or the appreciation of authorship, not only is the

translation defined as "a second-order representation" but "it is also required to efface its second-order status" (Venuti, 1995, p.7). To this end, the translators are expected to "participate in a psychological relationship with the author in which they repress their own personality" (p.8) Thus Venuti concludes that "the translator's invisibility is a weird self-annihilation" (p.8).

2.3.1. Multilayered Visibility

McLaughlin (2008) goes a step forward and tries to explain the paradox that Venuti pinpoints with the modifier "weird" about the invisibility of the translator (Venuti, 2005, p.8). For McLaughlin, the invisibility of translator is actually not only weird but also impossible (McLaughlin, 2008, p.62). Instead of handling the issue of translator's visibility with an "all or none principle", he proposes a multilayered approach. Accordingly, she suggests three main types of visibility for the translator:

> (a) Overt visibility when the translation is marketed as such; (b) covert visibility where it is obvious to the ideal reader that the translation is a translation…; and (c) 'invisible' visibility where the translator's voice has volume that is only 'audible' through linguistic analysis." (p.62).

What McLaughlin puts forward can also be interpreted like that there is no total visibility. That is, as long as the in/visibility of translator is explained over the fluency of the text and the changes s/he makes on it, then, no matter how hard the translator works to preserve the distinctiveness of the source text, s/he would make some inevitable changes on the text. In other words, McLaughlin emphasizes that translation is not a one to one copy of the source text, and such a thing is not possible to produce, as well. If this is the case, even a subtle mark the translator leaves on the translated text contributes to either visibility or invisibility of him/her.

2.4. VISIBILITY AND TRANSLATION STRATEGIES

In its broadest sense, strategy is a systemic course of actions (Mintzberg, 1987, p.11). Every goal-oriented action needs to employ a strategy. As a goal-oriented activity, translation, too, entails a range of varied strategies. By the help of these strategies, it

becomes possible to asses a translation so as to figure out its basic characteristics. In the present study, one of the goals is to decide the level of visibility of the translator, with reference to McLaughlin (2008), Venuti (1995) and Chesterman (1997).

In his book *Memes of Translation,* Andrew Chesterman (1997) lists a number of the general features of the translation strategies (p.87): (a) they have a procedural facet; that is, employed to achieve the optimal translation, (b) they involve text manipulation; that is, taking into account constraints and factors that have an impact on the operational process, (c) they are goal-oriented, (d) they are problem-centered, (e) they are openly (or latently) conscious, and (f) they are intersubjective, meaning that they can be used and sensed by others, too. In translational sense, strategies can either be applied by the translator to be able to conduct the translation process or by the assessor to be able to understand the translational actions taken by the translator. No matter whether viewed as procedural or assessment tools, for quite a few scholars like David Bergen (2006) and Anne Schjoldager (2010) translation strategies can be handled under (at least) two different headings: a) global strategies and b) local strategies.

2.4.1. Global Strategies

In general, what Bergen refers to as *global* and Schjoldager as *macro* strategies indicates the main frame in which the translation is placed. Within this frame, the translator's attitude to translational variables, namely, the target text/culture/language and source text/culture/language, is specified. Throughout the history of translation, such attitudes are expressed through several dichotomies among which the one offered by Venuti is of central importance for this study.

Venuti discusses the issue of invisibility together with two translating strategies, namely, domestication and foreignization. Drawing on the ideas of the German philosopher Friedrich Schleiermacher (1992/1813), Venuti develops the notion of domestication to refer to translating in a transparent, fluent, and hence, in an invisible style so as to mask the foreignness of the target text. So that, with reference to Schleiermacher (1992, p.42), the reader is left in peace and the author is brought to him. Foreignization, on the other hand, "entails choosing a foreign text and developing a translation method along lines

which are excluded by dominant cultural values in the target language" (Venuti, 1997, p. 242). This time then, the reader is taken to the author. In this way, as opposed to a domesticating one, a foreignizing translation creates a non-fluent, estranging style that is supposed, by nature, to make the presence of the translator visible (p.242).

As Munday comments, "domestication covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy" (2001, p.147). Furthermore, for Venuti (1995) what Lefevere (1992) refers to as 'control factors' like governments, publishers, political parties, and the like, should also be taken into account. Actually, such an approach that doesnot overlook the "value-driven nature of the sociocultural framework" (p. 145) alongside pure textual and linguistic point of view is of utmost importance to be able to explain the reasons behind the (in)visibility of translators and translation.

The sociocultural and ideological circumstances of the macro translational context will inevitably have repercussions on linguistic and textual level of translation, and this truth necessitates a more atomized approach to show how macro strategies work in the field.

2.4.2. Local Strategies

Most researchers agree that global strategies set a target for the translator and are more abstract. However, on the operational level, both translators and researchers need more tangible tools to carry them to predetermined goals. That is to say, when a translator encounters a specific problem, mainly in connection with words, phrases and sentences, in the course of the actual transfer from one text to another the overall plan (global strategy) s/he obtained will not be sufficient. Being aware of this fact, several scholars such as Dirk Delabastita, Vinay&Darbelnet and Andrew Chesterman offered a range of solutions, i.e., micro strategies, to operational translation problems.

As a synthesis of the earlier local strategies developed by Vinay&Darbelnet (1958), Catford (1965), Nida (1964), and the like, the classification developed by Chesterman seems to leave no relevant theory unexplored and still leaves enough place to further improvements. After such a compressive investigation carried on translation literature he

writes his book, *Memes of Translation: The Spread of Ideas in Translation,* (1997), whose 4th chapter has been dedicated to a detailed investigation of translation strategies.

Chesterman (1997) views every translation as a process of change in general. A translator either changes/reduces the message or means/structures and textual context through which the messages are conveyed (p.87). Thus, for him, it is possible to classify micro translation strategies as *semantic*, *syntactic/grammatical* and *pragmatic* ones (p.93). As an extra note he stresses that these strategies may overlap to some extent; "pragmatic ones usually involve semantic and syntactic ones… and "strategies of different types often co-occur" (p. 93). He, further, lists ten subcategories of each group. Some of the subcategories of these three groups which are the most relevant to this study in terms of their frequency are explained concisely below.

2.4.2.1. Syntactic Strategies:

Any change on the form/structure of target text in relation to source text has been explained through syntactic/grammatical categories (Chesterman, 1997, p.94).

First strategy to be handled here is *loan/calque* translation which covers both the borrowing of short individual items (*loan*) and of larger linguistic structures (*calque*). This strategy indicates translators deliberate actions on the target text.

Example:
ST: I am going to self-access to make some listening practice
TT: Dinleme yapmak için self-accesse gidiyorum.

In the above example, the English term 'self-access' has been adopted in Turkish as it is in English. As for calque examples, borrowing of larger linguistic structures, 'ekran koruyucu' from 'screen saver', 'uzaktan kumanda' from 'remote controller', 'katma değer vergisi' from 'value added tax', and the like, can be given as the typical ones(Turan, 2011,p. 87).

The second strategy is *transposition* which means any change of word-class, e.g. from noun to verb, from adjective to adverb (Chesterman, 1997, p.95).

Example:

ST: …what thrilled you was just the <u>thought</u> of their <u>humanity</u>… (Conrad, 2010, p.106)

TT: …en korkutucu şey, onların <u>insan olduklarını düşünmekti</u>… (p.107)

Regarding the abstract nouns "thought" and "humanity", the translator prefers to convey their meanings with a change in their part of speeches, namely as verb. The former appears as "düşünmek" and the latter as "insan olmak".

The third strategy is *unit shift*. The units are morpheme, word, phrase, clause, sentence and paragraphs (Chesterman, 1997, p.95). The shift occurs when one of these units are translated differently.

Example:

ST: ... eine Dienstleistung, die wir gemeisam mit Swissair anbianten. <u>Es handelt sich um das Vielflieger-Praogramm "Qualiflyer"</u>(p. 95)

TT: … a service which we are offering in conjunction with Swissair: <u>the frequent-flyer program "Qualiflyer"</u> (p. 95)

In the above example, the italicized German sentence had been rendered as an English phrase.

The fourth strategy is *phrase structure change* which refers to changes at the level of phrase, including number, definiteness and modification in the noun phrase, tense, person and mood in the verb phrase (p. 96). In that sense, the changes are solely related to the internal structure of noun and verb phrases. That is, the phrase may remain unchanged but its internal structure changes (p.96).

Example:

ST: <u>The flood</u> had made, the wind was near-calm (Conrad, 2010, p. 6)

TT: <u>Sular</u> çekilmiş, rüzgar neredeyse dinmişti (p.7)

Here, the singular noun 'flood' had been translated as a plural noun 'sular'.

The fifth strategy is *cohesion change* which comprises the changes related to intra-textual references, ellipses, substitutions, pronominalizations, repetitions and the use of various connectors. (Chesterman, 1997, p.98).

Example:
ST: <u>Niiden</u> taustalla vaikuttivat muun muassa 1960-luvun tutkimukset työvoiman tarjonnasta ja kysynnasta, seka koulutuksen talousteoriat (Bergen, 2006, p.119).
TT: The factors behind <u>these programmes</u> included research in the 1960s on the supply and demand of the labour force, and economic theories of education (p.119).

In the above example, the pronoun 'niiden' in the Finnish ST refers back to the word 'programmes' mentioned earlier in the text (p.119). In the TT, both the correspondent pronoun 'these' and its explanation 'programmes' had been used together, so that the text becomes more comprehensible.

2.4.2.2. Semantic Strategies:

These strategies, to a great extent, refer to manipulations of lexical meanings. Under this heading, Chesterman lists ten different strategies some of which are to be explained below.

The first strategy to be mentioned here is s*ynonym*. The translator who makes use of this strategy selects a synonym or a near-synonym which is not the obvious equivalent of the SL word or phrase.

Example:
ST: The Nellie, a cruising yawl, swung to her <u>anchor</u> without a flutter of the sails, and was at rest (Conrad, 2010, p.7)
TT: Gezi tekenesi Nellie, yelkenlerinde en ufak bir kıpırtı görülmeksizin <u>zincirine</u> tutunmuş dinleniyordu. (p. 6)

The word 'anchor' had been translated as 'zincir', which does not meet the exact Turkish equivalent, at least, in all its senses. What was meant by the "anchor" is actually 'çapa'.

The second strategy is *abstraction change* which refers to the selection of different abstraction levels either from abstract to more concrete, or vice versa.

Example:
ST: aus aller Welt (from around the world) (Chastermen, 1997, p.103)
TT: in all corners of the globe (p.103)

According to Chesterman, the TT is more concrete with the edition 'corners' and the choice of 'globe' rather than 'world' (p. 103).

The third strategy is *paraphrasing* which results in a loose translation. Some semantic components at the lexical level are disregarded. The focus is on the overall meaning of the sentence and the message (p. 104). Chesterman views this strategy as a typical one for the translation of idioms, for instance, for which finding a corresponding idiomatic expression is not always possible.

Example:
ST: The flood had made, the wind was near calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide (Conrad, 2010, p.7)
TT:Sular çekilmiş, rüzgar neredeyse dinmişti; nehirden aşağı gidecek olan Nellie'nin yapacağı tek şey gelgiti beklemekti (p. 6).

The idiomatic expression, 'the flood had made' is the problematic part in the above expression. While, at first sight, it is hard to notice the paradox in the TT, a closer reading of the ST makes it explicit that what is to be understood from the above expression is not ebb but flow. In that, from the immediate context it becomes clear that in the absence of a strong wind, the only way for the cruising yawl to move down the river is to wait for the ebb. In that sense, the correspondent translation should be something like 'sular kabarmış'.

2.4.2.3. Pragmatic Strategies:

"Pragmatic strategies tend to involve bigger changes from the source text, and typically incorporate syntactic and/or semantic changes as well" (Chesterman, 1997, p.107). In other words, these strategies comprise the manipulation of both form and lexical meaning, but this time the subject matter is how the message is manipulated (p.107). Pragmatic strategies reveal the way the translator selects information based on his knowledge of prospective readership of the target text (p.107). In that sense, compared to syntactic and semantic strategies which generally indirectly support the translator's global strategies, pragmatic strategies are directly in service of global translational strategies (p.107).

The first strategy to be handled under this heading is *visibility change.* Every syntactic and semantic intervention by the translator may be taken as a contribution to the visibility of translator in the sense Venuti (1997) and McLaughlin (2008) define it. The changes attributed to visibility as a strategy adopted by a translator have more to do with the textual differentiations rather than the lexical, grammatical and sentential deviations. "For instance, translator's footnotes, bracketed comments or added glosses explicitly draw the reader's attention to the presence of translator" (p. 112). It should be noted that such additions openly distract the natural flow or the fluency of the text.

Example:
ST: The refrigerator is empty, his bad is unmade; leaves chase across the floor from the broken window. No matter, he thinks: <u>let the dead bury their dead</u> (Coetzee, 2000, p.185)
TT: Buzdolabı bomboş, yatağı yapılmamış; koridorun dibindeki pencerenin kırık camından içeri yapraklar doluyor. Hiç önemi yok, diye düşünüyor; <u>ölüleri bırak, kendi ölülerini gömsünler</u>[1] (Coetzee, 2011, p.218)

Obviously, a footnote is added to the TT which reads as "1. Yeni Ahit, Matta 8:22; Luka 9:60. (Ç.N)." This intervention certainly reminds the reader the translator's presence, and a default line is being constructed between the author, the translator and the reader. In other words, the translator's position between the author and reader becomes apparent, hence, the translator becomes visible.

The second strategy is *interpersonal change.* The most apparent effect of this strategy is observed on the overall style of the target text (Chastermen, 1997, p.110). It changes the formality level, the degree of emotiveness and involvement (p.110). The changes in the active-passive structures, personal pronouns, slangs, spoken daily language, and the like, may be taken as indicators of the use of this strategy.

Example:

ST: Businesswoman (Coetzee, 2000, p.52)

TT: İşletme bölümünden kadın öğretim görevlisi (Coetzee, 2011, p.67)

What is meant- at the surface structure- by the word 'businesswoman' in the source text is given in the target text in a different manner. However, the problem is that, at the deeper structure, there may exist subsidiary meanings, and actually do exist in the example above. That is to say, the woman in question that has been entitled to investigate his colleague's love affair with one of his students, always speaks with the tone of an employer foregrounding the interest of the university in every two sentences during the interrogation. That is why, the narrator, the interrogee, prefers to say 'businesswoman' instead of the 'woman scholar from the business department'. Finally, to keep the duality and informality of the meaning a translation like 'işletmeci kadın' may be preferred, so that the narrator's involvement and feelings may be better conveyed.

The third strategy is *information change* which either means the addition of new (non-inferable) information, or the omission of ST information deemed to be irrelevant to the target reader (Chesterman, 1997, p.109).

Example:

ST: The censor was born, in the Roman sense. Watchfulness became the watchword: the watchfulness of all over all. Purgation was replaced by the purge (Coetzee, 2000, p.91)

TT: Böylece Roma devletindeki gibi sansürcü doğdu, nüfus ve ahlak konularına bakan görevli yani. Düstur, uyanıklık oldu; herkesin herkese karşı uyanık olması. Temizlemenin yerini tasfiye aldı (Coetzee, 2011, p.111).

In the above given target sentence, as opposed to the attitude of the author who does not unfold the role of a censor in the Roman period to his readers, the translator feels the need to make a sort of explanation as underlined above. Most probably, the translator decided that the target readers would not be able to sense the role of the censor in question from the text and made such an addition.

2.5. THE RELATION BETWEEN VISIBILITY AND STYLE IN THE CONTEXT OF THE TRANSLATION OF CUT-UPS

In stylistic terms, Chesterman's basic strategy, "change something", (1997, p.92) seems to shape the common and the most rudiment ground for what the renowned translation scholar Berman designates with the metaphor *deformation* (2000, p.286). Berman's *deformation* refers to the "(indispensable) manipulation of signifiers" observed in every translation act. (p.285). Similarly, Chesterman views translation as a complete "formulation" and "manipulation" of the target text (1997, p.89). Despite the fact that these scholars have, theoretically, different departure and destination points, in practice their premises are concretized upon what is being changed in actual translation. By analogy to another analogy by Bergen (2010) concerning the use of strategies in a different context, Chesterman's *changes* make up the body skeleton that needs to be covered by muscles in order to move and to determine the direction it will move in (p.114). The muscles, here, can be compared to the above handled global strategies put forward by Venuti. That is, most of the micro level changes described by Chesterman result in a domesticated final work - in a way that proves Berman - and this in turn, stylistically calls into discussion the invisibility and the level of actual participation of the translator in the recreation of the source text.

As previously discussed with reference to Venuti, the changes identified through the translation strategies are generally in service of creating a more fluent, readable and understandable target text. This is done at the expense of the disappearance of stylistic peculiarities (distinctive manner) of the source text. This case, as a result, makes the translator and translation less visible.

While this case seems totally true for the translation of a conventional literary text, in the case of cut-up translations the practice may fall short of the expectations. To express in clearer terms, in spite of the fact that almost all the above micro level changes which can be seen as the source of a fluent and domesticated text are observed in the translations of cut-up texts, the language of target text, nevertheless, may draw attention to itself, namely, smoothness, neutrality or readability may not be guaranteed in the translation of the cut-up texts.

Then, it may be inferred that the changes may be done to foreground foreignization in an experimental way. As a condition for such a translation, Venuti puts forward that the changes- to be understood both at macro and micro levels - should be done in an innovative way: "foreignizing goes beyond literalism to advocate […] experimentalism: innovative translating that samples the dialects, registers and styles already available in the translating language" (Venuti,2000, p.341). In such a case, to underline once again, micro level changes, in the translation of cut-ups, do not necessarily culminate in domestication at the macro level; on the contrary, they may also result in foreignization, or at least they do not necessarily have to be at odds with a foreignizing attitude.

The actual realization of these two possibilities will be inquired in the third chapter through which the level of the visibility of the translator and translation will be discussed in the context of the stylistic realization of translation strategies in the translated cut-up novel, *The Soft Machine*.

2.6. CONCLUDING REMARKS

Having defined style and stylistics consecutively, this chapter has underlined the importance of the stylistic studies to show how the literary language in cut-up texts differs from the one to be found in conventional texts. With that purpose, the distinctive characteristics of the literary language employed in cut-ups have been discussed. After that, the importance of the translation of style in general and in experimental texts in particular has been depicted. Later on, various translation strategies compiled by Chesterman (1997) have been introduced to construct a bridge between the visibility and the style of the translator in the context of the translation of experimental texts. On a more

tangible level, it has been stressed that in the context of the translation of an experimental text, (a) the relation between the micro and macro level translational strategies should be revisited, and (b) a far more attention needs to be paid to the visibility of the translator from a stylistic point of view. In more specific terms, it has been commented that when the subject matter is cut-up texts, micro level changes achieved through micro level strategies may neither ensure a domesticating nor a foreignizing translation.

CHAPTER – 3

CASE STUDY: THE TURKISH TRANSLATION OF CUT-UPS IN *THE SOFT MACHINE*

3.1. THE AUTHOR

William Seward Burroughs II (February 1914- August 1997) was an American novelist, painter and performer. After getting his degree from English program and postgraduate from anthropology at Harvard he attended medical school in Vienna which he dropped out. He joined the army during the World War II. Because he was not classified for service as an officer, but as infantry, he had himself discharged from the service for alleged mental instabilities. After his discharge, he engaged in many jobs from working as an exterminator to as a reporter (cf. Baker, 2010).

Burroughs was a drug addict gay, and almost in all of his semi-autobiographic works his relation with drugs and his sexual orientation, together with his job experiences, are traceable. He was probably best known for his Naked Lunch (1959) that underwent a court case in US for introducing sodomy. He was also known for his *The soft Machine* that was written in cut-up technique that dominated almost all of his later works. Other than these two, Burroughs wrote more than forty novels, novellas and short stories along with four collections of essays. He also made many appearances in films. (cf. Baker, 2010).

As one of the primary figures of the Beat Generation, Burroughs is known for his critical stance toward the moral, political and economic systems of modern American society. In his works he put into words his criticism in a sardonic way. His anarchic/nihilistic political stance inspired various subcultures such as Punks and Hippies. Many of his Works that were mainly hailed by such social groups have been translated into many languages. Nine of those, i.e., *Junkie/Canki* (1994), *Naked Lunch/Çıplak Şölen* (1998), *The Cat Inside/İçerdeki Kedi* (2003), *Interzone/Ara Bölge* (2006), *Ghost of Chance/Şans Hayaleti* (1991), *Queer/top* (2001), *The Soft Machine/Yumuşak Makine* (2011), *The*

Ticket That Exploded/Patlamış Bilet (2011), *Nova Express/Nova Expresi* (2011) have also been translated into Turkish.

3.2. THE TRANSLATOR

The Soft Machine was translated into Turkish in 2011 by Süha Sertabiboğlu who has, so far, translated more than 40novels and books related to political science and philosophy. He is also a dentist and gave instructions at Istanbul University for eight years before being forced to quit by the coup of 1982. In 2011, shortly after the first printed edition of *Yumuşak Makine* hit shelves, Sertabiboğlu was sued for obscenity, and the trial still goes on.

In his interview with daily Cumhuriyet, Sertabiboğlu expressed his views on *The Soft Machine* and its translation process as follows:

> [*The Soft Machine*] has an immense background… cutting and mixing up notions and concepts [Burroughs] had produced dazzling, shocking texts. The descriptions of sexual intercourse are also disgusting. The purpose is not to evoke pleasant, charming feelings. Indeed, Burroughs says 'fuck off with all of your civilization, literature and morality.'… it is a text difficult to read and to understand. Which subject does this verb belong to? Which object does this adjective modify? Where do these sentences start and end? It is really hard to find out answers for these questions. This has been the most demanding text I have ever translated so far. (my translation; Özbek, 2011).

3.3. *THE SOFT MACHINE* AS A CUT-UP TEXT

The views on *The Soft Machine* as a novel varies from its being a total nonsense up to its being one of its kind in terms of novelistic creativity. It can be said that these views originate from the fact that *The Soft Machine* is hard to read due to the writing technique employed, namely the cut-up. Again with the same reasons, some others criticize Burroughs' cut-up texts for their being deprived of any esthetic value resembling them "uninspired machine-poetry" (Simon & Beiles, 1968, p.63). Indeed, a close reading of the text will make it explicit to cover why and how so many different views come out.

3.3.1. How to Read *The Soft Machine*

As previously discussed, a cut-up text, by its very nature, paves the way for multiple readings. Watters offers three different methods for reading Burroughs' cut-ups.

One is to reconstruct the text in order to find a sense (1995, p.288). In such a reading process, making incessant logical connections between the syntactic units is important. To say the least, this reading necessitates interpreting the immediate and textual context. This method actually best works in the reading of conventional texts which aim at unity in meaning. In this regard, it can be said that the readers of conventional texts are prone to apply this method.

Another method is to integrate the surroundings into the text (p. 289). That requires mixing the outside world in with the text. It depends where and under what circumstances you read. This method is important, because Burroughs himself reflected instances of such readings that are interrupted by outside stimulants, in his writings (Burroughs, 1986).Such a writing and reading process is, by its nature, a fragmented one and Burroughs's cut-ups can be seen as the reflections of such writing processes.

The third method, for Watters (1995), incorporates the first two, but gives more weight to the structural features of the text than its meaning (p. 290). The connections between the constituents of the text is important not for the meaning, but for the effect it creates. In other words, what is crucial is the way the text is written and the effect of it on the reader. As for the cut-ups, trying to reach a fixed meaning out of them in most cases may be a futile exercise. The effect, in that sense, is generally a confusion; the cacophony makes us aware of the power and function of the language (p. 290).

Still another method offered by Skerl (1985) can be made use of for a full grasp of the power of Burroughs' cut-up text. Skerl suggests a generalized thematic reading which is attained after a general classification of narrative determiners such as time and place, and themes. Such a method may equip the reader with the tools that will indicate the beginnings and ends of the discontinuities. Due to the fact that this last method enables

broader generalizations, it may also be benefited for not only as a strategy to analyze the text but also as a strategy to analyze the target text, too.

On the other hand, to know or to decide how to read *The Soft Machine* will not be sufficient to fully grasp it. Some technical information pertinent to Burroughs' use of cut-up strategies is also needed.

3.3.2. The Use of Cut-Up Strategies in *The Soft Machine*

The basic cut-up technique, as already mentioned in previous sections, is very simple: one takes at least one printed text, physically cuts it up into fragments, and reassembles the fragments in random order (Murphy, 1997, p.104). This being the most general structure, however, there are several varying degrees of randomness Burroughs applied, depending on the number of texts to be cut and the length of fragments.

First of all, in some parts of the *The Soft Machine,* we come across with long passages of cut-ups. These were attained by the method Murphy (1997) named as quadrant in which Burroughs cut a single sheet of paper into four equal parts and reorders them (p. 104). In such long cut-up sections, most of the original syntax remains intact and the disjunctions occur less frequently, which means that the reading practice and understanding process are relatively easier. It is also observed that quadrants of different sheets had been brought together throughout the book, which leads to either jarring juxtapositions or thematic disengagements. Therefore, this time the reading and understanding is naturally more difficult.

Secondly, Burroughs cut the sheets of the same and/or different texts into very small sections so as to produce cut-ups at clause or phrase level. In such cases, the disjunctions occur more often and the syntax is commensurately less normal (p. 104). This strategy results in almost endless permutations of new phrase structures bringing otherwise unrelated words together. Consequently, sections of such kinds get almost unreadable and force the reader to think in new and strange association blocks.

Thirdly, even some individual words had been cut apart and recombined so as to form new words. So that, the language had been broken down to its smallest units. It is to be stated that the second and third strategies generally combined together. That is, new words, for example, appear embedded in fragments of clauses and phrases.

Fourthly, the page was not always cut into pieces, but folded lengthwise down the middle and placed on another page of text, then the lines were lined up (Burroughs, 1998, p.272). "The composite text is then read across, half one text and half the other" (p.272). In this way, the reader is made to travel between normally unrelated times and spaces spontaneously. For example, reading the page 10 and 100 together, the reader frequently moves forward and backward, which creates a flashback effect on him.

Finally, there are some straight narratives which had not been processed and through which a sketch of a portrait or situation is given, generally, early in each chapter. Later on, this sketches are cut and permutated into its components in the sections that follow (Lydenberg, 1987, p.61).

Although it may not be possible to detect all of the above mentioned methods individually or in combination in one single text by Burroughs, the most common method employed in *The Soft Machine* is exemplified by Burroughs himself as follows:

Table – 1: Cut-up Method

```
             CUT THE TEXT INTO THREE COLUMNS:

         A                    B                      C

   Writing is fifty y   ears behind painting.   I propose to apply
the painters' techniq   ues to writing; things    as simple and
immediate as collage    or montage.  Cut right    through the pages
of any book or newspr   int... lengthwise, for     example, and shuffle
the columns of text.    Put them together at     hazard and read the
newly constituted mes   sage.  Do it for yours    elf.  Use any system
which suggests itself     to you.  Take your o   n words or the words
said to be "the very    own words" of anyone     lse living or dead.
You'll soon see that    words don't belong to    anyone.  Words have
a vitality of their o   wn and you or anybody       can make them gush
into action.
   The permutated po    ems set the words spin   ning off on their
own; echoing out as     he words of a potent     hrase are permutat-
ed into an expanding    ripple of meaning wh     ch they did not seem
to be capable of when     they were struck and   then stuck into that
phrase.
```

Resource: Burroughs & Gysin, 1978, p.34

Cutting the above given text into three columns as shown, and then, permutating them according to the randomly formulated rules specified as titles yields the following results (Burroughs & Gysin, 1978, p.35-37):

Text ACB

Writing is fifty. I propose to apply ears behind painting. The painters' techniques as simple and use to writing; things immediate as collage through the pages or montage. Cut right of any book or newspr example, and shuffle into. . . lengthwise, for the columns of text. Hazard and read them. Put them together are newly constituted meself. Use any system sage. Do it for yours which suggests itself, own words or the words to you. Take your own, said to be "the very else living or dead own words of anyone." You'll soon see that anyone. Words have words don't belong to a vitality of their o can make them gush on and you or anybody into action.

The permutated punning off on their ems set the words spin own; echoing out as phrase are permutate he words of a potent ped into an expanding which they did not seem; ripple of meanings which to be capable of when then stuck into that they were struck and phrase.

Text **BAC**

Writing is fifty y

ears behind painting, the painters' techniq I propose to apply ues to writing; things immediate as collages as simple and or montage. Cut right of any book or newsprt through the pages int... length- wise, for the columns of text, example, and shuffle Put them together at newly constituted meshazard and read the sage. Do it for yours which suggests itself elf. Use any system to you. Take your o said to be "the very n words or the words own words" of anyone You'll soon see that else living or dead, words don't belong to a vitality of their o anyone. Words have wn and you or anybody into action, can make them gush

The permutated po

ems set the words spin own; echoing out as tning off on their he words of a potent ped into an expanding phrase are permutatripple of meanings whito be capable of whench they did not seem they were struck and phrase, then stuck into that

Text**A** + **CB**

Writing is fifty the painters' technique, immediate as collage of any book or newspr the columns of text. Newly constituted mess which suggests itself said to be the very. You'll soon see that a vitality of their into action. The permutated poem, echoing out as ted into an expanding to be capable of when phrase.

I propose to apply ears behind painting., as simple as use to writing; things through the pages or montage. Cut right example and shuffle into lengthwise for hazard and read the put them together ourself. Use any system sage. Do it for your words or the words to you. Take your own else living or dead; own words of anyone, anyone. Words have words don't belong to one and you or anybody can make them gush.

Set the words spin phrase are permutate. The words of a potent they did not seem, ripple of meanings then stuck into that they were struck. And

Text B + **AC**

Ears behind painting; use to writing; things or montage. Cut right into . . . lengthwise. Put them together are sage. Do it for yours to you. Take your own words of anyone. Words don't belong to own and you or anybody aims to set the words spin. The words of a potent ripple of meanings whin they were struck and

Writing is fifty. I propose to apply the painters' techniques as simple and immediate as "collage" through the pages of any book or newspr example, and shuffle the columns of text. Hazard and read the newly constituted mesself. Use any system which suggests itself in words or the words said to be "the very else living .or dead. You'll soon see that anyone. Words have a vitality of their o can make them gush into action.

The permutated poems running off on their own; echoing out as the phrases are permutated into an expanding which they did not seem capable of when then stuck into that phrase.

Although Burroughs introduces some techniques in detail as shown above, these are just a few of the cut-up production methods and numerous others can be imagined and applied. Because of these multiplicities of the methods, it is not possible to identify what kind of a method had been used to create each paragraph in the whole text. Nevertheless, having a notion of what possible outcomes may come out as a result of various cut-up methods may be useful for the translator, as a reader, to know what to do and what not to do while translating. All these cut-up formation strategies employed by Burroughs, and that create an experimental text at the final stage, generate some discussions pertinent to the narrative structure of *The Soft Machine.*

3.3.3. The Narrative Structure of *The Soft Machine*

At the technical level what is aimed at by virtue of above mentioned cut-up strategies is to materialize the actual record of consciousness that is immediately identifiable to the reader (Miles, 1992, p.140). Burroughs expresses his purpose as follows:

When people speak of clarity in writing they generally mean plot, continuity, beginning middle and end, adherence to a 'logical' sequence. But things don't happen in logical sequence and people don't think in logical sequence. Any writer who hopes to approximate what actually occurs in the mind and body of his

characters cannot confine himself to such an arbitrary structure as 'logical' sequence (Burroughs, 1998, p.35).

Although there are some sections of straight prose narratives that would enable the reader to form a continuous, meaningful trajectory, the cut-up sections destroy their function and significance in several ways.

To begin with, thematic connections between the chapters are not clear. The chapters do not follow each other in a linear structure. For example, the main story of the book had been told in the seventh chapter, The Mayan Caper, and to be able to understand the chapter in question one does not need to make a retrospective reading. Similarly, the chapters following the seventh chapter are not developed over the structure and content provided in it. Many passages, either from the seventh or from the others, had been dislocated from their original places. Indeed, it is even not possible to define an original place/chapter for the dislocated passages. Taking all these into consideration, it can be said that no single story of *The Soft Machine* is told in a coherent structure.

The lack of coherence between the chapters that are randomly juxtaposed is openly observed within them, too. That is, the seldom use of cohesive/narrative markers makes it hard to construct a connection between the paragraphs of the same chapters. Although some temporal and sequential cohesive devices (by this time, by now, next things, and, so, and respectively) appear throughout the text, they are not establishing a cohesion between the paragraphs or even between the sentences, hence, not contributing to the coherency of the chapter in question. This is so, because, most of the cohesion markers are not used duly to make connections, but they are themselves are dislocated words and phrases.

Because of the fact that the cut-ups cut the characters, too, it becomes more difficult to follow the story lines. Most of the cut-up structures are in the shape of elliptic clauses which do not have subject or object pronouns. As a result, the reader cannot locate the characters by name or appropriate pronouns. In other words, who is speaking is generally not clear. The body and identity switch as an immanent perspective of the general theme of the book, also, creates a kind of discontinuity in the narration. For example, one

character may transform her/himself into another one or s/he may have more than one personality at a time. So, it becomes difficult to trace who is doing what.

As opposed to their conventional use, the two basic components of the narrative structure of any text, namely, time and place, do not help the reader to follow the story in *The Soft Machine*. As a result of cut-up unites, different places and times come together in the same sentence or paragraph. Therefore, what is being done where and when totally becomes impossible to trace.

Despite all these challenges originated from the cut-up method, it is, nevertheless, possible to construct an excessively broad frame narrative that will enable the reader to make sense of the general themes and the plot of the story to a certain extent. In this respect, repetitions of the phrases revealing time and place play an important role in creating an overall frame narrative and, hence, context. After all, as Bolton properly states, Burroughs's contexts are associative and drawn from the associations and juxtapositions of various unstable temporal and physical dispositions within the narratives (Bolton, 2010, p.54). In other words, one can keep the track of events and create a context, though a sketchy one, bringing together time and place congruities and contradictions notwithstanding the disconnected and de-chronologized narrative.

3.4. *THE SOFT MACHINE*: A SUMMARY

As mentioned above, despite all its narrative anomalies, a general frame narrative, hence a patchy summary can be figured out. Because a plot continuity or the relation of an each individual event to another is not provided through time, place or the characters, the evolution of the themes and ideas seem to be the only significant indicator to rely on for a holistic summary.

In all its seventeen chapters, *The Soft Machine* depicts, in varying intensities, how various forms of addictions enslave the human being. To this end, religion, drug use and sexual intercourse are selected as three different forms of addiction. Scenes of all these topics are interspersed throughout the chapters in isolation.

Through the whole book, it is observed that the different forms of addictions obtained through religion, drug and sex are transformed into power addiction (addiction to power) by the way of language use. For Burroughs what we know as the real world is actually a constructed one and it has been constructed with the language tool (Murphy, 1997, p.117). (Human) body is the womb of the language and enables the language to control the outer world, while at the same time shaping the way the body itself behaves and thinks. In other words, "language, 'the word', imprisons people in material bodies" (p.117). Consequently, the body itself turns into a control machine, a malleable, soft machine. While it is possible to find the projections of all these thematic concerns in different forms in almost all of the chapters in dismantled, fragmented and repetitive versions in a way that creates the feeling of déjà vu, the single long straight narrative chapter, The Mayan Caper, describes how a control system developed by the power holder works and how it can be defeated as briefly illustrated below:

The time traveler who is actually a reporter travels back to historical Mayan civilization to destroy the Mayan control calendar and codices which contain symbols representing all states of thought and feelings. Mayan priests exercise a monopoly over the written information on the calendar in order to control and manipulate the masses. This way, they have the right to organize and commend all of the agricultural and even recreational activities. The time traveler who wants to emancipate the masses from the oppression of the religious sect decides to infiltrate into the Mayan temple. For that purpose, however, (to explode religious addiction) he needs to resort to another form of addiction, sex. He prostitutes himself to a Mayan priest and has an access to the Holy Board Book in the temple. Meanwhile, one more form of addiction, drug use, enables him to escape the control of the detectors.

As the parasitic control system operating through drugs, sex and religion is grounded in language (Robinson, 2011, p.44), the traveler mixes the order of the previously recorded sound tracks and images taken from the Board Book. Servicing back this mixed word and image tracks he kills the priests easily because the priests "were nothing but word and image, an old film rolling on and on with dead actors." (Burroughs, 1966, p.93). So that, cutting up the word lines, removing the words and sounds from their referents and images, the traveler demolishes the control system wielded over the masses.

As already stated, this chapter is the only one written in prose narrative. In the other proceeding and following chapters the same thematic notion, i.e., control systems concerning sex, drug and religious addiction put into practice via language and over human body, is handled in various distinct elliptic settings.

3.5. THE TURKISH TRANSLATION OF CUT-UPS IN *THE SOFT MACHINE*

In the light of the above mentioned cut-up strategies and the translation strategies defined by Chesterman that are mentioned in the previous chapter, the target text translated by Sertabiboğlu will be analyzed to find out and to comment on the solutions he developed to cope with the difficulties originated from the use of the cut-up technique. Because it is not possible to define exactly which cut-up section is composed according to which cut-up strategy described above- due to the fact that there are countless possibilities of such strategies- the cut-up sections to be analyzed below are selected to represent as many cut-up peculiarities as possible. On the other hand, because it is not possible to find all cut-up peculiarities together in just one sample cut-up section, through each example given below different peculiarities are sought to shown and some already mentioned peculiarities are ignored. Keeping all these in mind, the samples analyzed below are ordered according to the narrative flow of the source book. Within this direction, the most comprehensible and macro syntactic cut-up samples which are more likely to be classified as prose narratives are handled in the first place. Then, the most common cut-up sections that are fundamentally composed out of shorter syntactic forms and are less comprehensible are analyzed. Lastly, the most nucleic form of the samples, i.e., at word level, is handled.

Example 1:

ST: I was working the hole with the sailor and **we did not do <u>bad</u>. Fifteen cents on an average night boosting the afternoons and short-timing the dawn we made out from the land of the free**. But I was running out of veins. I went over to the counter for another cup of coffee**. . .in Joe's Lunch Room drinking coffee with a napkin under the cup which is said to be the mark of someone who does a lot of sitting in cafeterias and lunchrooms**. . . **Waiting on the man**. . . "What can we do?" Nick said to me once in his dead junky whisper. "They know we'll wait. . ." Yes, they know we'll wait. . . **There is a boy sitting at the counter** thin-faced kid his eyes all pupil. I see he is **hooked and sick**. Familiar face maybe from the pool hall where I scored for tea sometime. **Somewhere in grey strata of subways all-night cafeterias**

rooming <u>house flesh.</u> His eyes flickered the question. I nodded toward my booth. He carried his coffee over and sat down opposite me (Burroughs, 1966, p. 5).

TT: Gemiciyle deliğe takılıyorduk ve <u>**fena yapmıyorduk**</u>. **Ortalama birgecede onbeşsent öğleden sonraları kurtarıyor ve özgürler diyarından yollandığımız sabaha karşıları kısaltıyor.** Ama bende damar kalmamıştı. Bir fincan kahve daha almak için tezgaha gittim ... **Joe'nun Lokantası'nda, fincanın altında bir peçeteyle kahve içmek ki kafeteryalarda ve lokantalarda çok oturmuş birinin göstergesi diye bilinir bu** ... **Bir adamı bekleyerek**. .. "Ne yapabiliriz?"dedi Nick birinde bana fena halde keş fısıltısıyla. "Bekleyeceğimizi biliyorlar ..." Evet, bekleyeceğimizi biliyorlar ...

Tezgahta oturan bir oğlan varzayıf suratlı bir çocuk gözleri sırf gözbebeği. Görüyorum o bir keş ve <u>**canksız* kalmış**</u>. Belki de zaman zaman bir otkaptığım bilardo salonundan tanıdık bir surat. **Metroların gri katmanlarında** <u>evsizleri</u> **bulunduran gece kafeteryalarından**.Gözleri bir soruyla pırpırlandı. Benim masaya çağırdım başımla. Kahvesini kapıp geldi ve karşıma çöktü (Burroughs, 2011, p. 7).

The Soft Machine opens up with this paragraph which is one of the five distinctive paragraphs of the first chapter, Dead on Arrival. In this chapter, two major themes, namely drug addiction and death, are introduced. In this first paragraph, the former theme, drug addiction, is treated.

Compared to the cut-ups at phrase and word level to be handled through the following examples, this paragraph is more comprehensible, since the reader is given enough clue to sense and construct a narrative frame. That is, it is obvious that a first person narrator depicts the world of drug addiction in its usual and familiar places, namely subways, cafeterias, pool houses, and the like. It is also apparent that the narrator and his friend, Nick, are in short of drugs and waiting to get some in a familiar place, Joe's Lunch Room.

For a reader who is not accustomed to the cut-up technique, however, it may still be difficult to compose even a main idea, let alone the true one, out of the paragraph. The primary reasons for the text's being difficult to read and understand seems to be the author's structural preferences and the narrative style which are actually the most apparent results of cut-up writing.

To start with, some syntactic choices like elliptic sentences without auxiliaries and/or necessary punctuation hamper comprehension processes. To illustrate, **(a)** 'Fifteen cents on an average night [was] boosting the afternoons and short-timing the dawn we made

out from the land of the free', and **(b)** 'Somewhere in grey strata of subways [and] all-night cafeterias rooming house flesh' are either ungrammatical or elliptical structures. In addition, the adverb '**bad**[ly]', in the first sentence, is deliberately given as an adjective. As for the punctuations, the excessive use of ellipsis without paying attention to their common usage is noticeable. For instance, the first ellipsis is actually used in the place of a full-stop, because the sentence it follows is a completed one. On the contrary, while it is needed in some sentences as in the one ending in 'subways[,] all-night cafeterias rooming house flesh', no comma is used throughout the whole paragraph. Taking these two interesting (dis)use of ellipsis and commas together it is seen that the reading process is controlled and diverted from its natural pace. As a result, the reading process is continuously slowed down and accelerated like the instant changes of volume frequencies of a music player. Finally, some unusual phrase structures like '**house flesh**' creates some semantic difficulties for the reader.

As for the narrative structure, the time of the events described until the sentence starting with '**There is a boy**…' is past tense, but after that part it turns into present tense. This time clash may distract the reader's attention from the actual story told to the way it is told. Furthermore, the quick transition between different times may direct the reader to think on whether the story told is composed out of the memories and the original time of the narration. In this case, it can be said that different time periods are brought together in the same setting, and the reader is expected to experience this simultaneity.

Compared to the source text, the target text is more readable, because some of the above-indicated syntactic and narrative anomalies are removed, and also slightly more comprehensible, because some semantic and pragmatic peculiarities are smoothed.

To begin with, the elliptic sentence **(a)** is translated into a full sentence: 'Ortalama bir gecede on beş sent öğleden sonraları kurtarıyor ve özgürler diyarından yollandığımız sabaha karşıları kısaltıyor'.Such a **unit shift** (Cf. Chesterman, 1997, p.95), can obviously be taken as a structural contribution to the fluency of the target text. If the sentence had not been transferred into a complete one, it would have read, for example, like this: '**Özgürler diyarından yollandığımız sabaha karşıları kısaltan, öğeleden sonraları kurtaran onbeş sent ortalama bir gecede**'. The alternative translation feels more like a

poem verse than a prose line and is more difficult to read and comprehend. In **(b)**, on the other hand, the elliptical structure had been preserved, but this time the appropriation is secured within the elliptic sentence via compensating the lack of comma usage with some structural changes. In the source sentence, normally, there should be a comma or a cohesive marker such as 'and' between the phrase structures 'grey strata of subways' and 'all-night cafeterias'. The lack of comma or a conjunction creates a sort of confusion about the syntactic and semantic relations of these phrase structures with each other, which obviously forces the reader to re-read the sentence from the beginning. In the target text, however, the plural case marker 's' had been interpreted as a genitive case marker and the **phrase structure**, again with reference to Chesterman, had been transformed changing the first ablative case marker [-**dan**] to locative [-**da**] at the end of the word '**katmanlarında**', so that, the need for a comma between two separate phrases disappears. As a result, at the expense of a misreading, a more fluent, straightforward elliptic sentence structure had been composed.

While the lack of comma leads to a kind of appropriation in the target text, the excessive and random use of ellipses had been preserved. This must be because of the fact that compared to commas, ellipses are less influential on the semantic structure of the text. Then, it can be inferred that the translator's priority is actually the semantic structure. If the pure structural, syntactic peculiarities of the source text do not directly effect the semantic content they are rendered in to the target text as they are. This attitude, however, may obliterate Burroughs' experimentalism that fundamentally depends on structural innovations throughout the language.

One such structural experiment is carried out exploiting the predetermined roles of parts of speech of the language. To illustrate, from the immediate context, taking into consideration the money issue right in the following sentence (fifteen cents) and in the preceding clause (robbing drunks) it is understood that the word '**bad**' actually refers to gaining money and is an adverb. However, this conclusion can only be arrived after a meticulous reading, but not by a superficial one. That is why, at the surface level the reader may not decide whether the 'bad' is an adjective and modifies the job done by the sailor and the narrator or it is a deliberately misspelled adverb modifying the verb 'do' that refers to gaining money. In the target text this ambiguity is eliminated with the phrase

'**fena yapmıyorduk**', whereas it was possible to preserve this surface ambiguity with a different rendition such as '**fena da değildi**'. Obviously, the translator reduces the duality of the meaning to a monosemy with his choice '**fena yapmıyorduk**' which refers to the job done by the sailor and the narrator.

Another structural contribution to the fluency of the target text had been provided via the appropriation of the cut-up phrase, '**house flesh**' as '**evsiz**'. With reference to Chesterman's local translation strategies, this idiomatic expression can be taken as an example for **interpersonal change strategy**, which is directly related to the degree of emotiveness and formality. The source of informality with this phrase is actually the uncommon use of the word '**flesh**' with the word '**house**'. In a context where the effect of drug user jargon is obviously felt due to the use of such phrases as 'working the hole', 'scoring for tea', 'being hooked and sick' and the like, the 'flesh' certainly evokes feelings more associated to underground world than the ordinary meaning given by '**evsiz**' which at the same time eliminates the strangeness derived from the use of those two otherwise irrelevant words, house and flesh, together. The juxtaposition created in this way is actually done on purpose by Burroughs to motivate the reader to think and write in new association blocks which can then be manipulated to produce new possibilities in meaning (Burroughs, 1992, p. 78). This being the case, the translator may be expected to preserve the startling and even stunning style of the author rather than standardizing and formalizing it. In that sense, even a literal translation of the juxtaposition 'house flesh' as '**evet**[i]', as already tried by the translator himself in the following pages, would be more congruent with the style of the author.

In some cases, both the syntactic and pragmatic strategies had been adopted together by the translator. For instance, while translating the phrase '**being hooked and sick**' the translator both prefers to make a unit sift and to give a footnote. That is, the word 'sick' had been translated as a phrase, '**canksız kal[mak]**' and for the Turkish equivalent a footnote explaining its meaning in argot had been given. Without the **unit shift**, the sentence would come to a sharp end and will read like '…**o bir keş ve canksız**.' So, the word '**kalmış**' obviously completes the sentence and provides a more fluent reading. The footnote, on the contrary, hampers the reading process and fluency. Therefore, in Venuti's terms, it increases the visibility of the translator. As an addition, the footnote's being

given not for a loan version of the original word, but for its Turkish translation- that is actually a sort of explanation- indicates that the footnote works as the explanation for the explanation. This case, all in all, shows that the translator takes into consideration the ones who are not germane to underworld jargon. If so, one can also expect the translator to insert a footnote for the phrase 'working the whole' which means robbing drunks on the subway (Burroughs, 1966, p. 34) but the Turkish translator does not do this. From this case, it can be concluded that the translator is highly careful not to insert footnotes for the foreign version of the underworld jargon.

The translator's most apparent effect on the stylistic differentiation of the source and target texts is revealed by a **unit shift**. That is, in the target text the above given source paragraph had been divided into two right at the point where the time of the narration shifts from the past to present and which starts with the sentence '**there is a boy**[…]'. Indeed, shuffling the time lines is a stereotypical feature of Burroughs' cut-ups. To Burroughs, as an experimentalist, one way of destroying the constructed reality is to cut time lines. In other words, the time must be released from the predetermined patterns set by habit and routine (Lydenberg, 1987, p. 72). In this way, we can go beyond the forced linearity of the constructed time and live the real time that is always intervened by memories. With such a purpose in mind, Burroughs tells his story in the paragraph in question in past tenses till the sentence that reads as 'there is a boy sitting at the counter…'. Upon such a time shift, the reader probably gets confused and is unable to decide whether the narration constitute a single continuous scene or not. The translator, on the other hand, dividing the paragraph into two saves the reader from this dilemma. So that, the text becomes more readable and comprehensible for the target reader who, from then on, does not have to go back and forth in time, at least in the same paragraph.

Example 2:

ST: **The** croaker lives out Long Island. . . **light yen sleep waking up for stops**. Change. Start. Everything sharp and clear. Antennae of TV suck the sky. The clock **jumped** the way time will after four P.M (Burroughs, 1966, p. 6).

TT: Long Isiand'da yaşıyor **o** Doktor ... **hafiften uyku derdindedir duraklarda uyanır**. Değiştir. Başla. Her şey kesin ve net. TV antenleri göğü emiyor. Saat zamanın akşamüzeri dörtten sonra koşturduğu gibi **koşuyor** (Burroughs, 2011, p. 7-8).

This paragraph follows the above given first paragraph and is the part of the same narrative and contextual frame. The same distinguishing writing style derived from the canny combination of drug addiction jargon and telegraphic language use is on stage again. What makes this paragraph important is its intricate narrative connection to the previous paragraph given in the first example. To make it clear, the most foreseeable result of cutting a text into some several units and re-combining them, is to create a semantically unrelated or weakly related fragmented/telegraphic syntactic structures. In that sense, it seems that the underlying principle of constructing a cut-up prose is a matter of randomness. However, cut-up proses are not just composed out of random combinations of cut-up phrases, but a careful selection and re-combination processes are also involved (Robinson, 2011, p.25). This example shows us how such conscientiously and intentionally constructed re-combinations create some subtle thematic and narrative connections. However, it is observed that, despite the translator's counter efforts, the stylistic continuity, provided by the thematic and, especially, the narrative coherency, between the two source paragraphs- the paragraph given in the first example and this one- are not realized between the corresponding target paragraphs.

The primary source of the narrative discontinuity sensed in the target text the role of the function word **'the'** comes to the fore. That is, the first sentence of the second paragraph, '*the* croaker lives out Long Island', is actually the answer of '***the* question**' flickered in the eyes of the boy sitting at the counter (in the previous paragraph). From the definite article 'the' in front of the 'question', it is understood that the narrator already knows what the boy wants to learn. In other words the question is a definite one. The translator, however, translates the definite article as an indefinite one, i.e., **'bir'**, so that the answer loses its raison d'être, namely its pragmatic correspondent. In other words, because the question becomes an indefinite one with the indefinite article '**bir**', the narrator is not expected to give an answer. Although the translator seemingly fails to recognize the nature of the cohesive structure between these two paragraphs and misses the first definite article, he does not miss out the second one with the answer. That is why he adds the pronoun **'o'** to the target answer, namely to emphasis the familiarity of the doctor. This effort shows that the translator is always in search of creating a more unified text which actually goes against the grain of a cut-up text, though not in this micro context.

Apart from that, the translator's purpose to create a more unified text becomes apparent in his efforts to complete the elliptic structures into full sentences and to appropriate the dispersed time into a liner one, as is shown in the previous example. To illustrate, the elliptic structure '**light yen sleep waking up for stops**' had been translated as '**hafiften uyku derdindedir duraklarda uyanır**' which is a full sentence, and the tense of the last sentence had been changed from past simple to present continuous. Such efforts of appropriations not only change the telegraphic nature of the cut-up speeches into straightforward proses but also underestimate the importance of the cut-up writing style as a tool for expressing the familiar world of the drug addict. In other words, the fragmented, telegraphic writing style itself depicts how the images are broken into pieces in an addict's mind.

Example 3:

ST: **There is <u>a boy</u> sitting like your <u>body</u>**. I see he is a **hook**. I drape myself over him from the pool hall. Draped myself over his cafeteria and his shorts dissolved in strata of subways. . .and **<u>all</u>house flesh**. . . **toward the booth**. . .**down opposite me**. . **The Man** I Italian tailor. . . I know bread. "**Me a good buy on H**." (Burroughs, 1966, p. 7).

TT: **Oturuşu seninkine benzeyen <u>bir çocuk</u> var**. Göıüyorum o bir **fahişe**. Bilardo salonundan onun üzerine seriliyorum. Kafeteryasının üzerine serildim ve şortu eri di metro katmanlarında ... ve **<u>hepev eti</u>** ... **masaya doğru** ... **dosdoğru benim karşıma** ... **Adam** Ben İtalyan terzi ... Arpayı biliyorum. "**Eroinde süper bir fiyat bana**."(Burroughs, 2011, p. 9).

A few paragraphs later in the same chapter there comes one of the most outstanding examples of Burroughsian cut-up writing that best reflects the addict's world. Unlike the previous two cut-up versions of paragraph level, this sort of cut-up is deprived of the thematic and structural unity in itself. For that reason, in the above sections, these type of cut-ups have been classified as clause and phrase level cut-ups, though, such cut-ups are schematically organized as separate paragraphs. The clauses and phrases that constitute such cut-ups are cohesively unrelated, semantically incongruent and structurally repetitions of the previous sentences or phrases. Because the linguistic dismemberment of the sentences and phrases leads also to the destruction of the narrative flow, the key feature for coherency between the paragraphs is reduced to the repeated words, phrases and/or clauses.

In that sense, such cut-ups structurally work like a summary of the previously stated sentences and phrases. For that reason, besides opening new potentials, these lines insist on being read in relation to their preceding originals. To be able to create the same jarring effect the translator, too, is expected to mind the repetition of the target structures; however, he does not do this. For example, he translates the same source words and phrases differently as follows:

A boy: bir oğlan (p.7), bir çocuk
Hook: keş (p.7), fahişe
House flesh: evsiz (p.7), ev et
Toward the booth: masaya (p.7), masaya doğru
Down opposite me: karşıma (p.7), dosdoğru benim karşıma
The Man: Adam (p.7), Herif
Me a good buy on H.: bana super bir fiyat eroinde (p.8), eroinde super bir fiyat bana

In addition to these, the word **'body**', though previously translated as 'vücut', had not been given place in this target extract. On the other hand, the word '**all**', though had not been given place previously, had been translated as '**hep**' in this extract.

While it is possible to say that the target reader may still sense the extract's being a complete reworking of the previously given words and phrases over the **near synonyms** such as '**adam**'-'**herif**' and '**oğlan**'-'**çocuk**', attained via the same translation strategy, it seems impossible for the reader to make an association between '**keş**' and '**fahişe**' or 'evsiz' and 'ev et', attained via different translation strategies. To be clearer, translator's liability to apply different translation strategies indicates his effort to compose a unified text. For instance, when it is possible to benefit from the immediate pragmatic context the translator seemingly activates **interpersonal change strategy** as is the case with the translation of 'hook' as '**keş**'; however, in the absence of such a context he prefers literal **synonym** as '**fahişe**'. This case paradoxically shows that while the author always tries to create new possibilities over the permutations of the same words and phrases in different contexts, the translator always tries to reduce multiple possibilities to limited and closely connected unites by the way of making use of different translation strategies.

The appropriation observed in the first sentence of this cut-up paragraph can be taken as an outstanding sentence level example for the limitation and unification effort mentioned above. As already stated, all the words and phrases used in this paragraph are exact repetitions of the previously used ones. If this first sentence is disjointed into its original members it will appear like this: '**There is a boy sitting** (p.5) – **like** (p.6) – **your** (p.5) – **body** (p.5)'. The translator **paraphrases** this sentence as '**Oturuşu seninkine benzeyen bir çocuk var**'. In the source sentence, the author purposefully prefers not to write '**like you**' and instead writes '**like your body**'. (It should be remembered that these discrete elements were brought together after eliminating numerous randomly formed combinations). The author's purpose can be interpreted as that the 'body' is just a part of 'you', but not all of 'you'. In other words, the author dismembers 'you' physically and biologically. Lydenberg (1987) views this approach as a stylistic rehearsal preparing the reader for the actual physical possibility of body exchange offered by the magic man in the following chapter. Thematically, on the other hand, to Lydenberg, the logic behind cut-up effect here is that if the physical self is sufficiently fragmented, emptied out, and dispersed one will no longer fear its lose and it will be more amenable for the experiments done to depose the control powers (p.63). Because the "body is seen as a soft machine" (p. 71) to be experimented on "everybody splices himself in with everybody else." (Burroughs, 1987, p.116). To be able to preserve all these stylistic and thematic peculiarities the sentence might have been translated as '**vücudu seninki gibi oturan bir oğlan var**' regarding the previously used versions of the each word and dismemberment of the body.

Example 4:

ST: He went to Madrid. . . Alarm clock ran for yesterday. . . "*No me hágas casa*." Dead on arrival. . . you might say at the Jew Hospital. . . blood spilled over the American. . . trailing lights and water. . . The Sailor went so wrong somewhere in that grey flesh. . . He just sit down on zero... I nodded on Niño Perdido his coffee over three hours late. . . They all went away and sent papers. . . The Dead Man write for you like a major, . . Enter *vecinos*. . .**Freight boat smell of rectal mucus went down off England with all dawn smell of distant fingers**. . . About this time I went to your Consul. He gave me a Mexican after his death. . . Five times of dust we made it, . . with soap bubbles of withdrawal crossed by a thousand junky nights. . . Soon after the half maps came in by candlelight. . . OCCUPY. . . Junk lines falling. . . Stay off. . . Bill Gains in the Yellow Sickness. . . Looking at dirty pictures casual as a ceiling fan short-timing the dawn we made it in the corn smell of rectal mucus and carbolic soap. . . familiar face maybe from the vacant lot. . . trailing tubes and wires. . . "You

fucking-can't-wait-hungry-junkies! . . ." Burial in the American Cemetery. "*Quédase con su medicina. .* " On Niño Perdido the girl screaming. . . They all went way through Casbah House. . . "Couldn't you write me any better than that? Gone away. . . You can look any place." (Burroughs, 1966, p. 10).

TT: Herif Madrid'e gitti. Alarmlı saat dün çalıştı. .. *"No me* hııgas *caso."* Vardığı zaman ölmüştü ... diyebilirsin Yahudi Hastanesi'nde ... Amerikalı ya kan sıçradı... ışığın ve suyun peşinden. . .Gemi ci nasıl da yanlış yapmış o gri te nde ... Sıfırda kalmış işte ...Niiio Perdido'ya başımı saHadım üç saat geç kalmış kahvesi...Hepsi gidip kağıt gönderdi ... Ölmüş Adam senin için yazıyor biruzman gibi ... *Vecinos* giriyor içeri ... **Rektum sümüğü kokulu yükgemisi İngiltere sularında battı ve şafak boyunca hep uzak parmakların kokusu** ... Bu kez senin konsolosluğuna gittim. Onun ölümündensonra bir Meksikalıyı verdi bana ... Beş tozlu kez yaptık. .. yoksunluğunsabun köpükleriyle bin keş gecesinden bahtsız ... Hemen sonrasında yarım haritalar geldi mum ışığında ... İŞGAL ET ... Cank hatları düşüyor ... Uzak dur ... Bill Gains Sarı Hastalıkta ... Pis resimlere bakmak rasgele tavandaki bir vantilatöre bakar gibi şafağı kısaltarak rektum sümüğünün ve fenol sabununun mısır kokusunda yaptık. .. belki de boş arsadan tanıdık bir yüz ... sarkan borular ve teller ... "Aç keşleri bekleyemezsin ulan! .. "Amerikan Mezarlığında defin. *"Quedase co n su medicina ... "*Niiio Perdido'nun üzerine kız çığlık atıyor ... Hepsi Fas evinden geçti ... "Bundan iyisini yazamaz mısın bana? Gitti ... Her yere bakabilirsin." (Burroughs, 2011, p. 11).

The extract selected for the example 3 is the last sentence/phrase level cut-up paragraph of the first chapter. After the example 2 and up to this extract the second major theme of the chapter, i.e., death, is introduced through alternation of various narrative and cut-up proses. The transition between the two major themes is accompanied by geographic and linguistic shifts. That is, the scene shifts from North America (Long Island, St Louis) to Spanish speaking sites (Morocco, Madrid, Mexico) with a Spanish quotation, "*Imposible quitar eso*" being the linguistic indication of the shift. Then, the death issue is handled in its various forms and through different scenes such as death by overdose, drowning, hanging and stabbing. After that comes this extract as a complete reworking of the whole chapter summarizing both the death and drug addiction issues in a telegraphic speech. As was the case with the previous example, almost every word of the given extract drives from the previous passages and, for sure, the reader is expected to recognize the repetition and recombination as such. Likewise, the translator may also be expected to recognize and, then, convey this distinguishing style of the source text.

However, the question of how to convey this distinctiveness may not be easily coped with due to the open ended nature of the cut-up texts. In the above example, too, the translator is provided with more than one interpretational choices. For example, the sentence

'Freight boat smell of rectal mucus went down off England with all dawn smell of distant fingers. . .' can be translated in several ways depending on how you bring together the already read phrases to constitute a new sentence. To most readers this sentence probably tells nothing because of the discordant combinations of the formerly used phrase structures. That is, regardless of their being repeated structures, the two possible reading of these phrase combinations may be like this: **(a)** 'Freight boat smell of rectal mucus', (rektum mukusunun yük gemisi kokusu) **(b)** 'Freight boat [that] smell[s] of rectal mucus' (rektum sümüğü kokulu yük gemisi). The translator prefers (b) which may actually be taken as a **paraphrase** in the light of Chastermen's translation strategies. Although (a) feels more strange, hence, stylistically more close to the source sentence, the translator's preference of the more sensible choice, (b), is not an unexpected behavior with regard to his previous preferences.

There may still be another option, other than (a) and (b), to be applied while translating these same phrases. Taking into consideration that these phrases previously appeared separately in the same text and that this paragraph works as the summary of almost the whole chapter, a translation strategy that will enable the most direct association between the previous and current usage of the phrases and that will produce as stunning an effect as the source one is needed here. A literal translation would seemingly meet this need adequately: '**yük gemisi rektum mukusunun kokusu**'. Since in this version the phrases are given in isolation, i.e., no case marker added as they are presented previously, they more easily remind the reader their back usages. The absence of the case markers do also preserve the odd (fragmented) articulation/linkage of the phrases from which drive the multiple readings as is the case with the source structure.

From this example it can be inferred that in the context of the translation of cut-up texts, different interpretations of the same material is closely related to which reading strategy, mentioned in the previous sections, the translator adopts. Here, the translator as a reader adopts Watters' first reading strategy, i.e., reconstructing the text in order to find a sense. In addition, it is seen that which reading method the translator adopts also effects the way he translates.

Example 5:

ST: **the hanged boy pulling his legs up to <u>the</u> chin and pumping out <u>the</u> spurts by the irrigation ditch**, **the soldiers swinging me around in the harness**, the burned man screaming away like a good one and **<u>that</u>** heart just pulsing and throwing off spurts of blood in the rising sun—(Burroughs, 1966, p.16).

TT: **Asılmış çocuk bacaklarını çene<u>sine</u> kadar yukarı çekiyor ve sulama kanalının yanında pompalaya pompalaya <u>fışkırtıyor</u>, askerler beni <u>koşum takımlarıyla</u> sallıyor**, yanan adam çığlıklar atıyor ve kalp güm güm vuruyor ve kan fışkırtıyor güneş doğarken-(Burroughs, 2011, p. 15).

This extract has been taken from the second chapter that works as a point of intersection of several other chapters. The chapter is in the form of a travelogue that is actually composed of three parts. The first part which starts, not surprisingly, from the antepenultimate paragraph of the first chapter is about the narrator and Johnny's travel to Lexington for a drug cure in 1920s. In the second part, the magic man they come across switch their bodies with natives and find themselves in the Mayan age. In the third part, after fighting the control systems in Mayan community they discover new communities, namely Chimu, Camuyas and Auca tribes, living in primeval age. Towards the end of the last part, the narrator flees from the Aucas back to today's world working for Total Oil Company. This cut-up section comes after the first part of the chapter. Having taken the drug the magic man prepared for him, the narrator suddenly starts to have some sliding mental pictures. Meanwhile, the straight narrative explodes into the telegraphic urgency (Lydenberg, 1987, p.65).

As opposed to the previously analyzed cut-up sections, this one not only works as the summary of the preceding incidents but also foreshadows the future instances, too. In that, a similar version of the first elliptic sentence of this section, '**the hanged boy pulling his legs up to the chin and pumping out the spurts by the irrigation ditch**', appears in a paragraph from the sixth chapter that describes how movies control the body and reads as '**he hangs there pulling his knees up to the chest and pumping out spurts of jissom**' (p.26). On the other hand, the second elliptic sentence, '**the soldiers swinging me around in the harness**'of this example is a **paraphrase** of a preceding scene in which Johnny is being harnessed and reads as '**then they rigged up a harness under his arms**…'(p.5).This section, therefore, enables the reader two see the page 26 and page 5 together in page 16. The alikeness between the first sentence and its match is as follows

in the target text: 'asılmış çocuk bacaklarını çenesine kadar yukarı çekiyor ve sulama kanalının yanında pompalaya pompalaya fışkırtıyor'; 'Çocuk asılırken dizlerini göğsüne kadar kaldırarak attırık fışkırtıları fırlatıyor' (p. 63). As for the second sentence it is as follows: 'askerler beni koşum takımlarıyla sallıyor'; 'Sonra Johnny'nin kollarının altına koşum takımı taktılar…'" (p.63). The alikeness between the first sentences seems enough to generate a deja vu effect and to convey Burroughs' "prophetic vision", which signals the future, together (Robinson, 2011, p. 104). The same level of alikeness is not true for the second sentences, however, the point of intersection, "koşum takımı" is preserved, which gives enough clue for a two-way association. This examples show that the experiments in question necessitates the translator to be more consistent within the target text than to be loyal to the source text. That is, the critical issue, here, is to recreate the experimental technique in the target text, and this recreation does not have to be done with the exact equivalents all the time.

Another issue to be brought to the light with this cut-up section is the way the self, the body dispersed. This aspect of the cut-ups has already been mentioned in some other examples, however, for Lydenberg in this extract there exist the most radical and at the same time the most subtle way of dissolving the self, by replacing the personal pronouns with definite articles, is presented (Lydenberg, 1987, p.63). For instance, the use of definite articles in 'pulling his legs up to *the* chin and pumping out *the* spurts…' and 'the burned man screaming away like a good one and *that* heart just pulsing' can be taken as the vague references to disembodied organs (p.63). The articles in front of the '*the* chin', '*the* spurts' and '*that* heart' may be replaced with "his", for example, to make the owning body more clear. The purpose behind this deliberate action can be interpreted as drawing attention from the agent to the action. Since we know that the notions about the body as a fixed, unchanging organism is target and criticized, and, on the contrary, it is viewed as a soft moldable substance (p.63), foregrounding the action rather than agent can be viewed as a plausible reasoning.

In the target section, however, the first "the" had been translated as a pronoun: "çene (chin)-*si (his)*-ne (to)". The second 'the' had been omitted and the noun phrase it appears in had been turned into a verb phrase: "fışkırtıyor". In fact, to preserve the source effect these transpositions may have been avoided translating the former as "bacaklarını *çene*

*(chin)-ye (to the)*kadar yukarı çekiyor" and the latter as "sulama kanalının yanında *fışkırtılar (the spurts)* pompalıyor".

Example 6:

ST: **Rats<u>was</u> running all over the morning**—Somewhere North of Monterrey **went into the cocaine business**—By this time fish tail Cadillac—people civilians—**So we <u>score</u> for some business** and get rich over the warring powers—**shady or legitimate the same fuck of a different color and the general on about the treasure—We <u>rigged</u> their stupid tree limb and <u>drop</u> the alien corn—spot of business to Walgreen's**—So we organize this 8267 kicked in level on average ape—Melodious gimmick to keep the boys in line—I had learned to control Law 334 procuring an orgasm by any image, Mary sucking him and running the outfield—Static was taken care of that way—what you might call a vending machine and boys dropping to Walgreen's—We are not locals. We sniff the losers and cut their balls off chewing all kinds masturbation and self-abuse like a cow with the aftosa—Young junkies return it to the white reader and one day I would wake up as Bill covered with ice and burning crotch—drop my shorts and conies gibbering up me with a corkscrew motion —We both come right away standing and trying to say something—I see other marks are coming on with the mother tincture—The dogs of Harry J. Anslinger sprouted all over me—By now we had word dust stirring the 1920's, maze of dirty pictures and the house hooked for generations—We all fucked the boy burglar feeling it right down to our toes—Spanish cock flipped out spurting old Montgomery Ward catalogues—So we stripped a young Dane and rigged the Yankee dollar—Pants down to the ankle, a barefoot Indian stood there watching and feeling his friend—Others had shot their load too over a broken chair through the tool heap—Tasty spurts of jissom across the dusty floor—Sunrise and I said here we go again with the knife—My cock pulsed right with it and trousers fell in the dust and dead leaves—Return it to the white reader in stink of sewage looking at open shirt flapping and comes maybe five times his ass fluttering like—We sniff what we wanted pumping out the spurts open shirt flapping—What used to be me in my eyes like a flash bulb, spilled adolescent jissom in the bath cubicle—Next thing I was Danny Deever in Maya drag—That night we requisitioned a Peruvian boy—I would pass into his body—What an awful place it is— most advanced stage—foreigner too—They rotate the symbols around IBM machine with cocaine — fun and games what? (Burroughs, 1966, p. 24).

TT: **Sabah her tarafta sıçanlar koşuyordu**-Monterrey'in kuzeyindebir yerde **kokain işine <u>girdim</u>**-Bu zaman zarfında balıkkuyruklu Cadillac-insanlar-siviller-**Ve biz birtakım işler <u>kaptık</u>**ve düşman güçler sayesinde zengin olduk-**karanlık ya da meşru <u>bunların</u>hepsi farklı renklerde hep aynı boktur ve servet konusunda hep ortaktır-Biz onların gerzek ağaç dalını <u>süsledik</u> ve yabancı bir tohumu-Walgreen's'e iş alanları**-<u>serptik</u>-yanibu 8267 tekmelenmişi ortalama bir maymun düzeyine çıkacak şekilde örgütledik-çocuklan safta tutmak için melodili bir tezgah-her görüntüyle bir orgazm sağlayarak 334 numaralı yasayıkontrol etmeyi öğrenmiştim, Mary herife saksofon çekiyor ve tarlanınkenarında çalışıyor-Paraziderin icabına bu şekilde bakılıyordu- buna madeni parayla çalışan bir otomat diyebilirsin ve çocuklar Walgreen's'e düşüyor-Bizoralı değiliz. Biz kaybedenIerin kokusunu alır ve taşaklarını keseriz her türlü mastürbasyonu şap hastalığına

yakalanmış inekler gibi çiğneyerek-Genç keşlerbunu beyaz okura geri verir ve ben bir gün her tarafı buzla kaplıve kasıkıarı yanan Bill olarak uyanacağım-şortumu çıkarıyor ve birtakım anlaşılmaz laflar ederek tirbuşon hareketiyle beli geliyor içimde-İkimizin de hemen anında beli geliyor ayakta durur ve bir şeyler söylemeye çalışırken-Tentür anayla birlikte diğer işaretierin de geldiğini görüyorum-Harry J. Anslinger'in köpekleri her tarafıma fışkırttı-Şimdiye kadar 1920'leri kurcalayan söz tozları, pis resimlerden oluşan bir labirent ve kuşaklar için ayarlanmışbir ev vardı-Evi soyan hırsız çocuğu hepimiz tepeden tırnağakadar tahrik olarak siktik-İspanyol siki dışarıya fırlayıpeski Montgomery W ard kataloglarının üstüne fışkırttı-Ve biz genç bir Danimarkalıyı soyduk ve Yankileri dolarla donattıkPantolonuyerde, yalınayak bir Kızılderili durmuş arkadaşını seyrediyor ve tahrik oluyor-ötekiler de kırık bir sandalyenin üzerinden alet yığınına boşaltmışlar tüfeklerini-Tozlu döşemedenefis attırık fışkırtıları-Güneş doğdu ve haydi yine başlıyoruzbıçakla dedim-Sikim de hemen onunla birlikte nabız gibi vuruyordu ve pantolonlar iniyordu tozların ve kuru yaprakların üzerine- Beyaz okura geri ver bunu lağım kokusuyla rüzgarla dalgalanan açık gömleğe bakarak ve belki beş kez beli geliyor götü de öyle çırpınarak-İstediğimiz şeyin kokusunu alırız fışkırtmalarlaçıkarken açık gömlekler dalgalanırken-Hep ben olan şey bir flaş ampulü gibi gözlerimde, saçılmış genç attırığı banyo küvetinde-Bundan sonra ben Maya mıntıkasında Danny Deever'dımogece Perulu bir oğlan talep ettik-Ben onun bedenine geçecektim-Ne kadar korkunç bir yer bu-en ileri aşama-yabancı da-Sembolleri IBM makinasının etrafında döndürdüler kokainle-eğlence ve oyun ve başka? (Burroughs, 2011, p. 21).

This is the second phrase level cut-up section of the same chapter through which the travel is ended where it has started. In such a cyclical and fast running narrative, time and place frequently change, but the thematic patterns, i.e., drug, death, sex scenes and control factors, are always monotonously same. The above given sentence/phrase level cut-up extract can be viewed as the condensed version of the straight narrative. In that, the same monotonous, repeated content is presented through much more accelerated scenes. While this surreal acceleration detract the reader from the general narrative and the sense of continuity, it offers a new sort of reading experience without limits and orientation.

This accelerated reading is generated via interspersed elliptic structures such as this one: '**shady or legitimate the same fuck of a different color and the general on about the treasure**'. If this **phrase structure** is turned into a full sentence, the pace of the reading is slowed down as is seen in the target version: '**karanlık ya da meşru bunların hepsi farklı renklerde hep aynı boktur ve servet konusunda hep ortaktır**'. As Lydenberg underlines such structures create a breathlessness, an imperative drive that pushes the syntax forward, avoiding or delaying any definitive ending to a phrase or sentence(1987, p.60). Finally, such structures 'short time' the space between two full sentences and which is the mimesis of the routine of the daily life: stop and start repeatedly as if driving in a

rush hour. To create a similar effect, the source structure could have been translated, without causing a unit sift, as "**karanlık ya da meşru farklı renkte aynı bok ve ortak nokta servet**".

One more outstanding stylistic feature of cut-up units is their having weak immediate connections within themselves. One way of creating such disconnections is to leave out cohesive markers like transition words and pronouns as is the case with the above given structure. In its translation, however, the pronoun '**bunlar**' appears in the sentence. The translator's liability to create a more cohesive text seemingly blurs the logic behind the cut-up effects in this extract. That is, as the immediate content and context lose their value, the form is foregrounded. Here, the constructed content is viewed as a burden and a yoke on the form and eluding the form from this burden means emancipating it from being a means of control (Odier, 1989, p. 91).

It is also observed that to provide **cohesion** the translator makes some additions, **information changes** in Chesterman's terms, as is the case with the lines '**Walgreen's'e iş alanları-serptik-**'. The verb '**serptik**' does not appear in the source lines. Adding one more word between two seemingly unrelated or weekly related structures the semantic tie between them gets stronger.

Though it has been seen that in some certain cut-up sections the clarity is spearheaded, in this cut-up section apparently no such clarity is aimed at. On the contrary, it seems that not clarity but confusion is prompted. So as to undermine the conventional notions of linear temporality, for example, a deliberate confusion is generated over the constantly shifting verb forms: '**Rats <u>was running</u>**…', '**<u>went</u> into the cocaine business**…', '**So we <u>score</u> for some business**…', '**we <u>rigged</u> their stupid tree limb and <u>drop</u> the alien corn**…' As in these examples, different sentences and phrase structures from different contexts are brought together in the same paragraph without constructing a unity. Although all these structures are following each other starting from the beginning of the paragraph the verb tenses always change and this situation contributes to the dislocation of the conventional linear sequence. Even in some same sentences as with '**we <u>rigged</u> their stupid tree limb and <u>drop</u> the alien corn**' the verb tense differs. Furthermore, in the first sentence, there is a mismatch between the subject and the auxiliary verb. The

plural subject '**Rats**' is given with singular auxiliary '**was**'. Actually, this is a highly common cut-up case seen through the whole novel. Such experiments with grammar express Burroughs' purpose to distract the language as a control factor even at the risk of alienating the reader from the reading process.

As for the correspondents of all these experiments with language it is observed that the translator avoids, to a great extent, those risky ventures. That is, all of the above given verb tenses had been transferred into one, past tenses: '…**sıçanlar koşuyordu**', '…**kokain işine girdim**', '…**birtakım işler kaptık**…', '**biz onların gerzek ağaç dalını süsledik ve yabancı bir tohumu [*süsledik*]**'. As a result of such a **phrase structure change** strategy a more cohesive, easy to read and sensible prose had been generated. For other than the mismatch between the subject and the auxiliary, i.e. 'rats was', translating each verb tense literally as they are would be enough to preserve the temporal uncertainty of the setting. For the mismatch, however, it seems impossible to generate the correspondent effect without making a change on the subject but on the auxiliary. That is, Turkish allows to use a singular verb structure with a plural subject as is the case with the target sentence in question. In that sense, there is no significant difference between the singular verb '**koşuyordu**' and '**koşuyorlardı**'. This being so, a similar grammatical mismatch and the effect it gives may be provided with a change on the subject. To be more precise, instead of a plural subject and a singular verb as in the source structure a singular subject and a plural verb may have been preferred: '**sıçan koşuyorlardı**'. Such a phrase change is quite acceptable taking into consideration that uncertainties generated through grammatical tricks make explicit Burroughs' intention to shift reader's focus from content to structure and style, to the mechanics of the word (Lydenberg, 1987, p.64). This case also shows that, just a word for word translation may not be enough to produce a similar effect, and when the matter is the translation of experimental texts the translator may be forced to take the initiative and conduct his/her own experiments.

Example 7:

ST: **Glad to have you <u>aboard</u> reader, but remember there is only one <u>captain</u> of this <u>subway</u>**—Do not thrust your cock out the train window or beckon lewdly with thy piles nor flush thy beat benny down the drain— (Benny is overcoat in antiquated Times Square argot) —It is forbidden to use the signal rope for frivolous hangings

or to burn Nigras in the washroom before the other passengers have made their toilet— (Burroughs, 1966, p. 163).

TT: **Seni <u>burada</u> gördüğüme memnunum okur, fakat unutma ki bu <u>metroda</u> sadece bir <u>kaptan</u> var**-Sikini tren penceresinden çıkarma ya da basurlarınla kimseye şehvetli çağrılar gönderme ve hışırı çıkmış 'benny'ni de lağıma atma-(Benny, antika haline gelmiş Time Meydanı argosunda palto demektir)-İşaret iplerini saçma sapan idamlar için kullanmak ya da diğer yolcular ihtiyacını gidermeden önce tuvalette Zenci yakmak yasaktır- (Burroughs, 2011, p. 128).

Various texts by different authors that had been cut, mixed and reordered constitute this whole penultimate chapter, Dead Fingers Talk, of the novel. The overall effect of intertextuality is, actually, condensed in the title of the chapter. "Dead fingers" symbolize a sort of abdication of exclusive self-expression and cut-up collaboration of many writers in *The Soft Machine* makes up a sum of collective anonymity (Lydenberg, 1987, p. 114). In such an intertextually rich chapter, the most recognizable stories, given together with numerous some other minor disconnected and most, probably biographic, stories, are the trials and hangs of Billy Budd (1924), by Herman Melville, and Danny Deever (1890), by Rudyard Kipling. These works are handled around the themes of death, sex and politics. Bringing together so many different stories had resulted in outstanding experimentations such as the one discussed below.

In the first sentence, it is seen that the train is being driven by a captain but not by a train operator. The word, '**aboard**' is also used in combinations pertinent to a ship which is under the command of Captain Clark. Bringing these two facts together it becomes apparent that the author deliberately confuses the readers mind. That is, while listening to the captain on the ship s/he is suddenly transferred to a train: listening to the same person and at the same time interval but at different places. Whether such a thing, being at different places at the same time, is possible or not is out of question here. The matter is to be able to think on such a thing, which means transcending the fixed structures of thinking or predetermined blocks of associations imposed by language. Hence, "Cut[ing] word lines—Shift[ing] lin-guals" (Burroughs, 1966, p. 48) enables the reader to go beyond the constructed reality that allegedly has trapped her/him in place, time, and word (Lydenberg, 1987, p. 89). Moreover, the reader is expected to see that cutting word lines, i.e., getting rid of the yoke/control of the language it becomes possible to emancipate the

body from being time and space bound. That is exactly the way Burroughs broadens the reader's imagination.

As a matter of fact, all these arguments originate from the way the author writes, and whether the target reader will have a chance to ponder on all them is bound to the way the translator translates. In that sense, the target reader seems less benefited from Burroughs' inspiring capacity. For example, although the contrasting images '**captain**' (**kaptan**) and '**subway**' (**metro**) had been used together in the same sentence, this juxtaposition does not create an effect so strong and concrete as it does in the source text. That is firstly because, the '**kaptan**' in Turkish is a widely used word whose colloquial connotations range from bus driving, to plane flying and to train operating. So, the Turkish reader may not find it strange hearing that a captain is operating a train. Secondly, the word '**aboard**' had been translated as '**burada**'. It can be said that there is an **abstraction change** from the '**aboard**' to '**burada**'. The former is more concrete on the ground that it is more strongly associated with being in a vehicle or craft than being in anywhere else. Therefore, replacing the place pronoun '**burada**' with its actual concrete referent '**gemi[mde]**', with reference to its previous usages, a more concrete juxtaposition that adequately corresponds to the source version would be obtained.

In such a way, removing sematic difficulties, the translator creates a more readable text. On the other hand, the existence of the explanation for the word '**Benny**' in parentheses had been conveyed intact to the target text. In fact, the explanation given in parentheses in the line may have a negative effect on the narrative continuity of the text. If the parentheses and the explanation had been an addition of the translator, this intervention could have been taken as the indication of the translator's increasing **visibility** that would have decreased the fluency of the text. For that reason, it should be stated that the stylistic contribution of the **loan translation** and of the explanation given for this loan translation have nothing to do with the degree of **visibility** of the translator. It is all about the source text itself.

Example 8:

ST: **Carl walked through** a carnival city (Burroughs, 1966, p. 106).
     Carl walked through footpaths of a vast shanty town (p.107).
     Carl walked through the penis posts into a town of limestone huts (p.108).

TT: **Carl** bir kamaval kentinde **yürüdü**… (Burroughs, 2011, p.84).
Carl kocaman bir gecekondu kentin patikalarında **yürüdü** (p. 85)
Carl penis direklerin arasından geçip kireçtaşı kulübelerden bir kasaba ya **girdi** (p.85)

The chapter, "Pretend an Interest" in which these sort of refrains are interspersed is generally about Doc. Benway's efforts to create usable cretins out of addicts and about protagonist Comandante's counter actions. Carl of the above sentences is a traveler that experiences a metamorphosis conducted by the Comandante.

Carl's being a traveler is never announced openly in the text, but it is understood from the way his name is presented and from his activities. For instance, his name repeatedly appears with the phrase '**walked through**' which strengthens the perception of his being a traveler. In addition to generating and consolidating such a semantic base, these refrains also creates a poetic manner which is the most straightforward outcome of the cut-up technique at structural level.

As a traveler Carl visits many different places, but what he sees is all the same: blighted, dirty and doomy atmosphere of the cities. These monotonous views are accompanied by the syntactic refrains such as '**Carl walked through**…', "on the sea wall", and the like. While there does not seem any problem with the translation of the repetitive prepositional phrases like "on the sea wall" on the ground that they are condensed in just one word structure as "mendirekte", the translations of verb phrases creates some difficulties. Since verb phrases consist in some other phrases such as verb and noun phrases they are generally longer and ordered differently in Turkish than they are in English. That is why the translator prefers to render 'Carl walked through…' in to Turkish in different versions as '**yürüdü**' and '**girdi**'. Due to the same reasons, i.e. the difference in the affirmative word order rules, the subject is separated from the predicate verb phrase and the verb as the head of the predicate is placed at the final position in the target text. This case, however, diminishes the repetitive and poetic reading of the source text as well as its monotonous air.

Taking all these into consideration, sifting the unit, with reference to Chastermen, from affirmative sentence structure to an inverted one may have adequately produced a similar effect in the target text as follows:

> **Carl yürüdü** bir karnaval kentinde…
> **Carl yürüdü** patikalarında kocaman bir gecekondu kentin…
> **Carl yürüdü** kireç taşı kulübelerinden bir kasabaya penis direklerinden geçerek…

To make sense of the translator's behavior regarding the reconstruction of the poetic language of the text it should also be stated that where the meaning making seems difficult over the immediate context, which basically corresponds to phrase and sentence level cut-up paragraphs, the translator's choices seemingly forms a more poetic language than it is in the source text. However, in the cases as shown in this example where the cut-up phrases are embedded in cohesive long prose narrative through which immediate context is in service of meaning making the translator avoids poetic usage. This discrepancy can be interpreted as that the translator generally foregrounds a fluent, easy to read and easy to understand text notwithstanding the form oriented nature of the source text.

Example 9:

ST: Shoved him over on his stomach kicking—The Mexican held his knees—Hand dipped a piece of soap— Shoved his cock in laughing—Bodies stuck together in the sunlight kicked whiffs of rectal mucus—laughing teeth and pepper smells—"You is feeling the hot quick Mexican kid naked Mambo to your toes Johnny. . . dust in bare leg hairs tight brown nuts breech very hot . . .How long you want us to fuck very nice Meester? Flesh diseased dirty pictures we fucking tired of fuck very nice Mister." Sad image of sickness at the attic window say something to you "*adios*" worn out film washed back in prep school clothes to distant closing dormitory fragments off the page stained toilet pictures blurred rotting pieces of "Freckle Leg" dormitory dawn dripping water on his face diseased voice so painful telling you "Sparks" is over New York. "Have I done the job here?" With a telescope you can watch our worn out film dim jerky far away shut a bureau drawer faded sepia smile from an old calendar falling leaves **sun cold** on a thin boy with freckles folded away in an old file now standing last review (Burroughs, 1966, p. 64).

TT: Bir tekme vurup onu karınüstü devirdi-Meksikah dizlerini tutuyor onun-Elindeki sabunu suya daldırdı-sikini sokup ittirdi gülerek-Vücutlar birbirine yapıştı güneş ışığında tekmelenmiş rektum sümüğü kokan esintiler-gülen dişler ve biber kokuları" Sen hissediyor ateşli hızlı Meksikalı çocuk çıplak Mambo tepeden tırnağa kadar Johnny ... çıplak bacak kıllarında toz gergin kahverengi taşaklar kıç çok sıcak. .. Ne kadar süre çok güzel sikelim istersiniz Miister? Beden hastalandı pis resimler çok hoş sikiştenusandık boktan bir halde Mister." Çatı katı penceresinden görünen hüzünlü hastalık görüntüleri sana bir şey söylüyor *"adios"* ilkokul giysileriyle çok uzak kapalı yatakhane fragınanIarına dalgalarla vuran eskimiş filmler sayfa dışı

> lekelenmiş tuvalet resimleri bulanıkiaşmış çürüyen parçaları "Çilli Bacak"ın yatakhane sabahı sular damlıyor yüzüne hastalıklı ses öylesine bir acılı ki "Kıvılcımlar" diyor size New York üzerinde. "İşi burada mı yaptım?" Bir dürbünle gözleyebilirsiniz eskimiş filmimizi karanlık titrek çok uzaklarda bir büro çekmecesinde saklı soluk sepya gülümseyiş eski bir takvimden düşen yapraklar güneş soğukzayıf çilli bir çocuğun üzerinde katlanıp kaldırılmış eski bir dosyaya şimdi son incelerneyi bekleyen (Burroughs, 2011, p. 51).

This extract has been taken from the fifth chapter, 'Early Answer' which mainly tells the Agent K9's story of arresting a Broker. Lydenberg (1987) states that Burroughs manipulate punctuation with particular precision (p.90). The alternation of content from brutal sex scenes to more mixed and naïve memories is reinforced by a stylistic alternation in tone and rhythm (p.90). Similarly, this cut-up paragraph starts with detailed sex scenes expressed between dashes which clearly help the reader to separate each scene from the other without having long deep breaths. When the writing takes the form of a speech, i.e., referring to somebody, we see that ellipses are in use, which necessitates a slowdown in reading phase to make sense who is speaking to whom. This part is also separated from the preceding and the following parts with quotation marks, too. After this part comes the memories in a "telegraphic urgency" through run on-like sentences and phrases. In this last part, the cut-up proceeds regardless of conventional punctuation. New sentences or phrases begin in the middle of an unfinished sentence or phrase.

In such a fragmented structure which is already hard to make sense separating different thematic and structural parts from each other with the help of punctuation may ease the reader's job to keep the track of the transitions between the parts. For this reason, probably, the translator respects the way the source text had been composed. In fact, this source cut-up section is so complicated or even messy that even if the translator had attempted to re-organize it to make it more meaningful an easy solution would not have been possible.

Nevertheless, some subtle efforts to ease the comprehension process is detectable. For example, the juxtaposition '**sun cold**' is given as '**güneş soğuk**' (the sun is cold) which is apparently more concrete than the former. An equally abstract version might have been '**güneş soğuğu**'. Such juxtapositions are, actually, widely made use of throughout the source text on the ground that they provide the reader with new mental and even

impossible associations to make. This is a way, for Burroughs, to diminish conventional thought structures that fundamentally depends on referential nature of the language. That is, the frequency of a word is higher if it has a concrete referent in life, i.e., the frequency or even existence of the 'word' stone depends on the existence of a solid stone. As in the case of '**sun cold**', Burroughs purposefully creates non-referential juxtapositions bringing together two conceptually opposite words to carry the reader beyond the reality.

Example 10:

ST: **bloodbends** (182), prestidigital (157), **sexflesh** (173), steamlands (173), cept (172), sus (148), pantless (165), **cowboyed** (169), **Animaled** (176), dunno (110), **Coulnd't**(178), wastings (43), **linguals** (152), **agriculturals** (152), uniques (72), irresponsible (158), naborhood (161), litde (140), Nearie (149), kinda (21), Shitola (155), smaltz (155), untalking (144), indentical (144), spermy (98), **ahm** (116), muy (41), **jenshe** (113), **Thurlings** (110), urning (110), bringa (76), protocrawl (73), unnerstand (72), sawski (72), congor (28), **in-narrested** (21)(Burroughs, 1966).

TT: **kan düğümleri** (139), hokkabazca (123), **seks teni** (136), buhar ülkeleri (136), posta (136), kuşkulanmak (117), pantolonsuz (131), **mıhladılar** (133), **hayvanladık** (140), bilmiyom (89), **-emedim** (142), ziyan etmeler (39), **dil harfleri** (121), **çiftçiler** (120), benzersizler (60), sorumsuzlar (111), mağalle (129), küçük (120), yakınsak (127), ---, bokella (119), yapış yapış muhabbet (119), konuşmamak (116), aynı (118), sperme benzer (73), **ben** (85), ben (30), **---**, Delikçikler (89), vazolar (89), başına sardırmak (62), protosürünme (58), anlamak (48), on dolar (58), **serinletmek** (25), **ilgisini çekmek** (19) (Burroughs, 2011).

These are just some of the unusually formed words that are interspersed throughout *The Soft Machine*. Taking into consideration their abundance and frequency these words are by no means accidental. Burroughs, intentionally, cuts and recombines words just as he does with sentences and phrases. As previously discussed, viewing reality as something trapped in word (Lydenberg, 1987, p.89) Burroughs emancipates the word, in this way, from the yoke of the conventional content and the yoke of the author. To this end, some words exclusive to some specific authors are used with no reference, some grammatical rules are rejected, and even some new words are invented. Burroughs shares his opinions on not citing other authors as follows:

> The poets are supposed to liberate the words - not to chain them in phrases. Who told poets they were supposed to think? Poets are meant to sing and to make words sing. Poets have no words "of their very own." Writers don't own their words. Since when do words belong to anybody. "Your very own words," indeed ! And who are you?(Burroughs & Gysin,1978, p. 20).

In accordance with these statements, Burroughs uses the word '**in-narrested**', for example, that we know from *The Catcher In The Rye* (1951/1981, p.91) by J. D. Salinger. As for the disobedience to the grammatical rules, almost all of the above given words can be taken as examples, but it is most depicted over the function words such as auxiliaries and models. For example, the structure of 'couldn't' had been changed into '**Coulnd't**', and 'I am' into '**ahm**'. As for the totally invented words '**jenshe**', '**thurlings**' and 'congor' may be given as examples. Besides all these, the two most resorted methods to carry out experiments for coining new words are that part of speech of the words is shifted and compound words are produced. The words '**bloodbends**' and '**sexflesh**' can be given as examples for compound words, and the words '**linguals**', '**agriculturals**', '**cowboyed**' and '**Animaled**' can be given as examples for change of part of speech.

The translator's response to all these word formation processes is substantially consistent with his previously detected position. That is, the peculiarities of such words cannot, to a large extent, be traced in the target text. Instead of separating them, the compounds might have simply been translated again as compounds such a as '**kandüğümleri**' and '**seksteni**'. The grammatical structures such as '**coulnd't**' and 'ahm' might have been translated as '-**ebil(e)medim**, e.g., 'erişebil(e)medim' and '**bei**' instead of '-**emedim**' and 'ben'. As for the totally invented words employing the **loan translation** strategy will adequately render the strangeness of them into the target text. For instance, for '**jenshe**', '**Thurlings**', and '**congor**' instead of **delition**, '**delikçikler**' and '**serinletmek**', '**jense**', '**Törling**' and '**kongor**' might have been preferred respectively.

As for the translations of the words derived from the change of the part of speech there comes out an interesting case. That is, the **transposition** strategy is normally employed by the translators to make the text more fluent and meaningful for the target reader. However, in this case the author applies the same strategy to force the limits of readability. To be clearer, the noun 'cowboy' had been turned into a verb adding the suffix '-ed' by the author, which is the **transposition**. The translator's response, however, obliterates the traces of this particular word formation process. Although there are some exceptions like '**animaled**' that is translated as '**hayvanladık**', this case is true for most of the words undergone such a word formation process. Instead of '**mıhlamak**', '**dil harfleri**' and

'**çiftçiler**' '**kovboyladık**', '**dilseller**' and '**tarımsallar**', respectively, may have been better choices.

Lastly, the translation of the words such as '**in-narrested**' may necessitate a good deal of time and labor, because such words are not composed out of some simple morphemic shifts, but a word play of various sounds are at stake. Nevertheless, instead of simply giving the literal meaning, it is seemingly possible to recreate a similar stylistic effect after experimenting with pertinent sound strictures of the target language. That is, a translation like '**ilgimekmek**' as in 'onların yaşam tarzına hiç **ilgimekmedim**' as an alternative for 'onların yaşam tarzı hiç **ilgimi çekmedi**' may better convey the foreignness of the source text.

Through all these experiments with words Burroughs, in a sense, shows that there is almost no word, hence language, which is exempt from manipulation. The experiments with words, then, targets manipulative, amenable nature of the language. The reader is shown various ways of language use, and advised to change the way s/he is accustomed to express him/herself. This necessitates the reader to resist the mental mechanisms of repression and selection which are usually operating against you (Burroughs & Gysin, 1978, p.5). In that sense, cut-up method enables the reader to achieve what s/he normally cannot dare or even imagine. The only way to make the Turkish reader feel and sense such similar background notions is seemingly depends on how the text translated. Therefore, as one possibility out of many, the translator may be expected to cut-up to create a similar effect, which had apparently not been preferred in the context of this translation.

CONCLUSION

The main purpose of this study is to find out how the constraints imposed by experimental texts shape the translator's decisions, hence, style and visibility. To this end, in the first chapter, the basic philosophical and structural parameters of experimental literature with reference to some discussions on its scope and limitations have been introduced. In the second chapter, it has been shown how fruitful experimental texts may be for testifying wide acclaimed theories of translation. Accordingly, the close tie between the translator's (in)visibility and style is pinpointed. Also it is postulated that, in the context of experimental literature translation, the correlation between the translation strategies adopted by the translator and the resultant (in)visibility of the translator may fall short of the conventional expectations. In line with the picture drawn about the experimental literature in the first chapter and with presumptions indicated over the style of the cut-up texts as an experimental writing technique in the second chapter, William S. Burroughs' *The Soft Machine* has been analyzed in the third chapter. Throughout the present study answers have been sought for the research questions specified at the beginning of the thesis and they are succinctly restated here as follows:

1. What are the general features of experimental novel that may pose challenges for translation?

Although the experimental novels have a relatively long history as indicated by Moore (2010) and Glover (2005), they have not been paid the due consideration yet. The repercussions of such ignorance can also be observed in translation studies, too. In tune with the interdisciplinary nature of translation studies, the scope of the first research question, concerning the general threads of experimental literature and especially experimental novel, is to establish a ground for upcoming discussions about the translation of experimental texts as well as to contribute to heavy going discussions on the institutionalization of experimental writing. With such a perspective, it has been stated that the conceptual existence of experimental novels is grounded on the displacement of literary realism. The embodiment of this notion has basically been possible through distinctive characterization, narrative organization and linguistic extravagancies.

In terms of the characterization, experimental novels deny in most cases real and recognizable characters (Enck, 1965, p.7). This case is apparently observed throughout *The Soft Machine* in which characters easily change their positions, identities and even their bodies. In addition "freeing the novel from the imperative of verisimilitude" (Glover, 2005, p.102) fantastic, unnatural or even supernatural characters such as the jelly 'green boys' and mythological being 'Celluloid Kali' of *The Soft Machine,* are given place in such novels.

In terms of narrative organization, the time and place are not always specified and may be in constant change. Accompanied by the flow of thought, for instance, both the place and time may shift anachronistically as is the case with Woolf's *To The Light House*.

Finally, in terms of linguistic extravagancies, the perceived reality is subverted via unusual punctuation use, wording and various techniques as is the case with the use of palindrome in Joyce's *Ulysses*.

All these distinctive characteristics of experimental novels have been applied in various forms, frequencies and combinations to differing purposes depending on the major literary writing technique adopted such as magic realism, stream of consciousness, cut-up and the like.

Of all various experimental literary techniques the cut-up is seemingly the most convenient one that enables the author to express the strongest and the most conspicuous opposition to the constructed world, i.e. the perceived reality. The resistance against the preordained reality is generally channeled into the relatively/provisionally real life situations in the form of some thematic structures such as the interference into the conventional thought structures, renunciation of authorship, subverting language as a sophisticated control mechanism, denying conventionalities of literary writing and so on. In line with Verdonk's view of style as a distinctive way of using language for some purpose and to some effect (Verdonk, 2002, p. 2), it can be said that these thematic approaches compose the background theory, the purpose, of the distinctive language use in cut-up texts as has been shown in the case study.

In service of the above summarized themes, then, the distinctive language use in cut-ups can be categorized and be related to these themes separately, though not all the time. That is, to destroy the conventional thought structures, unrelated images/words are brought together. In that way, predetermined association blocks have been demolished and new, strange and often randomly juxtaposed ones are constructed. Similarly, by means of intertextual elements the authority of authorship is weakened or even overthrown on the ground that a cut-up text may be composed out of a total that is originally owned by some other authors. To disperse the language, on the other hand, ungrammatical structures, fragmented speeches, non-cohesive paragraphs, nonstandard punctuation use, and the like, are employed as distinctive language use tools. In other words, to this end, linguistic extravagancies are employed to the hilt. As for the negation of conventionalities of literary writing, along with making use of unspecified and non-sequential time, place, characters and a plot, constant repetitions (of some certain words, character names, scenes, incidents, and so on) are of utmost importance for creating an idiosyncratic narration. That is, in the absence of the above listed narrative tools repetitive components compose an underlying narrative texture and compensate, in a sense, the discontinuity and non-coherency between the paragraphs and chapters.

The final results (effects of the style in Verdonk's terms) of the amalgamation of this discreteness (distinctive language use) and the purposes (behind the distinctive language use) are self-referentiality and a relevancy in meaning. That is to say, all these linguistic and narrative extravagancies/anomalies create a reading difficulty for the (source text reader) and this, in turn, leads to a disengagement on the part of the reader from the content of the (source) text. Consequently, the reader's attention is directed to the form, to the text's functionality and to how it is written rather than what is written in it. On the other hand, the reader who is detached from the content in the absence of clues for immediate context, is freed from the yoke of binary linear thinking so as to make incessant associations and has the chance to employ his/her full potential for new possibilities. So that, s/he is enabled to go beyond the constructed reality.

2. How does the Turkish translator tackle with the difficulties posed by the stylistic features of the cut-up technique employed in *The Soft Machine*?

As a cut-up text *The Soft Machine* exhibits almost all of the above mentioned stylistic peculiarities which, obviously, can also be deemed as the difficulties posed for the translation. The Turkish translator's responses to those linguistic and narrative difficulties have been analyzed in the light of the translation strategies compiled by Chesterman.

In that sense, it is observed that the most widely-used and refrained translation strategies can be categorized under the syntactic changes. Of all the **syntactic strategies**, which the translator uses, **unit shifts** are the mostly employed ones which are resorted to overcome any difficulty originated from the linguistic and narrative peculiarities. For instance, as it has been shown in the Example 1 and Example 6, **unit shifts** are in use in the TT to produce full sentences out of elliptic ungrammatical ones and to smooth away the time shifts. **Phrase structure change** is another syntactic strategy used to cope with the stylistic peculiarities of the source text. This strategy is mainly used to smooth out the lack of cohesiveness as is shown in Example 1 that exemplifies a fragmented speech and in Example 5 that exemplifies how the body/characters are dispersed. In Example 2 that shows how the linearity of the plot is obliterated, **cohesion change** as a syntactic strategy is employed to provide a more cohesive immediate context.

Among the **pragmatic strategies**, the **interpersonal change strategy** is another frequently applied strategy. The translator makes use of this strategy to appropriate the degree of formality with respect to the contextual clues and by means of using different lexical versions of the same or similar meaning. However, the use of this strategy demolishes the repetitive structure of the source text as is shown in Example 3. The **information change strategy**, another **pragmatic strategy**, is also used to provide a more cohesive text as it is shown in Example 6.

As for the **semantic strategies** adopted by the translator **abstraction change** comes to the fore. As it has been shown in the Example 7, the translator's ignorance of the text's intertextual nature paves the way for more abstract, hence weaker, juxtapositions. As a result of the **abstraction strategy**, shifts in place/setting also disappeared.

On the other hand, the translator rarely prefers to employ **loan translation** approach. Instead he prefers **information change strategy**, i.e. deletion, as is shown in the Example

10, which is about new cut-up words. Another strategy that is rarely used, even though there is an apparent potential for its use, is **transposition**. For the translation of new cut-up words shown in Example 10, instead of **transposition**, the **paraphrase strategy** has been applied, which consequently contributes to the readability of the target text. One more strategy that is seldom used is **visibility change strategy** which is not to be confused with Venuti's concept of **translator's visibility**. Making changes in the outstanding punctuation usage, the visibility of the form may have been decreased, for instance. However, the translator did not prefer to do so, as is shown in Example 9, probably because of the fact that in the case indicated any change in the punctuation would not ensure a more meaningful content.

3. To what extent has the style of *The Soft Machine* been realized in the Turkish translation?

To be able to give a satisfactory answer to this question the tripartite nature of style as delineated by Verdonk (2002) should be kept in mind. Accordingly, the rendition of the underlying purpose, the distinctive language use and the effect this distinctiveness created should be analyzed separately, yet in a relational manner.

The analysis carried out on the excerpts taken from the source text and their target equivalents reveal that the distinctive language use of the source text that is materialized in the form of linguistic extravagancies and narrative discontinuities has not been fully recreated in the Turkish translation as shown above.

This case has led to the obliteration of the core meanings behind the stylistic peculiarities. That is, by means of cutting down the words, phrases, sentences, paragraphs and even chapters, and mixing them to create and recreate new possibilities/meanings, it is aimed at carrying the reader behind the preordained, fixed reality. That is to say, thinking that all the units that are normally used to create meaning are targeted and demolished by the author, then, it can be said that meaning making is not achieved through the semantic, conceptual content of these units. On the contrary, the reader is taken back to the beginning and is expected to reconstruct the ways of meaning-making. In other words,

the reader is expected to re-think on the conventional form and style that foster the conventional meanings.

This goal is achieved in the source text by its self-reflexive nature, i.e. by forcing the reader to think on the way the text is written. However, in the target text, in an attempt to create a more comprehensible, more readable text, the reader's attention has been diverted from the style to content which is rarely found as a holistic continuous entity in the source text. In short, the comparative analysis of the target text style and the source text style has explicated that the style of the target text does not fulfill, in essence, the role of the style in the source text.

4. How is the style of the source text related to the visibility of the translator in the context of experimental literature?

All the discussions above are actually related to the micro-level changes made throughout the target text. These micro-level changes have been analyzed to show the material basis of the shift between the source-text style and the target-text style, and it has been concluded that the overall style of the source text had been weakened by the Turkish translator. In conventional sense, this shift in style is expected to be accompanied by the invisibility of the translator; on the ground that, all of the changes in question also make up the material basis of the invisibility of the translator.

Venuti (1995) discusses the (in)visibility of the translator with reference to the global translation strategies, i.e. foreignization and domestication. It is understood that as the level of the domestication increases, i.e. as the level of stylistic incongruity increases in the context of the translation of experimental texts, the level of invisibility increases, too. Domestication is provided through the above-mentioned local changes. Taking all these correlations into consideration, the vanishing stylistic peculiarities of the source text, *The Soft Machine,* necessitates its translator's position to be interpreted as invisible. However, this is not the case in *The Soft Machine*. On the contrary, if (in)visibility of the translator is described over the text's being fluent as Venuti puts it(1997, p. 242), then, it should be stated that despite all the micro level changes/shifts observed in it, the target text is still evidently non-fluent and unreadable, hence the translator is still "overtly visible", in

McLaughling's words (2008, p.62). This makes the relation between the local and global translation strategies questionable, at least in the context of the translation of experimental literature.

A possible explanation for this contradiction lays in the text's being an experimental one. To clear the ground, the experimental side of the *The Soft Machine* is mainly observable in its form and narratology. The changes observed in the target text are mainly related to the syntactic ones, i.e. form. In other words, the domesticating attitude of the translator is mainly realized through the correction of the syntactic abnormalities. However, because this syntactic appropriation does not significantly influence the narratologic structure, the target text still obviously feels strange, unreadable and non-fluent.

To put it in another way, almost all of the syntactic changes done on the form is achieved by the help of the textual clues obtained from the immediate context. Consequently, the effect of the solutions formulated out of the immediate context in the target text is not a far-reaching one. That is, this effect may smooth away the target reader's processing difficulties in the immediate sentence or at most in the paragraph, but not in the chapter and the whole book. That is because almost no four paragraphs in the same chapter and no two chapters of the book follow each other in a linear sequence. So, even if a higher level of cohesiveness may be attained within a paragraph and in some cases between some limited numbers of paragraphs, it seems impossible to create a unity/coherency between such fragmented chapters with such syntactic interventions.

One more possible answer for the translator's being overtly visible lays in the changes the translator had made in the underlying narrative texture of the source text. That is, the permutations of the cut words and phrases compose an underlying repetitive texture. The elements of this repetitive texture provide the source text reader with contextual clues to a certain extent. When the translator disperses this repetitive texture- because most probably he does not realize its significance- for the sake of a smoother immediate context, the target text even becomes more meaningless and harder to process. Consequently, it has been observed that because the distinctive writing manner or the stylistic peculiarities of the source text have not been fully realized in the target text,

which is to be interpreted as domestication in this context, the translator, contrary to the cases observed with the translation of conventional literary texts, is still overtly visible.

All in all, the present study, which is primarily conducted with the intention to find out how the style of the target text differs from the style of the source text and to what extend this differentiation contributes to the (in)visibility of the translator, has shown that, in the context of the translation of experimental literature, to preserve the style of the source text means preserving the message and the experimental nature of the source text. Especially, when the matter is the translation of cut-up units where the disjointed immediate context is almost never in the service of common, linear and holistic thought structures, i.e. "external frames" as Bolton puts it (2010, p.54), the style itself constitutes the backbone of the meaning-making. This fact is underlined by describing how the translator deals with the remarkable stylistic challenges derived from the various implications of the cut-up technique in *The Soft Machine*. The case study, further, presented that the fundamental challenge of translating an experimental literary text is to cease relying on external frames through which the translator persistently tries to contextualize the immediate context. Taking into consideration that Burroughs' style which is materialized as cut-ups in *The Soft Machine,* depends on "associations and juxtapositions of various unstable temporal and physical dispositions within the narratives" (p.54), the translator, instead of focusing on the absent immediate context, was supposed to pay close attention to the novel's repetitions of time, places, characters and some certain linguistic structures which make up the underlying textual context. On the other hand, existence of such an underlying context does not point out a fixed embedded meaning. As previously discussed, the purpose behind creating an experimental text is to show different ways of meaning-making and to destroy preordained meaning clusters. This way, the message is evidently formulated through the style. In that sense, once again, it should be underlined that, without a meticulous scrutiny of the style in the context of the translation of experimental literature, there is always a risk of missing the core message of the text to be translated as is shown in the case study.

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