



Hacettepe University Graduate School of Social Sciences  
Department of Translation and Interpreting

**CREATIVITY IN TRANSLATION: ANALYSIS OF TURKISH  
TRANSLATIONS OF WORDPLAYS, SYMBOLS AND CODES IN  
DAN BROWN'S BOOKS**

Tuğçe Elif TAŞDAN

Master's Thesis

Ankara, 2016



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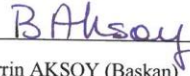
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## KABUL VE ONAY

Tuğçe Elif TAŞDAN tarafından hazırlanan "Creativity in Translation: Analysis of Turkish Translations of Wordplays, Symbols and Codes in Dan Brown's Books" başlıklı bu çalışma, 07.06.2016 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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07.06.2016



Tuğçe Elif TAŞDAN

To my beloved nephews, Kerem Savrun and Arif Emre Savrun...

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## ÖZET

TAŞDAN, Tuğçe Elif. *Çeviride Yaratıcılık: Dan Brown'un Kitaplarındaki Kelime Oyunlarının, Sembollerin ve Şifrelerin Türkçe Çevirilerinin Analizi*, Yüksek Lisans Tezi, Ankara, 2016.

Popüler edebiyat, son yıllarda, dünya genelinde artan bir talep ve ilgiyle karşılanmaktadır. Popüler eserlere yönelik bu eğilim, söz konusu kitapların çeviri sürecine ilişkin farklı çalışmaların yürütülmesine zemin hazırlamıştır. Ancak, popüler edebiyatın değeri konusundaki önyargılar, bu alanda yapılan çalışmaların kapsamını ve sayısını sınırlandırmaktadır.

Bu bağlamda, bu çalışma, popüler edebiyat çevirilerinin alt türlere özgü daha kısıtlı bir çerçeveden incelenmesine yönelik ihtiyacı vurgulamayı amaçlayarak Dan Brown'un dünyaca tanınmış popüler gerilim romanlarında yer alan kaynak dile özgü kullanımların Türkçe çevirilerini incelemektedir. Bu sebeple, Brown'un *Dijital Kale*, *Melekler ve Şeytanlar*, *Da Vinci Şifresi*, *Kayıp Sembol* ve *Cehennem* adlı eserlerinden seçilen kelime oyunu, şifre ve sembol örnekleri; çeviride yaratıcılık kavramı ve Venuti'nin görünürlük/görünmezlik yaklaşımı çerçevesinde analiz edilmiştir.

Bu çalışma yoluyla, yukarıda bahsedilen eserlerin çevirmenlerinin genellikle yaratıcı ve görünmez çeviri yöntemlerini benimsedikleri ve bu tür uygulamaların eser içeriğini ve yapısını olumsuz etkileyebileceği durumlarda metin dışı öğelerden faydalandıkları tespit edilmiştir. Sonuç olarak, çevirmenlerin mümkün olduğunca yaratıcı ve görünmez çeviri stratejileri uygulayarak, yazarın tarzına ve tercihlerine müdahalede bulunmadan akıcı çeviriler üretmeyi başardıkları görülmüştür. Buna bağlı olarak, yaratıcılığın ve görünmezliğin popüler edebiyat ürünlerinde etkili bir çeviri yöntemi olduğu sonucuna ulaşılmıştır.

### **Anahtar Sözcükler**

Çeviride yaratıcılık, Dan Brown, şifreler, semboller, kelime oyunları, yerelleştirme, yabancılaştırma, görünürlük/görünmezlik.



## ABSTRACT

TAŞDAN, Tuğçe Elif. *Creativity in Translation: Analysis of Turkish Translations of Wordplays, Codes and Symbols in Dan Brown's Books*. Master's Thesis, Ankara, 2016.

Popular literature has been demanded and appreciated by an increasing number of people all over the world in recent years. This tendency towards popular literary works has resulted in the production of various studies on the translation process of such literary products. Nevertheless, prejudices about the value of popular literature have limited the scope and number of the studies carried out in this field.

In this sense, the present study aims to analyze Turkish translations of language-specific expressions in Dan Brown's famous popular novels in order to underline the necessity for carrying out analyses on popular literary translations from a more restricted and subgenre-based perspective. For this reason, the examples of wordplays, codes and symbols selected from Brown's five novels, namely *Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno* have been examined within the framework of creativity concept in translation and Venuti's (in)visibility approach.

It has been found out through this study that the translators of the above-mentioned books have generally preferred to use creative and invisible translation methods and to benefit from paratextual elements in certain situations where invisibility would damage the nature and structures of the novels. Consequently, it has been determined that translators have managed to create fluent translations without intervening in the style and preferences of the writer by applying creative and invisible strategies as much as possible in their translations. Accordingly, it has been concluded that creativity and invisibility are effective methods for the translations of popular literary works.

### Key Words

Creativity in translation, Dan Brown, codes, symbols, wordplays, domestication, foreignization, (in)visibility.

## TABLE OF CONTENTS

<b>KABUL VE ONAY .....</b>	<b>i</b>
<b>BİLDİRİM .....</b>	<b>ii</b>
<b>DEDICATION .....</b>	<b>iii</b>
<b>ACKNOWLEDGEMENTS .....</b>	<b>iv</b>
<b>ÖZET .....</b>	<b>v</b>
<b>ABSTRACT.....</b>	<b>vi</b>
<b>TABLE OF CONTENTS .....</b>	<b>vii</b>
<b>LIST OF TABLES .....</b>	<b>ix</b>
<b>CHAPTER 1 - INTRODUCTION.....</b>	<b>1</b>
1. THE PURPOSE OF THE PRESENT STUDY.....	2
2. RESEARCH QUESTIONS .....	2
3. METHODOLOGY .....	2
4. LIMITATIONS.....	3
5. OUTLINE OF THE STUDY .....	4
<b>CHAPTER 2 – THEORETICAL FRAMEWORK.....</b>	<b>6</b>
2.1. POPULAR LITERATURE IN THEORY .....	6
2.2. POPULAR FICTION AND THRILLERS .....	9
2.3. TRANSLATION OF POPULAR FICTION.....	11
2.4. CREATIVITY IN TRANSLATION .....	16
2.5. VENUTI’S THEORETICAL VIEWS .....	22
2.5.1. (In)visibility .....	22
2.5.2. Domestication versus Foreignization.....	24
<b>CHAPTER 3 – CASE STUDY: TURKISH TRANSLATION OF WORDPLAYS, CODES AND SYMBOLS IN DAN BROWN’S BOOKS .....</b>	<b>28</b>
3.1. ABOUT THE AUTHOR AND THE TURKISH TRANSLATORS .....	28
3.1.1. Dan Brown’s Biography .....	28
3.2. DAN BROWN’S STYLE FROM TRANSLATIONAL PERSPECTIVE.....	30
3.3. CASE STUDY ON DAN BROWN’S BOOKS.....	33
3.3.1. Digital Fortress.....	34
3.3.1.1. General Information and Summary.....	34
3.3.1.2. Examples from Digital Fortress .....	36
3.3.2. Angels and Demons .....	43

3.3.2.1. General Information and Summary.....	43
3.3.2.2. Examples from Angels and Demons.....	45
3.3.3. The Da Vinci Code .....	49
3.3.3.1. General Information and Summary.....	49
3.3.3.2. Examples from The Da Vinci Code.....	51
3.3.4. The Lost Symbol.....	57
3.3.4.1. General Information and Summary.....	57
3.3.4.2. Examples from The Lost Symbol .....	58
3.3.5. Inferno.....	66
3.3.5.1. General Information and Summary.....	66
3.3.5.2. Examples from Inferno .....	68
3.4. DISCUSSION .....	74
<b>CHAPTER 4 - CONCLUSION.....</b>	<b>82</b>
<b>BIBLIOGRAPHY .....</b>	<b>88</b>
<b>APPENDIX 1: ETİK KURUL İZİN MUAFİYET FORMU .....</b>	<b>95</b>
<b>APPENDIX 2: ETHICS BOARD WAIVER FORM FOR THESIS WORK .....</b>	<b>96</b>
<b>APPENDIX 3: ORİJİNALLİK RAPORU.....</b>	<b>97</b>
<b>APPENDIX 4: THESIS ORIGINALITY REPORT .....</b>	<b>98</b>

## LIST OF TABLES

<b>Table 1.</b> Distribution of the Examples in Dan Brown's Novels.....	74
<b>Table 2.</b> Evaluation of Translators' Preferences in Translating the Wordplays, Codes and Symbols in the Selected Novels .....	76
<b>Table 3.</b> Distribution of the Translational Methods in Dan Brown's Books .....	81

## CHAPTER 1 - INTRODUCTION

Literature has always provided a broad array of subjects for translation studies. The styles, preferences and specific expressions of writers have been analyzed in the translated works by numerous scholars for many years. In this context, canon literature has become the main field taken into consideration in terms of translation. Many researchers have regarded the canon literature as a field worth to be studied while popular literary works have been underestimated due to their temporary readability and easy structural framework. It was thought for many years that the impacts of popular literary products were provisional and that popular books were doomed to disappear in time. Nevertheless, as a result of globalization and technology, popular literature has gone beyond national borders and gained an international status. New generations have become more prone to read popular novels in order to escape from the realities of life. As a result, a significant increase has been recorded in the number of translated popular novels. This increase has drawn the attention of translation scholars. In parallel with this interest in the academic field, numerous studies have been carried out on translators' preferences in the translation process of popular works. However, these studies have most generally focused on the deficiencies of the popular literature in comparison with the canon literature, and the prejudices on the value of the popular genre have caused certain limitations and generalizations. The popular literature has been considered as a wide field consisting of similar products that can be analyzed within the scope of general technical translation theories.

In the last decades, however, it has been acknowledged that the divergences of subgenres have significant impacts on the translational methods adopted by translators. This awareness has demonstrated the necessity for carrying out subgenre-oriented translation analyses in popular literature. In parallel with this necessity, the present study will focus on the translation methods in thriller novels. In this regard, Dan Brown's five thriller novels (*Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno*) will be taken as a basis for illustrating the tendencies and preferences in the translation process of thrillers in Turkish.

## 1. THE PURPOSE OF THE PRESENT STUDY

The purpose of this study is to provide a detailed perspective regarding the translation process of language-specific expressions in thriller subgenre in order to underline the necessity for carrying out distinctive translational analyses on popular literary works within a narrow framework which is only peculiar to the relevant subgenre. Therefore, Dan Brown's five popular novels, namely *Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno*, are chosen as the source texts of this study. The wordplays, codes and symbols in Dan Brown's books are selected as the examples of the study in order to carry out a comprehensive analysis on the Turkish translations of the writer's language-specific expressions within the scope of the creativity concept in translation studies and Venuti's views on domestication, foreignization and (in)visibility of translators. At this point, an analysis is made on the Turkish translations of the above-mentioned books, and the effectiveness of the translators' choices is questioned.

## 2. RESEARCH QUESTIONS

This study aims to answer the following questions:

1. What is the role of creativity in the translations of wordplays, codes and symbols in Dan Brown's popular thriller novels?
2. What factors influence the methods adopted by the translators in the translation process of wordplays, codes and symbols in thriller novels?
3. Which translation strategies make the translations of Dan Brown's works creative?

## 3. METHODOLOGY

In this study, an analysis will be carried out on the Turkish translations of the wordplays, codes and symbols in Dan Brown's *Digital Fortress* (written in 1998, and translated by Sezer Soner), *Angels and Demons* (written in 2000, and translated by Petek Demir), *The Da Vinci Code* (written in 2003, and translated by Petek Demir), *The Lost Symbol* (written in 2009, and translated by Petek Demir) and *Inferno* (written in 2013, and translated by

Petek Demir and İpek Demir). As the theoretical framework, the study will be based on the creativity concept in translation studies and Venuti's (in)visibility approach.

Since it is aimed to illustrate the translational value of popular literary works, this study will firstly focus on the comprehensive definition and evaluation of popular literature, and the thriller subgenre will be analyzed from the perspective of translation studies. Then, theoretical background information will be provided in order to interpret the translators' methods within the scope of academic approaches. Dan Brown's style will also be discussed so as to emphasize the impact of his stylistic preferences on the decisions of the translators. The examples of wordplays, codes and symbols selected from Brown's above-mentioned books will be analyzed with the purpose of proving the effectiveness and the success of the translation techniques used in these novels.

#### **4. LIMITATIONS**

Dan Brown's five thriller novels (*Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno*) will be used as the source texts of this study. In fact, Dan Brown has written six novels; nevertheless, the book entitled *Deception Point* is excluded from this study since the books included in the thesis have been chosen according to their richness in providing sound examples of codes, wordplays and symbols which create challenges for the translators. *Dijital Kale* translated by Sezer Soner, *Melekler ve Şeytanlar* translated by Petek Demir, *Da Vinci Şifresi* translated by Petek Demir, *Kayıp Sembol* translated by Petek Demir, and *Cehennem* translated by Petek Demir and İpek Demir have been chosen as the target texts of the present study. The books have been translated into Turkish only once; therefore, their unique translations will be used for the analysis.

The wordplays, codes and symbols which have been taken as basic examples for the case study in this thesis are only limited to the ones used in Dan Brown's afore-said books. Codes, symbols or wordplays utilized in different contexts and text types will not be included in the analysis of this study.

The translators' preferences will be interpreted from the theoretical perspective of creativity in translation, the (in)visibility of translators, and the approach of domestication

and foreignization. These approaches will be used as a basis for proving the effectivity and validity of the translational methods applied in the Turkish translations of Brown's books. Other theoretical views in translation studies will be excluded from this study.

## **5. OUTLINE OF THE STUDY**

In the first chapter, introductory information is provided about this study. The objective, research questions, methodology and limitations of the present thesis are defined in general.

The second chapter provides detailed theoretical information for the evaluation of the examples included in the case study. In this sense, the differences between the popular literature and the canon literature are firstly emphasized by referring to numerous articles and publications analyzing the genre-specific divergences in translation studies. Thriller subgenre is also analyzed in order to demonstrate linguistic tendencies of the writers. Then, the creativity in translation is examined; the limits and the validity of creative translation methods are discussed. Venuti's views on translators' (in)visibility are also evaluated, and the techniques of domestication and foreignization are reviewed in order that they can be used as criteria of classification for the strategies adopted in the Turkish translations of Dan Brown's books.

In the third chapter, Dan Brown's personal characteristics and his style are mentioned for establishing a connection between his stylistic preferences and translational challenges. Biographies of the translators of Dan Brown's books are also given in this chapter, and general information and summaries of the books are included in this section in order to provide an overall perspective about the novels. Then, the examples of wordplays, codes and symbols are analyzed in detail within the framework of the theoretical approaches mentioned in chapter 2. The examples analyzed in this thesis are classified in a table in the discussion part at the end of this chapter. The prominent methods adopted by the translators are discussed within the context of creativity and (in)visibility, and these methods are also summarized in tables according to the main tendencies of the translators.

In the fourth chapter where concluding remarks are given about this study, the research questions of the present thesis are answered by means of the analyses carried out on the



examples, and the translational strategies applied to Dan Brown's five thriller novels are interpreted within the scope of creativity concept in translation. A connection is also established between the creativity and the domesticating methods of the translators used for the translations of wordplays, codes and symbols.

## **CHAPTER 2 – THEORETICAL FRAMEWORK**

### **2.1. POPULAR LITERATURE IN THEORY**

Popular literature may be defined as the literary branch of popular culture. In order to evaluate the exact meaning of this literary field, the term of “popular culture” should be analyzed in the first place. Storey defines this concept as “the culture that is left over after we have decided what is high culture” (2009: 6). Uğur broadens this definition and states that the popular culture symbolizes the total of the cultural products which are widely consumed and appreciated by the public, and which are produced for the market (2013: 12). In 17<sup>th</sup> and 18<sup>th</sup> centuries, such products were considered to have an inferior purpose and to focus on only material gains, and they were widely criticized especially by the scholars. The popular culture was not accepted as an academic field for many years. Stowe explains the condition of the popular art as follows:

Many critics of popular art believe it is socially and culturally pernicious as well as aesthetically inferior, a clear and present danger to readers less sophisticated and therefore more vulnerable than themselves. (1986: 647).

Nevertheless, the increasing demand for the products of popular culture has awakened the curiosity of the academicians. In the 20<sup>th</sup> century, the studies analyzing the popular concepts started to appear in the academic field. Popular literature, which defines the total of the popular literary products published for the entertainment and satisfaction of the readers rather than the transfer of new ideologies and philosophical approaches, started to be examined in terms of style and literary value. However, these studies and analyses mostly focused on the deficiencies and insignificance of the genre. Popular novels were labelled as “second-class literary works which are written so as to create instantaneous impact” and to construct an imaginary world by keeping the reader away from the reality (Sağlık, 2010: 115). The products of popular literature have always been seen as a way to escape from the problems of the real life since their imaginary environment offers the readers a shelter where they can assume the strong and attractive personality that they have dreamt of. They are also criticized for their systematic structure in the formation of texts. Scholars accuse the popular novels of using the same structural concepts although the plots seem different with the help of the interventions of the writers. In this context,

Cawelti states that popular books are based on a formula, which makes them similar to each other although their plots are different. He explains this formula as follows:

Thus, the game dimension of formula is a culture's way of simultaneously entertaining itself and of creating an acceptable pattern of temporary escape from the serious restrictions and limitations of human life. In formula stories, the detective always solve the crime, the hero always determines and carries out true justice, and the agent accomplishes his mission or at least preserves himself from the omnipresent threats of the enemy. (1972: 122).

This characteristic of the popular literature has triggered the criticisms on its simplicity and literary insignificance. The genre has been accused of only providing temporary pleasure and it has been doomed to disappear in time. Nevertheless, technological developments which have gained momentum in 20<sup>th</sup> century and wide use of television and internet have opened the gate for the development of a new generation who is not accustomed to spend so much time and effort to learn anything in any field. These factors have resulted in the increasing demand for the products of popular literature which is easy to understand and entertaining to read. In parallel with this demand, the number of the scholars defending the possible advantages of the popular literature has increased to a considerable extent. Stowe remarks that Cawelti and Slotkin are also included among the above-mentioned scholars since they seem to understand that popular literature, by its nature, can make contribution to the development of critical thinking in social life. Stowe explains this assumption as follows:

Both Slotkin and Cawelti see popular fiction as representing some aspect or aspects of the cultural experience of its producers and consumers. At its most vital, such fiction provides models for productive or even heroic action in society and may also embody cultural dilemmas in narrative form in order to provide narrative solutions to them (1986: 651).

According to these remarks, the products of popular literature may create significant impacts on the thoughts and ideas of the individuals. The matter that should be emphasized at this point is the methodical difference between the popular literature and the canon literature. The canon, which symbolizes "the elitism in literature" (Uğur, 2013: 19), is determined through the ideological and political perspective of the societies, and the main feature of this genre is the perseverance of readability in spite of the elapsing time. The literary works written in this genre demonstrate esthetical presentation in

language as well as ideological and philosophical richness. The originality is the distinctive feature of the canon literature. The readers of canon novels most generally cannot know what to expect at the end of the novels since the writers of such books may prefer to surprise their readers. The popular literature, on the other hand, is based on a systematic approach. The plots of the subgenres in popular fiction are similar to each other and they conclude in expected outcomes. A technical relationship is observed between the readers and the writers of popular novels. The preferences of the publishers and the readers lead the way for the writers so as to determine the prevalent plots and subjects in such novels (Özdemir, 2011: 106). Consequently, the process of supply and demand also dominates the production of literary works in popular genre. However, this technical and economic aspect does not indicate the insufficiency or inferiority of the popular literature. It only shows that the former has a different quality and duty. Stowe states this distinctive characteristic of the popular literature as follows:

Popular fiction is *by nature* neither bad nor good, neither progressive nor repressive. It has its distinctive cultural function, which it may fulfill well or badly or not at all. At its best, it gives narrative form to cultural and social values, in order not simply to affirm them but to open a hypothetical space for their manipulation and criticism. It is rarely revolutionary, since its purpose is to strengthen the prevailing culture by keeping it limber. It is not reactionary, either, since it provides space for oppositional thinking within the received cultural framework. It is instead liberal in the best sense of that unfashionable term: it offers its readers the occasion to affirm *or* to modify *or* to reject some of their culture's conventional values and structures (1986: 660).

Stowe also mentions the duty of the popular literature as stated in the following sentences:

Popular culture, and more specifically popular fiction, cannot do the job of the avant-garde and should not be faulted for this inability. It has another job to do; it serves consciously or unconsciously, as a forum for the introduction and especially for the naturalization of new ideas. This is easy to see in terms of the narrative content of popular fiction (1986: 660).

As it may be concluded from the views and analyses given above, the popular literature assuming a more different role in the society than the canon literature should be evaluated within its own borders. This branch of literature has been considered to be inferior since it is always compared with the canon literature. However, popular literature and canon literature do not belong to the same system; therefore they should be analyzed and interpreted separately. By doing so, the impact of the popular genres both on the

individuals and the society can be understood more effectively, and their contributions to the social life can be appreciated deservedly.

The following section will elaborate the components of popular fiction more specifically and separately from the canon in order to underline their autonomous place in the literature and to examine their specific styles so as to evaluate the prominent genres in Dan Brown's books.

## **2.2. POPULAR FICTION AND THRILLERS**

Popular fiction is the general name of the genre including the literary works which are based on fictitious events for the development of the contents and the maintenance of the fluency in the plots. As it has been explained in the section above, the popular fiction reaches large masses in a short time and gains popularity. It is highly demanded and generally listed among bestseller literary works. Media sources, booklets, publications, and literary magazines make contribution to the recognition and proliferation of the new products of popular fiction (Uğur, 2013: 52).

Popular fiction consists of numerous genres, namely thriller, romance, mystery, suspense detective novels etc. Nevertheless, it is not easy to determine the genre of a popular novel (Uğur, 2013: 33) since numerous genres may be melted in the same pot so as to create more powerful impacts on the readers. Especially while elaborating the action-based genres in popular literature, it is hard to make a distinction among suspense, mysteries, thrillers, and detective novels since their general themes mostly concentrate on the excitement, panic and unexpected events. Nevertheless, small nuances facilitate their classification. Suspense novels, for instance, focus on feelings and impose 'nightmares' on the readers whereas mysteries offer puzzles that are supposed to be solved by the readers and underline 'thinking' rather than feelings (Skillman, 2000: 10). In certain studies, suspense novels and thrillers are accepted to be in the same category (Skillman, 2000) because feelings and tension are prominent key factors in both of these genres. The thrillers are also similar to the detective novels in terms of the content since criminal acts generally constitute the dominant themes in the books. Therefore, it may not be possible to analyze these genres independently from each other. Nevertheless, since Dan Brown's

books are listed among thriller novels, this genre will be firstly emphasized and the impacts of other genres will be mentioned in this section.

Landrum elaborates the thrillers in his book within the context of the ‘mystery and detection’ (1999: 27), and he uses the definition made by Benvenuti and Rizzoni describing the thrillers as “a narrative work that centers on some criminal plot and is constructed to build up maximum tension. [...] The novelty lay in the combining of suspense and intrigue with action and excitement” (cited in Landrum, 1999: 27). As it is understood from this definition, the thrillers consist of exciting events or tensions drawing the attention of the readers to the utmost degree. The proliferation of thriller novels gained momentum in the second half of the 20<sup>th</sup> century with the increase of conspiracy theories and information leakages (Cobley, 2000: 6). People have been influenced by social, political and religious conflicts, and consequently they have showed a great interest on the books which elaborate these controversies by combining the fiction with the reality. Terrorism, civil wars, biological weapons, corruption and many other undesirable facts have offered a wide range of subjects for the writers of thriller novels. Many people who are eager to see the power plays in today’s world have become ready to accept these books as an inseparable part of their daily life since their main themes are based on hidden or secret realities which everyone wishes to reveal. In parallel with these demands and interests, the writers of thriller books have started to build up their fictions within the borders of the facts. Cobley explains the intention of the writers as follows:

What is fundamental to the expectations about the thriller genre is the maintenance of a general level of ‘credibility’ which matches as closely as possible that which is held by the *doxa*. The thriller is characterized by its attempt to achieve harmony between the consistency of representation within the thriller narrative and what is believed to be credible – politically, socially, topically – at a given moment by public opinion. It is for this reason that commentators often make the mistake of believing that thrillers are more ‘realistic’ than other texts or that being ‘true to life’ is a specific and objective expectation harboured by thriller readers’ (2000: 20).

As a result of this feature of the genre, the critics have begun to analyze thriller books as if they were only based on the facts, and consequently the genre is attacked by the groups discussing the validity of all information given in the books. Nevertheless, the debates between the writers and literary critics, religious groups, governmental institutions etc.

have unintentionally contributed to the recognition of the genre by the public, and the thrillers have started to be written in great numbers all over the world.

Another important characteristic of the thrillers is its complex nature which can incorporate numerous genres into its own structure. In thriller novels, mysteries can be included as a subgenre in order to enrich the content of the books. Similar to detective novels, criminal acts may constitute a striking part of the plot in thrillers; however, main character is not necessarily a policeman or detective, he or she can be an ordinary person who has the capability of solving the mysteries and managing to reach the desirable outcome at the end of the story. Dunant associates the success of the crime fiction with this exciting characteristic of the genre since engrossing and unexpected flow of criminal events combined with mysteries and puzzles is an appeal for the readers who wish to use their intelligence on behalf of the detective or even to play the role of main character in the books (2000: 10). Cobley explains this multidirectional structure of the thrillers as follows:

The thriller, then, is a complex hybrid, a huge body of texts from the industry of popular culture, each with tortile skeins of heritage to past texts and genres. As we have seen, the thriller is also partly the product of reader's expectations which are often encouraged by features of a 'reading information' (2000: 29).

When all of these aspects are taken into account, it may be concluded that the thriller is a broad genre enriched with the realities and ornamented with the fiction. Although it has not been considered as a successful literary production in comparison with the canon so far, it can be asserted that the thriller has gained a sound place in the literature by becoming a famous genre demanded by a great number of people. For this reason, the literary expressions and linguistic preferences in this genre should be individually evaluated both in literature and in the translation studies. Following section will focus on the translation of popular fiction in order to demonstrate the difficulties encountered in the translation process as a result of the original linguistic preferences of the writers.

### **2.3. TRANSLATION OF POPULAR FICTION**

Although translation is known to be an ancient activity dating back to the emergence of different languages, it was generally underestimated in the past, and translated works

were mostly considered to be inferior when compared to the original ones. In 1960s, translation started to be evaluated as a semi-independent branch especially in literature, and a 'scientific approach' was adopted in the evaluation of translation in academy, which was named as 'Translation Studies' in the later period (Munday, 2008: 9). After the evaluation of translational activities as an individual area in academic field in 1970s, it was understood that different text types were supposed to be translated in the light of field-specific information and experience. Technical and literary translations were evaluated as different types of translational activity, and distinctive methods were determined according to the linguistic and semantic requirements of the texts. As the most emphasized branch of translation, literary translation started to be analyzed in terms of 'equivalence', 'faithfulness' and 'untranslatability' (Bassnett, 2006: 87). Although translations of literary works were examined by means of the generalization method in the very first place, after a while, it was seen that methodical divisions were also prominent within the borders of the literature itself. As each literary genre necessitates the use of certain linguistic expressions specific to the genre itself, same necessity has been observed in translation, as well. Consequently, a close relationship has been established between literary genres and translation. Within this context, Bassnett has stated that translation has always been influenced literary movements and shifts in the history, and that the translation process cannot be alienated from the changes in literary genres (2006: 89). She has also asserted that translator has the authority to 'introduce a new form or genre in the target literature' or to shape the literary works in accordance with the demands of the target society (2006: 90). This approach has revealed a new reality in literature and translation: popular novels and stories, which can easily cross the national borders as a result of the technological and communicational developments, have given impetus to the proliferation of new genres in popular literature through translation, and as a result, translators have started to play the role of mediator between different societies, cultures and literatures. This situation has given freedom and power to translators to some extent. Old strict rules which laid down the equivalence as a firm condition in translation have given their places to new approaches and methods that can justify the creativity in translation provided that the original work is not manipulated to the degree where it would lose its originality. In parallel with this idea, the translator has



been defined as ‘a writer also, as a person who brings their own creativity into the act of translating a text originally written by someone else’ (Bassnett, 2003: 42).

Even Lawrence Venuti, who advocates the foreignness in translation, has accepted that translators can benefit from certain authorities over the original text so as to create successful translations which are loyal to the original texts and acceptable in the target culture. In one of his studies, Venuti emphasizes that translation is a reciprocal process which combines the original text with the translated one and that a ‘simultaneous loss and gain’ can be indispensably seen in translation process (2002: 6). He explains his ‘loss and gain’ approach as follows:

Translating always effects a loss of foreign text at various levels: a loss of form and meaning, syntax and lexicon, sound and meter, allusion and intertextuality. At the same time, however, a gain occurs because translating is radically recontextualizing, actually exorbitant in its creation of another context. (2002: 7).

As it is seen in Bassnett’s and Venuti’s remarks, translation cannot be identical to the original work, and certain shifts can be observed in translation process. Especially these shifts are much more apparent in the translation of popular books since there are more actors in translation process when compared to the technical texts or the books of canon literature. As it has been mentioned in previous sections of this chapter, popular books are written according to the demands of publishers and the expectations of readers. They are supposed to gain a place in national and international markets, and they are also expected to compete with similar literary works. In conjunction with this issue, Gouanvic elaborates the position of translated texts in the markets within the context of Bourdieu’s sociology, and he states:

In terms of Pierre Bourdieu’s model, we can say that published translated texts enter into the logic of the cultural marketplace. [...] working under the pressure of free competition, publishers ‘seek to impose’ a new producer and a new product, vectors of a new system of taste, capable of bringing about a reorganization of the hierarchies of taste which are in effect in a particular marketplace (1997: 127).

In parallel with this statement, the financial competition in the markets plays a major role in influencing the publication of translated books. The publishers prefer to focus on the books that have managed to draw the attention of readers and that have been most

generally listed among the bestsellers. At this point, Parlak highlights the importance of media sources in the determination of quality and success of popular books, and she underlines that media has created a ‘popular culture market’ for making contribution to the consumption of popular literary works (2006). The popularization is a more striking factor for crime fiction since this genre gets strength from its readers and popularity. For this reason, translators are supposed to preserve the thrills, mysteries and excitements in the books. This task can be easy in the works which are mainly based on actions or crimes. Nevertheless, writers of crime fiction may develop the plots by using culture-specific items and linguistic features, which will cause difficulties for translators in the process of translation. At this juncture, translators may be obliged to assume the role of a writer, and to reshape the culture-specific and language-specific items according to the target language. Such interventions may make contribution to the creation of a fiction in which the echo of the writer and the translator can be heard together. Chan explains this ‘hybridity’ of the translations of crime fiction as follows:

Reading translated fiction can be characterized as a “border-crossing experience” in that readers move between two semiotic realms, one familiar, the other one strange. Readers can either assimilate the outside system into their own ones, or succumb to power of the foreign. In the reading of a translated narrative, the Self comes face to face with the Other; the familiar meets the strange (2006: 69).

Chan’s remarks are significant for explaining the joint contributions of writer and translator in translated fiction. In crime fiction ornamented with specific cultural and linguistic expressions, translators make interventions to reshape ‘the Other’ in a way that target readers can accept its foreignness in their society and also feel its closeness to themselves. This situation urges translators of crime fiction to understand not only the meaning of the text but also the touches and linguistic plays of the writer. On the other hand, the challenges of crime fiction are not limited with the otherness. Since the popular literature, more specifically crime fiction, has been underestimated, the studies carried out on popular books have mainly focused on general problems that may be encountered in all kinds of literary products. Nevertheless, the language of crime fiction most generally consists of technical terms, slang, dialects, wordplays, idioms and invented expressions of writers. Seago, who elaborates the difficulties observed while translating the crime

fiction, criticizes the insufficiency of the studies analyzing the translations of crime fiction by stating:

Nevertheless, there is still a tendency in research on crime fiction in translation to focus on aspects common to literary translation: reception, censorship, cultural and aesthetic shifts, the use of minoritised language varieties and multiple voices, to name just a few. Of course, these aspects are central to much of crime writing too, but the genre-specific challenges of crime fiction translation remain an under-researched field: to what extent and how do genre conventions and constraints, structure and thematic concerns, formal and rhetoric peculiarities impact on and crucially shape translation strategies (2014: 4).

She also evaluates the crime fiction as comprehensive genre including numerous ‘sub-genres’ which have different characteristics. Due to this comprehensiveness, Seago expects translators of crime fiction to know the terminology of the sub-genre (medical thrillers, legal thrillers, suspense, detective fiction etc.), to find the clues hidden in the text, and to reflect them in a comprehensible way to the target readers without damaging the fluency and consistency of the plot. She gives details about the task of crime fiction translators by remarking:

So, to a greater or lesser degree, depending on sub-genre, the crime translator needs to create a believable and nuanced cultural and professional setting, handle a range of voices, register, dialect, slang and swearing to evoke distinct characters within their social context, location and interaction with each other, convey a sense of social norms and any deviation from conventions or what would be expected, and achieve verisimilitude with credible experts, professionals, suspects, witnesses, criminals and incidental characters (Seago, 2014: 5).

It can be easily inferred from this statement that translator of crime fiction should have multiple skills and broad knowledge about the genre and the style of the writer. Even though popular books are accused of being superficial, their above-mentioned characteristics demonstrate that they pose numerous and various challenges for translators, which make them significant study subjects in the Translation Studies. In the translation of the products of canon literature, writer’s style is the most important factor to be taken into account in translation process. Therefore, a translation which has managed to reflect the style of the writer without damaging the content can be considered as a successful production in canon literature. Nevertheless, same method does not work in the translation of popular books since translators are expected to take into account the

demands of the market, the expectations of readers, the perseverance of writer's style and the illustration of the mysteries and puzzles as presented in the original work. Such translational practice requires multidirectional research and concentration, and translators are supposed to possess creative thinking just like writers.

Consequently, it may be understood that translation of popular fiction is different than technical texts and works of canon literature. For this reason, certain exemptions are made while translating popular books. Translators can play with words and expressions so as to create similar effects and understandable expressions in translated text, which may be justified when target-oriented nature of popular literature is taken into account.

In order to discuss the translators' preferences in Turkish translations of Brown's books, prominent theoretical approaches should also be taken into consideration. These approaches will shed light on the way of thinking of translators, and they will make contribution to effective illustration of the difficulties encountered while translating popular thriller novels consisting of wordplays, codes and symbols. For this reason, following sections will give theoretical background information which may be beneficial for understanding the translation process of popular books. Chapter 3 of this study will elaborate striking examples of wordplays, codes and symbols in Dan Brown's books in order to illustrate the challenges encountered by the translators and their methods in terms of creativity, translators' (in)visibility, and the concepts of domestication and foreignization.

#### **2.4. CREATIVITY IN TRANSLATION**

Creativity, which is the representation of original steps of writers in literature, is generally considered to be a prominent feature in literary products. Writers' original choices and utilizations are accepted as creative interventions, and they are most generally appreciated by readers since they are assumed to attribute originality and richness to the literary works in which they are used. The relationship between creativity and literature is also acknowledged by scholars, writers, editors and readers. In parallel with this relationship, creativity is commonly associated with free imagination and inventions by the actors in the literature, and it is often believed that writers have excessive freedom in creating their

own styles and topics. As a result, literature has become a wide field which is not only influenced by creativity but also shaped by it, and the writers have been perceived as free artists.

Translation, on the other hand, was not included in the scope of creativity until recent years since the dependence of translations on the original texts was considered as an insurmountable obstacle in the path to creativity. Translations were considered as the reflection of original works in a target language. Just like the reflection of an image on the mirror, translations were confined to a literary framework, and they were evaluated within the borders determined by the writers of original works. Translations were expected to illustrate the stylistic preferences of the writers as much as possible. In order to evaluate this illustration, they were always compared to the original works, and their success was determined according to the rule of equivalence at the level of lexis and sentence. Boase-Beier and Holman illustrate this perception by stating:

There are two assumptions that people commonly make when they speak of translation in contrast to original writing. One is that the translator is subject to constraints which do not apply to the original author. The other is that the act of translation is by nature less creative than the act of writing an original work... In the absence of suitable tools for measuring creativity, the assumption of differences between original writing and translation is often based on little more than the intuition that translation is derivative in a way original writing is not. (1999: 1-2).

The statement above demonstrates that translators are perceived to encounter limits in terms of creativity since they should preserve the integrity, content and context of original works. It is also understood that translators are considered to be in a different position than writers; therefore, their creativity levels are believed to be distinctive, as well. Nevertheless, Boase-Beier and Holman also remark that creativity cannot become a subject of comparison between original works and translations since there are no specific rules or means to determine the level of creativity in these two types of works. They emphasize that creativity is a subjective concept in every sense since there is no method to measure the concrete impact of this notion both on original works and on their translations. Moreover, according to them, original works are also exposed to certain limitations in social, political and linguistic contexts; therefore, an unlimited creativity cannot be mentioned even in literature. Boase-Beier and Holman also advocate that writers are influenced by external factors such as dominant political ideologies, cultural

and social values, taboos and other similar determinants which are prominent in their society. In order to demonstrate the limitations of creativity in literature and translation, they analyze the creative actions of writers and translators as follows:

The relationship between the creative achievement of the writer and the creativity of the translator is one of the central concerns of literary translation studies. While the writer, as has been shown, is by no means free, being subject to a variety of constraints imposed by the chosen medium and the broad context of his or her creative activity, the translator is subject both to the ever present model of the source language (SL) text and also to the additional limitations imposed by the medium with which and the context within which the target language (TL), in turn, has to operate. (1999: 7).

When this evaluation is taken into consideration, it is understood that original works and translations possess similar perspectives in terms of creative utilizations, and that translation activities can also be analyzed within the scope of creativity since translators assume a similar role to the writers in literature. Other studies have also demonstrated that certain scholars advocate that linguistic and cultural differences urge translators to become creative actors in the translation process (Rogers, 2011: 43). Varela, for instance, emphasizes that challenging expressions in original works pave the way for creativity in translation and enrichment in target texts by stating:

Such a large number of constraints need not frighten the translator. Constraints are more than a challenge that permit translators to use their creativity. On the other hand, some rules must be applied to creativity; otherwise there would be no clear edge between translations and other kinds of creative writing, or between translations and non-texts. Re-creation or re-writing, systematically done, are a means of enriching the final product. (1995, 21).

O'Sullivan, on the other hand, asserts that creativity is an "inherent" feature in translation as it can be concluded from her following remarks:

The notion of creativity as involving choice on the translator's part depends heavily on the fact that the term "translation" continues to be understood in a restrictive sense as "synonymous with transcoding, word for word". But as concepts of translation becomes enlarged (see e.g. functional, pragmatic and sociological approaches) and move away from equivalence-based models, it becomes easier to see translation as inherently creative. (O'Sullivan, 2013: 44).

These considerations demonstrate that creativity has become a striking approach in the evaluation of translators' interventions and a useful method for producing effective and

enriched translations. The acceptance of the unavoidable relationship between creativity and translation has led researchers to define the concept and determine its limits. Wolfram Wills, for example, defines creativity in translation process as “the combination of common sense and originality of transfer strategies in one or more translation-relevant textual domains”. (1996: 168). Rogers, on the other hand, asserts that creativity has the characteristics of “variation, novelty, filling in gaps; divergence, problem-solving and problem-finding, lateral thinking, making links between unconnected items” (2011: 43). Kussmaul interprets this concept as a change of perspectives in literary works (2000: 120).

Although translational creativity has started to be explained as a critical approach in translational practices, there are certain ambiguities in the determination of its impacts since no exact definition or limitation has been reported for the evaluation of the role of creative interventions in translation. Wills points out the reasons for these ambiguities in his book and he states:

“Translation creativity is not ‘universal concept’ and it is impossible to compress it into a few theoretical statements which serve as the key for unlocking all the secrets of creativity and for setting up a set of distinctive features which, taken together, suffice to conceive of ‘a formula’ on which to build creative translator behaviors” (1996: 50).

He also remarks that creativity can be shaped in mental and linguistic processes of translators according to their purposes determined for translational activities. As a final point for explaining the ambiguity of creativity concept, he underlines that the differences observed in the types, contexts and contents of the texts to be translated result in various creative interventions of translators at different levels. As it can be clearly understood from these statements, scholars of translation studies still encounter certain problems in determining the role and limits of creativity in translation. However, it cannot be denied that creative acts are observed in numerous translations especially in literature as a result of various factors inducing and justifying such interventions.

When these creative acts are examined from the perspective of popular literature, target-oriented nature of popular genre may be considered as one of the most effective reasons for the afore-said creative interventions. Translators are sometimes supposed to demonstrate their creative skills in order to produce popular products in accordance with

the demands of editors, publishers and target readers. Knittlová emphasizes the necessity of creativity and intervention in translation so as to appeal readers in his article where he analyzes the limits of creativity in translation. He evaluates this tendency towards creativity by stating:

We see something like a wave of a fashionable trend and a certain progress in the use of translation operations, but also a tendency to use lower language levels, more “democratic” and more colorful common speech, complying to a certain degree with the taste, knowledge, interests and expectations of the public... Such a colorful translation is usually very successful with the audience/reader and through its mediation the author of the source text is made known in a certain modification which sets a sort of standard for the following translations of the same author. (2000: 11).

Knittlová expresses with this statement that the preferences of readers direct the interventions of translators for the formation of a desirable target text. He also mentions a standardization process in the translations of the works of a specific writer after creative utilizations. His opinions are seen to be acceptable and important when Dan Brown’s popular thrillers are taken into account. As stated in the previous chapter, Dan Brown benefits from linguistic games and codes in his books in order to sustain the suspense and excitement. Target readers who do not know the source language expect to see a similar success and fluency in the translated books, which will also serve the purpose of writing such popular novels. Consequently, the translators of the books have been obliged to reformulate certain codes, symbols and wordplays by trying not to damage the original contents and flow of events. They have most generally become successful in creating similar plays and codes in the target language; however, a complete success cannot be mentioned since there are numerous linguistic and technical differences between the source language and the target language. At this point, paratextual elements such as footnotes or intertextual explanations have been used in order to place the mysteries and puzzles into the logical context determined by the writer himself. Nevertheless, such interventions have been minimized, and the translators have decided to be creative and invisible as much as possible with the aim of presenting enough satisfaction and entertainment to the target readers.

In this sense, it can be asserted that Dan Brown’s books would not manage to attain such accomplishment in Turkish language if the translators had not used their creative skills for making logical inventions in the translations of language-specific and challenging



expressions. Of course, it cannot be claimed that all of the decisions of the translators are flawless and that their acts and interferences are always justifiable. However, it can be easily said that the efforts made for providing lexical and linguistic equivalence in the target text would ruin the discourse and the context of the above-mentioned popular books. Creativity, in this sense, has become a “savior” for the translators, and it has provided a theoretical basis in translation process. On the other hand, such basis has not offered an unlimited freedom of creativity for the translators. As Knittlová has remarked:

A translator’s creativity must have its limits. Judging its right degree might lie within the scope of modern translatology, which approaches the translation from the holistic point of view and which can with advantage use the principles of text linguistics. These might be of some use just because translation should keep all the text parameters or textuality standards unchanged as far as possible (with adequate adaptation to the conventions of the target language) (2000: 9).

Moreover, Pym states that creativity means responsibility in translation, and that it should be carefully integrated into translation so as not to cause significant destructions both in the original work and in the societies. His following remarks give detail about his opinions on the issue:

It is easy enough to say that translators are creative. Yes, of course they are, and in ways that are grossly overlooked by common conceptions of the translator’s task. Yet it does not follow that all translative creativity is necessarily a good thing, nor that it is always powerful enough to matter. (...) To the extent that translators are creative, they are also responsible and thus subject to moral judgment. (1998: 124).

These evaluations about the limits and social values of creative interventions in translation demonstrate that translators should be aware of the restrictions and the responsibility to be undertaken in creativity. When all of the above-mentioned views are examined together, the concept of creativity may be defined as innovative interventions of the translators according to the requirements of the target language. Of course, this general definition may not be applied into all contexts where innovative methods are used. However, language-specific expressions in thriller subgenre such as wordplays, codes and symbols may be accepted as challenging factors necessitating the use of creativity specified above. When the translational strategies in the target texts chosen for this study are analyzed within this framework, it may be asserted that the translators of Dan Brown’s thrillers have strived to keep the integrity of the books unaffected as much as possible in

order not to make alterations on the nature of the original novels even though their interventions have caused certain shifts in translated texts when compared to the original ones. In order to illustrate the characteristics and outcomes of these shifts and creative translational practices, comprehensive analyses are carried out on numerous examples of wordplays, codes and symbols in Dan Brown's books translated from English into Turkish in the next chapter, and a detailed perspective is provided about the impacts of creative translation methods on the reception of the translated popular books in the target society. So as to understand the examples and actions selected from these popular novels more effectively, following sections of this chapter will provide detailed theoretical background in terms of domestication, foreignization and (in)visibility of translators.

## **2.5. VENUTI'S THEORETICAL VIEWS**

### **2.5.1. (In)visibility**

Numerous theorists have also strived to redefine the position of translators both as an individual and as an inseparable part of the target society. Venuti's opinions on the role of translators, on the other hand, have become one of the most widely discussed approaches in terms of new translation theories. As a supporter of Schleiermacher's and Berman's ideologies, Venuti has argued that translators should be visible in the target society so as to make the target readers feel the presence of translators and to make them hear the original voices of writers and the source culture. In this sense, his book entitled *The Translator's Invisibility* published in 1995 has become one of the most well-known studies discussing the position of translators.

In this book, Venuti mainly focuses on interventionist actions of translators as the representatives of the source language and the target culture. He criticizes the fact that 'fluent translations' are generally accepted as successful works in Anglo-American culture by stating:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's

personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original” (2004:1).

As it can be inferred from these remarks, Venuti claims that fluent translations lose their characteristics of being translation since they are presented to the target readers as if they were written in the target language. According to him, when the translated texts are not perceived as translations, then translators are also doomed to become invisible, which seemingly demonstrates the inferior position of translators when compared to writers. He also asserts that transparent nature of translations also “limits translators’ options”, and that it forces them to obey the canonical and traditional rules during translation process (2004: 81). Venuti argues that fluent translations make contribution to imperialist motives since they eliminate the foreign cultural or ethnic values of the source language and the culture of less favored societies.

Subsequent to the emergence of Venuti’s approaches in translation studies, numerous scholars have also focused on the “invisibility of translators” and discussed the applicability of the translators’ visible interventions. Although Venuti’s emphasis on translational visibility is considered to be justifiable in many aspects, various scholars working on the same issue have underlined that visible interventions possess subjective nature, which may vary according to the type and content of the texts to be translated. Anthony Pym (2010) has published a review for *The Translator’s Invisibility*, and he has analyzed Venuti’s opinions from a critical perspective. In his article, Pym remarks that Venuti has invited translators to make changes in the target text so as to illustrate the foreignness of the translated text and the visible nature of translators. In this sense, Pym criticizes Venuti for not offering concrete examples which demonstrate the success of such interventions, and the possible reputation of visible translators (2010: 2). According to Pym, there are certain missing points in Venuti’s study on visibility since his assertions emphasizing the Englishness of the texts translated from other cultures do not present consistent examples and valid ‘measurements’ (2010: 5). Pym also remarks that “what Venuti wants to avoid is not just fluency and invisibility but also the ideas behind such ideals” (2010: 8). In this regard, Pym asserts that Venuti defends the formation of new and revolutionary linguistic norms which are difficult to be understood, and that he

opposes the linguistic ideology which offers common and understandable information for any person at any level.

In spite of their contradictory natures, Venuti's opinions on invisibility and the above-mentioned criticisms about his approaches offer an enriched basis for the analyses of translations where translators' interventions are inevitable. Consequently, various translations, especially literary translations, have started to be examined within the framework of (in)visibility. This framework has been based on the concepts of domestication and foreignization. For this reason, following section will focus on 'domestication and foreignization' so as to illustrate (in)visible choices of translators in literary translation.

### **2.5.2. Domestication versus Foreignization**

Venuti links the (in)visibility of translators to the domesticating or foreignizing methods applied to translations. In his well-known book entitled *The Translator's Invisibility*, he defines the concept of domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (2004: 20), and the concept of foreignization as "a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (2004: 20).

Venuti advocates that foreignization makes contribution to the recognition of the source culture by the target readers, which attributes superiority both to the choices of writers and the status of translators. He asserts that foreignized translations bear the traces of the source language and that they symbolize a resistance against the dominant nature of the target language. According to Venuti, this method enables translators to emphasize their existences in professional environment and the distinguished nature of translated texts when compared to the original works.

Various studies evaluating the concepts of domestication and foreignization in translation process have strived to define the limits of these methods and the elements influencing their application in translation. In his article, Machali underlines that translators are not the only competent authority in deciding whether to domesticate or to foreignize the

original texts. He mentions the impact of “power relations between the source and the target contexts” (Machali, 2012: 76) on the decision-making process about domestication and foreignization, and he remarks that the popularity in literary genre is also a striking factor influencing the above-mentioned process (2012: 76). Koskinen, on the other hand, points out that illustration of foreign concepts in the target text cannot be considered within the scope of foreignization if those notions are already present in the target culture (2012: 13). He defines the characteristics of foreignization as follows:

Any translation method that unsettles fluency of reception and disturbs the reader can be considered foreignizing. Unfamiliar lexical items, complex structures disturbing easy readability, violated conventions, anachronisms, anything that makes the readers pause can be classified as foreignizing (Koskinen, 2012: 16).

With these remarks, Koskinen asserts that the relationship between domestication and foreignization is quite similar to the connection between “familiarity and strangeness or naturalness and unnaturalness” (2012: 17). Poucke focuses on the limits of this relationship, and he tries to measure foreignizing and domesticating interventions of translators, and he elaborates these concepts in four categories, namely “strong foreignization, moderate foreignization, strong domestication and moderate domestication” (Poucke, 2012: 144). According to him, translations can be classified in accordance with the utilization frequency of foreign or domestic expressions. In this sense, ‘strong foreignization’ includes the translated texts comprising numerous inventive and foreign notions, and bringing the original texts forward. ‘Moderate foreignization and moderate domestication’ define the translational approaches through which linguistic manipulations are limited although ‘moderate foreignization’ is closely linked to the original work while ‘moderate domestication’ most generally focuses on the target culture and the target readers. ‘Strong domestication’, on the other hand, defines manipulated translations where the voice of the writer cannot be heard and the indications of the source culture cannot be seen in translated texts (Poucke, 2012: 145-146).

Chuanmao Tian offers a quite different perspective on this issue. He establishes a connection between the domestication of animals and the domestication of literary works in translation. Firstly he defines the domestication process of animals, then he tries to apply this process into translated texts, and he reaches following conclusions:

If a plant or animal were not domesticated, it would be regarded as a wild plant or beast, a kind of undeveloped species; if a human were not domesticated, they would be called an outsider or alien. Therefore, domestication seems to mean that a lower class-species is upgraded to an upper-class species and an outsider is turned to an insider (Tian, 2010: 81).

As it can be understood from this paradigm, Tian asserts that domestication, in fact, demonstrates the superiority of the target text over the source text. When this approach is taken into account in a world-wide scale, it can be seen to contradict with Venuti's opinions, which dictate the foreignization in translation for giving a more visible and acceptable position to translated texts. These contradictory ideas illustrate that no objective method showing the ultimate success of a translational approach can be mentioned in translation process.

The studies analyzing the notions of domestication and foreignization in translation are not limited to the above-mentioned articles. Nevertheless, no concrete outcome has been obtained so far in determining the freedom or the authority of translators in applying domesticating or foreignizing methods. The reason of this ambiguity is the fact that each text type necessitates different interventions in accordance with their nature and the expectations of the target readers. For this reason, it may not be accurate to say that foreignization is the only acceptable method for creating successful translations where translators gain more visible status in literature. This comment is also true for domestication method. However, it can be concluded that domesticating and foreignizing methods are used in translations in various frequencies and at different levels, and that each translation should be evaluated separately according to the context, discourse, content and objectives of original works. By this way, translators' interventions can be explained within the scope of external factors, and more concrete results can be obtained in the critical evaluation of those translations.

When the theoretical approaches mentioned in this study are briefly analyzed together, it is seen that their common point is the assertion indicating that translation cannot be considered as an activity independent from external impacts or factors such as culture, politics, ideology, popularity, financial issues etc. As concluded from these approaches, translators play a striking role in the determination of translational style or methods, and it is obvious that they take intervening actions in translation process. The theorists included in this study have tried to denominate these interventions and to determine the

reasons for such actions. Although they have emphasized different aspects of the translational preferences, their studies have enlightened a general perception in translation studies: Translators' creative, manipulative or (in)visible practices result from their cultural and individual backgrounds, and they may be observed in different levels according to the text types, contexts or contents of original works.

In the light of these theoretical perspectives and studies, following chapter will focus on the examples of wordplays, codes and symbols selected from Dan Brown's five famous novels namely *Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno*. Those examples will be evaluated within the scope of creativity, domestication and foreignization concepts in translation studies in order to discuss the effectiveness of the translators' preferences.

## **CHAPTER 3 – CASE STUDY: TURKISH TRANSLATION OF WORDPLAYS, CODES AND SYMBOLS IN DAN BROWN’S BOOKS**

### **3.1. ABOUT THE AUTHOR AND THE TURKISH TRANSLATORS**

#### **3.1.1. Dan Brown’s Biography**

Dan Brown was born on June 22, 1964 in Exeter, New Hampshire (Brown). As the child of a mother who was a musician performing sacred music and a father who worked as a math teacher (Brown), Brown have been interested in religion and mathematics since the early years of his life.

He received education in Amherst College on the major of English and Spanish languages, and he graduated from University in 1986. He carried out some musical activities and wrote songs. However, he decided to give up his musical career due to his timid nature, and he became an English teacher in Philips Exeter Academy in 1993. He got married to Blythe Newlon in 1997. His first thriller novel, *Digital Fortress* was released in 1998. He has continued to write new novels, most of which have become bestsellers both in the USA and in the world. He is the writer of *Digital Fortress*, *Deception Point*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol*, and *Inferno*.

Dan Brown’s novels have been translated into 54 languages and 200 million copies of his books have been sold in the world (Brown, 2016). In 2005, he was selected as “one of 100 Most Influential People in the World by TIME Magazine” (Brown, 2016). Upon the reception of this award, Brown was praised by the editors of the above-mentioned magazine with an attribution to his qualities such as:

Keeping the publishing industry afloat; renewed interest in Leonardo da Vinci and early Christian history; spiking tourism to Paris and Rome; a growing membership in secret societies; the ire of Cardinals in Rome; eight books denying the claims of the novel and seven guides to read along with it; a flood of historical thrillers; and a major motion picture franchise. (Brown, 2016).



Dan Brown also received “The Golden Book prize in the category of foreign entertainments” in Hungary in 2014 (Hungary Today, 2015).

As a person who has loved reading since the early ages of his life, Dan Brown admits that he has always been interested in thriller subgenre while choosing fiction novels to read, which leads him to write popular thriller novels (NY Times, 2013). In an interview, he has given information about his stylistic preferences for popular thriller novels by stating:

For me, a good thriller must teach me something about the real world. Thrillers like “Coma,” “The Hunt for Red October” and “The Firm” all captivated me by providing glimpses into realms about which I knew very little — medical science, submarine technology and the law. To my taste, a great thriller must also contain at its core a thought-provoking ethical debate or moral dilemma. Some of my favorites through the years have been “Memoirs of an Invisible Man,” by H. F. Saint; “Contact,” by Carl Sagan; and also the classic “Dracula,” by Bram Stoker, which, while skirting the edges of horror, was such a lesson in creating suspense that I couldn’t put it down (NY Times, 2013).

As it can be inferred from this statement, Brown has preferred to combine the reality with fiction in thriller novels, and this preference has become a prominent feature in his own books. Accordingly, reality-based information provided in Brown’s novels has attracted the attention of readers from different cultures and countries, and his books have attained great success all around the world. Although numerous criticisms have been directed to his alleged manipulation on the facts about religious groups or secret societies, his fictions are still highly demanded by a large population.

Following section will focus on his literary style in general and within the framework of translational point of view in order to see the impacts of his specific expressions and preferences on the decisions of the translators.

### **3.1.2. Translator Petek Demir**

Petek Demir is a famous translator who has gained reputation with her translations of Dan Brown’s well-known novels namely *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno*. She graduated from Bilkent University, Department of Business Administration in 1994 (Gönençen, 2012). She translated the novel *Inferno* in

collaboration with her sister, İpek Demir. Detailed information could not be obtained about personal and professional lives of Petek Demir and İpek Demir.

### **3.1.3. Translator Sezer Soner**

Sezer Soner has translated numerous books for different publishing houses. His most well-known translation is *Dijital Kale* which is the Turkish translation of *Digital Fortress* by Dan Brown (Soner, 2004). Detailed information could not be obtained about the personal and professional life of Sezer Soner.

## **3.2. DAN BROWN'S STYLE FROM TRANSLATIONAL PERSPECTIVE**

Dan Brown's childhood experiences and familial tendencies have played a significant role in his literary preferences. His narrative style combines religious concepts with technological or scientific terms. He generally confronts religion with science, and he builds up his story on the basis of this confrontation. For this reason, he frequently benefits from religious symbols, books, groups as well as new scientific developments and concrete technological innovations. These components that he uses generally exist in real life; however, it should be underlined that he utilizes them to create fictitious events, which means that some deviations and different utilizations may be seen in the stories. Brown's technics and intentional or unintentional deviations have been criticized a lot by numerous people and by religious groups. Kelly, for instance, has evaluated the deconstructionist structure of *The Da Vinci Code*, especially the sections about the relationship between Jesus and Mary Magdalene, and he has illustrated that Brown's remarks on their relation do not reflect the reality since there are no exact record about their marriage and alleged children (2008: 366). Similarly, Dooley has stated that there are certain mistakes about 'Seven Deadly Sins' and Dante's *Divine Comedy* in Brown's latest book, *Inferno* (2014: 90). These criticisms are mostly made so as to prevent the misinterpretation of history and art; however, it should be remembered that Brown's books are the products of popular fiction, and they consist of fictitious plots ornamented in real surroundings with some real facts and products of well-known writers and painters etc.

When the genre of his books is taken into account, it is seen that his books are listed among the thrillers; nevertheless, it is hard to say that his novels are only included in this genre since the plots of the books most generally possess numerous characteristics which belong to different genre categories. Criminal actions are prominent in the books, and the main characters always strive to solve certain puzzles and mysteries in order to avoid possible dangers and to stop further crimes. Unexpected culprits and suspenseful turns of events are also included in the story line so as to keep the attention and interest of readers alive. Therefore, it may be asserted that the genre of his novels consists of various sub-genres such as mystery, suspense, and crime fiction. This complex nature of the plots also creates striking influences on Brown's linguistic preferences. For maintaining the mystery and confusion, Brown benefits from wordplays, codes and symbols which pave the way for main characters to the solution of the problem or the capture of the culprit. The wordplays, linguistic codes, and language-specific symbols are key factors for the development of events in the books.

Puns and language-specific expressions are known to be great challenges for translators; however, the severity of these challenges shows an increase in the translation process of popular literature. Popular books, by nature, should be fluent as stated in the sections above; therefore, translators are supposed to create same or similar wordplays or codes in the target language without causing major losses in the meaning or deconstructing the contents of the books. Especially in Brown's books, even minor alterations and deformations may cause serious problems in the coherence of the texts; for this reason, translations of these books require high concentration and creativity in terms of linguistic games. Translators should also have enough knowledge about the culture-specific items and artistic works mentioned in Brown's books in order to convey their meanings as adequately as possible to the target readers who may not have any information about them. Similarly, Daly emphasizes the difficulties encountered by the translators in translating Brown's books in his article as follows:

Translating such a novel as *The Lost Symbol* into a related European language will not be that easy. In many difficult cases, that is difficult for the translator who will know the language and contemporary culture of his new audience, the American allusions can often either be omitted or rendered more generally. But Brown also likes to play word games, indulges in etymologies that sometimes strike me as somewhat doubtful. He plays serious games with

words and bases some of his effects and conversations on the Bible: the King James Authorised Version. (2012: 485)

In following parts of his article, Daly presents five examples from *The Lost Symbol* so as to illustrate the low possibility in creating similar linguistic games in other languages. Although paratextual elements can be helpful for translators, they do not offer effective solutions due to the popular nature of books since the readers would wish to absorb themselves in the plot without spending time and effort for reading the footnotes or similar interventions. At this point, it may be beneficial to look at Delabastita's 'translation strategies' for wordplays (2004: 604), and to choose the most suitable options for Dan Brown's works. His strategies are listed below:

- 1- *Pun to Pun*: In this strategy, translator changes the original pun (wordplay) with an alternative in the target language by taking the characteristics of this language into account, which may result in serious differences between the original and the translated wordplays.
- 2- *Pun to Non-Pun*: Translator may prefer to translate the wordplay by using normal linguistic components. This strategy may be applied if wordplays do not have a major role in the text; however, it may cause losses in meanings of the secondary messages hidden behind the wordplays.
- 3- *Pun to Related Rhetorical Device*: If translator does not manage to create a wordplay in the target language, he/she can benefit from other linguistic elements such as 'repetition, alliteration, rhyme, referential vagueness, irony, poetic metaphor, paradox etc.' so as to protect the originality as much as possible.
- 4- *Pun to Zero*: In this option, translator does not translate the wordplay and takes it out from the text.
- 5- *Pun S.T to Pun T.T*: Translator finds alternative words or expressions which will not damage the wordplay in the target language, and he/she makes necessary arrangements in order to adapt the new terms into the context.
- 6- *Non-Pun to Pun*: In this method, translator may translate normal sentences in the form of a wordplay so as to compensate the losses of original wordplays.
- 7- *Zero – Pun*: This strategy requires the direct intervention of the translator by adding completely new wordplays which do not exist in the original text.

- 8- *Editorial Techniques*: Paratextual elements are included in this strategy. When the translator is unable to protect the wordplay and if it plays a crucial role in the content, he/she may prefer to use paratextual explanations in order not to lose the meanings of the wordplays. (Delabastita, 2004: 604).

The techniques listed above demonstrate the possible ways to translate wordplays or similar structures in different contexts. When all of these methods are classified according to the definition of the creativity concept which has been given in the previous chapter, it is seen that the methods 1, 3, 5, 6, and 7 necessitate the creative interventions of the translators. In these methods, the translators use their creative literary skills for forming acceptable wordplays in the target languages. While three other techniques are applied in the contexts where the role of the wordplays are not quite important, the above-mentioned five methods are used for keeping the style of the writer alive, and consequently, the translators most generally assume a creative role for forming equivalent stylistic expressions in the target language.

In our context, on the other hand, most of these strategies are not preferred. Wordplays, codes and symbols are key components of Brown's books; therefore, it is not possible to omit them. Translators should not transform them into normal expressions since these linguistic games make the books more appealing and exciting for readers. Addition of new wordplays will also destroy the story line of books; for this reason, such methods are not recommended, as well. Best options, in this case, would be 'pun to pun' and 'pun S.T. to pun T.T', which require high level of creativity and literary skills. Editorial techniques can also be preferred; however, it should be limited as much as possible since readers of popular books do not generally wish to be interrupted by unexpected interventions of translators.

### **3.3. CASE STUDY ON DAN BROWN'S BOOKS**

In this section, general information about Brown's novels and their summaries will be firstly provided in a chronological order. Then all examples of wordplays, codes and symbols included in the novels will be analyzed within the scope of the theoretical

perspective discussed in Chapter 2, and the preferences of the translators will be evaluated according to the creativity and (in)visibility of the translators.

### 3.3.1. Digital Fortress

#### 3.3.1.1. General Information and Summary

*Digital Fortress* is Dan Brown's first thriller novel published in 1998 by St Martin's Press (Brown, 2009a: 9). Although this novel was written before *The Da Vinci Code*, it has not become so popular until the latter broke sales records. Increasing popularity of *The Da Vinci Code* has also contributed to the recognition of this standalone novel by a larger population from different countries (Healey, 2004).

*Digital Fortress* focuses on the events happening in one of the most significant technology institutions in the USA, namely National Security Agency (NSA). The novel is included in the techno-thriller subgenre since the main plot revolves around the dangers and deficiencies of futuristic technologies. The general summary of the book is given below:

Susan Fletcher is one of the most intelligent employees of NSA, which is a secret institution for collecting intelligence to prevent terrorism and cyber-attacks. She is responsible for effective functioning of TRANSLTR, a device breaking even the most complicated codes just in seconds or minutes. Commander Trevor J. Strathmore, Deputy Director of Operations in NSA, uploads a secret program called *Digital Fortress* from the Internet into the system, and TRANSLTR works on this file for more than 15 hours. He calls Susan for help and sends her fiancé, David Becker, to Spain where the creator of this program has died due to heart attack. Susan learns that *Digital Fortress* is locked by an unbreakable code, and the password of this program is only known by the creator of the program, Ensei Tankado, and his partner. She tries to find Tankado's partner by using her tracking system through their e-mail correspondence. Then Greg Hale, a notorious programmer, comes to NSA and starts to spy on her. He manually aborts her tracking system, which causes Susan to become suspicious about him.

While Susan keeps eye on Hale, a technician, Phil Chartrukian, realizes that TRANSLTR has been working on a program for more than 15 hours, and he goes to warn Strathmore about the fact that this program could be a virus, but Strathmore denies it. When Chartrukian goes to central unit in order to manually stop TRANSLTR, he discusses with someone; then, he falls from the edge of the platform and dies. Susan sees Hale coming out of the central unit, and she believes that Chartrukian is killed by him. Hale tries to convince her that Strathmore has killed Chartrukian, but she does not believe it, and she escapes from him. She warns Strathmore about Hale and suggests stopping TRANSLTR before the system overheats. Strathmore manages to lock Hale in a room, and he assures her about the effective working of the program.

In Spain, Becker tries to get Tankado's belongings in order to find something that may have a connection with the password. He learns that Tankado has been wearing a ring, which seems to be lost; then he starts to get information about the whereabouts of the ring. The people whom he speaks about the ring get killed by a secret murderer. When Becker finds the ring, the murderer tries to kill him, as well; but he fails and dies due to an accident.

While Susan is working on deciphering the code in Digital Fortress, she hears a gunshot, and then she sees Hale has committed suicide by leaving a note in which he confesses that he is Tankado's partner, and that he is responsible for his death. At the beginning, she believes in this confession. However, when Strathmore goes to central unit in order to manually abort the overheated TRANSLTR, she finds a device through which Strathmore has established communication with the murderer in Spain, she understands that he is the one ordering Tankado's murder. She realizes that Strathmore has also tried to kill her fiancé since he has been in love with her for many years. Then, she escapes from NSA; Strathmore chases her, but at that moment, TRANSLTR explodes and he dies in the explosion.

Susan goes to the office of the Director of NSA, and she learns that Digital Fortress is not an unbreakable program but a dangerous virus which has been created so as to destroy the databank of NSA. Only minutes have left before all data of NSA is revealed to the outer world. Therefore, Susan tries to find the passkey together with the employees in the office and David, with whom she has been able to communicate through video

conference. They find that a message has been hidden in the program. They understand that this message is not related to the ring but to a number. They decipher this puzzle in the message and abort the system in time.

### 3.3.1.2. Examples from *Digital Fortress*

Since the main plot of *Digital Fortress* is closely related to the ciphers and code-deciphering systems, there are numerous wordplays and codes in the book which may create challenges for the translator. As this novel does not contain symbolical references, no symbol has been found in this novel. In the following section, three wordplays and two codes which are included in the book and which may cause translational difficulties are analyzed from the perspective of their Turkish translations.

#### *Wordplays*

<b>Example 1:</b>
ST: ‘NSA’ his buddy joked, ‘stands for “No Such Agency”’. (Brown, 2009a:19)
TT: “NSA,” diye takılmıştı arkadaşı. “N’olduğunu Söyleme Asla’nın kısaltması”. (Brown, 2014a: 17)

In the original book, the writer wants to create a wordplay on the abbreviation of National Security Agency (NSA) by referring to the secret nature of the institution. Since no one knows anything about this organization in the book, writer refers to this confidentiality by emphasizing its unknown existence through this wordplay. NSA is a secret institution which is not known by many American citizens. Therefore, the writer emphasizes this hidden identity of NSA by using the wordplay mentioned in this example. The translator has wished to create a similar correlation in Turkish between the abbreviation of National Security Agency and its confidentiality, and he has decided to find an original wordplay illustrating this relation without damaging the structure of the writer’s expression. Therefore, he has translated this wordplay as “N’olduğunu Söyleme Asla” which can be



interpreted as “Never Tell Anyone What It is” (my translation). Since NSA consists of three letters, the translator is also expected to find a three-word expression; however, the sentence “N’olduğunu Söyleme Asla” in fact consists of four words which should be corrected as “Ne Olduğunu Söyleme Asla”. The removal of the letter “e” in the question word “Ne” is not grammatically correct, but this kind of reduction is commonly used in colloquial language. By using this feature of Turkish language, the translator has domesticated the original wordplay through a colloquial expression, and he has also created a relationship between the translated statement and the intention of the writer in forming this kind of wordplay.

Consequently, the target readers are not required to think about the meaning or the objective of such wordplay since the translated text offers them a similar and fluent context through the creative intervention of the translator. The choice of the translator has contributed to the fluency of the novel, and it has formed an image that the book is in fact written in Turkish. At this point, the translator has benefited from domesticating methods in order to reform a comprehensible and acceptable wordplay in the target language. According to the theory of creativity which has been evaluated within the scope of this study, such domesticating tendency of the translator has resulted in the use of the creative skills of the translator. In parallel with this inference, it can be asserted that the translator has decided to use *Pun ST to Pun TT* method discussed in the previous section, and that the translator has chosen to become totally invisible by applying a domesticating and creative strategy.

<b>Example 2:</b>
ST: Please accept this humble fax, My love for you is without wax. (Brown, 2009a:155)
TT: Lütfen kabul edilsin tarafınızdan Bu mütevazi faksım Yoktur üzerinde balmumu Size olan aşkımin. (Brown, 2014a: 142)

This example contains the combination of a wordplay and a code. The main characters of *Digital Fortress* send certain codes to each other in order to entertain themselves, and this note reserves a secret code in it. The expression “without wax” refers to “sin cera”, an ancient Spanish word in sculpture. “Cera” means “wax” in Spanish, and the sculptures having faults on them were repaired with wax in the past. Therefore, flawless sculptures were defined as “*sculpture sin cera*” (Brown, 2009a: 508). The adjective “sincere”, defining honesty or truthfulness, has derived from this word string. Since English people sign their letters by writing “sincerely” at the end of the text, the expression “without wax” is a reference to this habitual attitude of English people.

Nevertheless, since the code hidden in this statement is explained at the end of the book, the translator has decided to translate it by giving the meaning of the expressions and by creating similar rhymes in Turkish. He has always translated “without wax” as “*üzerinde balmumu olmayan*”, which is the literal equivalence of the original term. On the page where the secret of this code is explained, he has preferred to use a footnote in order to reveal its meaning:

<b>Example 3:</b>
<b>ST:</b> The English word ‘sincere’ evolved from the Spanish <i>sin cera</i> – ‘without wax’. (Brown, 2009a:508)
<b>TT:</b> İngilizcedeki “sincere” <sup>(1)</sup> sözcüğü de İspanyolca <i>sin cera</i> “ <i>üzerinde balmumu olmayan</i> ” ifadesinden türemiştir. (1) Samimi, içten. (Brown, 2014a: 444)

In example 2, the translator has preserved the content of original sentences written by the writer although he has changed the structure in order to create rhymes in the target text. He has not domesticated the wordplay, and he has illustrated it as it is given in the original book. However, he has reformed the verses according to the requirements of the Turkish language, which has resulted in an increase in the number of the lines of the poem. As a result, in this example, the translator has adopted the code into the Turkish context in a way that Turkish readers will not feel uncomfortable with the “Otherness” in the translated text. In line with this intervention of the translator, it can be said that the

translator has also made domesticating and creative intervention for eliminating the “Otherness”. Nevertheless, since this wordplay is based on the specific structure of an English word, he has had to explain it through a paratextual element – a footnote. Consequently, he has indispensably become visible while translating example 3. When the target readers see the explanation of this code, they can easily understand that the book that they read is in fact a translated text. Any foreignizing intervention of the translator cannot be mentioned in this example; however, it can be asserted that the translator has made the target readers hear his voice. The paratextual element used in this example has hindered the creativity of the translator since the translator could not find an innovative and acceptable expression as the Turkish equivalent of this term and he could not benefit from any domesticating strategy.

#### *Codes*

<b>Example 4:</b>
ST: HL FKZC VD LDS. LD SNN. (Brown, 2009a:30)
TT: ŞZMHSŞHGHLHYZ CNJ LDLMTMTL. ADM ÇD. (Brown, 2014a: 28)

The first line of this code is a puzzle asked by Susan Fletcher, and the second line is the answer of her fiancé to it. The code consists of the letters preceding the ones which form a meaningful sentence when they are correctly placed; this means the letters of this code should be replaced by the subsequent letters in the alphabet so as to create meaningful units. Therefore, when the code of “HL FKZC VD LDS” is reformed according to the above-mentioned rule, it reads “IM GLAD WE MET”. And the second part (“LD SNN”) reads “ME TOO”.

While translating this code, the translator has benefited from the technique used by the writer; however, he has completely changed the content, and he has created his own code in Turkish in accordance with the writer’s method. Consequently, the translated code “ŞZMHSŞHGHLHYZ CNJ LDLMTMTL” reads “TANIŞTIĞIMIZA ÇOK

MEMNUNUM”, and “ADM ÇD” as “BEN DE”. By making such intervention, the translator has domesticated the code, and he accommodated it into Turkish context. In other words, the translator has used the *Pun ST to Pun TT* strategy, and he has managed to form an equivalent wordplay in the target language by means of this creative technique. As a result, the translator has benefited from creative steps for recreating an acceptable code in Turkish, and he has played an invisible role in the translation of this specific cipher.

Example 5:							
P	F	E	E	S	E	S	N
R	E	T	M	P	F	H	A
I	R	W	E	O	O	I	G
M	E	E	N	N	R	M	A
E	N	E	T	S	H	A	S
D	C	N	S	I	I	A	A
I	E	E	R	B	R	N	K
F	B	L	E	L	O	D	I (Brown, 2009a: 482).
H	İ	A	R	N	R	A	A
İ	L	K	U	U	A	K	R
R	E	İ	M	N	R	İ	K
O	N	D	L	S	A	A	L
Ş	A	E	U	U	S	S	İ
İ	G	N	O	R	I	I	L
M	A	S	L	L	N	L	İ
A	Z	O	A	A	D	F	K (Brown, 2014a: 423).

This is the most important code in *Digital Fortress* which provides a solution for all problems that the main characters have encountered. In the book, the databank of NSA is infected by a virus, and a clue is placed in it by the creator of this virus, which leads to the passkey that will stop the data leakage. This clue consists of 64 letters which are written in 16 units. When all letters are put in “Caesar’s box” (Brown, 2009a: 482), and when they are read from top to bottom, they transform into meaningful words. The example given above is the last form of the code which has been placed in Caesar’s box, and it reads “PRIME DIFFERENCE BETWEEN ELEMENTS RESPONSIBLE FOR

HIROSHIMA AND NAGASAKI”. In fact, it is a puzzle the answer of which should be a number since it will be entered into the system of the virus, and there are numerous wordplays placed in it. The word of “elements” refers to the chemical elements used in the atomic bombs dropped on Hiroshima and Nagasaki, and the “prime difference between these elements” means the mathematical difference between “uranium 238 and uranium 235”, which are the chemical elements used in those atomic bombs (Brown, 2009a: 502).

This example is quite challenging for the translator since his creativity has been limited by numerous factors. The very first challenge is the number of letters and words in the code. Since Caesar’s box is used for deciphering it, the translator has no choice but to find suitable words consisting of 64 letters in total while giving the literal meaning of the code at the same time. He also has to be careful for not giving away the mystery before the intended time for revelation. For this reason, he has translated the code as “HİROŞİMA İLE NAGAZAKİDEN SORUMLU OLAN UNSURLARIN ARASINDAKİ ASIL FARKLILIK”. It seems that the translator has succeeded to find appropriate words and to create an equivalent code in the target text. However, certain losses have inevitably occurred in translation. This situation is the second challenge for the translator since he has had to make some additions in the target text in order to prevent possible confusions that may arise while revealing the secret of the code. The first addition has been made in the translation of the “element”. The word “unsurlar” is one of the Turkish equivalences for the term “elements”; nevertheless, this Turkish word has nothing to do with chemistry. Therefore, the translator has had to manipulate the original text as follows:

**ST:** He’s talking about *chemical* elements – not sociopolitical ones! (Brown, 2009a: 489).

**TT:** “Tankado kimyasal unsurlardan, yani *kimyasal* elementlerden söz ediyor, işin içindeki sosyopolitik unsurlardan değil! (Brown, 2014a: 427).

In the source text, the wordplay is based on the meanings of the term “element”; for this reason, the readers can easily understand the double meaning of the word without any need to explanation. However, the translator has used the word “unsurlar” due to the limitation in the number of letters and in order to preserve the hidden meaning in the code. So he has had to link this term with chemistry through additional explanation, which may

confuse the target readers since they may not understand how the characters in the book have understood that there is a connection between “unsurlar” and the chemistry.

A similar problem is also seen in the translation of the word “prime”. This term has also a double meaning in English, and it can be interpreted as “important” or “main”, or it may define the numbers which cannot be divided by any number except for themselves. While translating this adjective into Turkish, the translator has preferred to use the equivalent term “asıl”, which is translated as “main”, in order not to spoil the mysterious characteristics of the code. As a result of this choice, the translator has had to make another modification in the target text:

**ST:** ‘Actually, the clue reads prime, not primary’. (Brown, 2009a: 494).

**TT:** ‘Belki de ipucunda kastedilen şey *asal* olabilir, *asıl* değil’. (Brown, 2014a: 431).

In the original text, the character making this revelation just emphasizes the word written in the code. However, the translator has attributed a specific perception and skill to this character by making him find the word “asal” without any explicit clue. It may be considered as a manipulation of the original content; nevertheless, this method is seemingly inevitable and necessary since the translator has had to preserve the style of the writer and to create a meaningful wordplay in the target text.

This example demonstrates that translators can encounter many challenges and limitations while translating codes and wordplays. In this case, the translator has benefited from his creative skills by using *Pun ST to Pun TT* strategy and he has been obliged to make certain modification in translation so as not to cause any disconnection in the story line of the book. He has not chosen to decipher the code through paratextual elements such as footnotes or additional explanations since such methods will cause an interruption in fluency, which is a critical feature of popular books. Instead, he has used his creative skills as much as possible within the limits of the stylistic restrictions of the code. By this way, he has decided to become invisible.

### 3.3.2. Angels and Demons

#### 3.3.2.1. General Information and Summary

*Angels and Demons*, the first book of Robert Langdon series written by Dan Brown, was published in 2000 and became a phenomenon in numerous countries. Since Rome is the main location of events in the book, even a special tour has been organized for tourists who wish to see the monuments and places mentioned in the book (“Angels and Demons Rome Tour”, 2016).

In this book, Dan Brown has confronted the science with the religion, and he has encountered different reactions from various sections of the societies and religious groups. Nevertheless, these reactions have triggered the curiosity of potential readers, and they have contributed to the wide recognition of the book. The contradiction between science and religion and the monumental richness of the locations mentioned in the book even awakened the interest of cinema sector, and the book was adapted into movie with the same name by Ron Howard in 2009. (Angels and Demons, 2009).

The plot of the book concentrates on an ancient secret brotherhood called “the *Illuminati*”. Although it is believed that the Illuminati no longer exists, the death of an important scientist raises doubts on the fact that this secret group may be still in action in the book. The mysterious murder of Leonardo Vetra, a scientist in *Conseil Européen pour la Recherche Nucléaire* (CERN), is suspected to be committed by the Illuminati since the corpse of the victim is imprinted with the ambigram of the brotherhood, Illuminati. In order to find the murderer, Maximillian Kohler, director general of CERN, decides to consult Robert Langdon, professor of religious iconology at Harvard University, for the real meaning of the symbol. Although Langdon considers in the very first place that the resurrection of this secret brotherhood is impossible, he later verifies that the ambigram branded on the corpse of the scientist can only belong to the Illuminati, since no one except the brotherhood can manage to create the same symbol with such perfect symmetry. When Vittoria Vetra, the daughter of Leonardo Vetra, is informed about the death of his father and arrives in the CERN, a horrifying truth comes to light: Vittoria and

Leonardo Vetra have produced a highly explosive substance called *anti-matter*, and this substance has been stolen by the murderer.

Maximillian Kohler receives a call from Rome, Vatican City indicating that the antimatter is somewhere in the Vatican City, and he sends Robert Langdon and Vittoria Vetra there to find it and solve the problem. At that time, Vatican City is trying to cope with another important problem: the Pope is supposed to be selected at that time; nevertheless, the *preferiti*, four strongest candidates for Papacy, cannot be found anywhere. Langdon and Vittoria find a way to reach Camerlengo Carlo Ventresca, and inform him about the danger. While they are discussing about the antimatter, the murderer calls the Camerlengo and says that he is the messenger of the Illuminati, and that he has placed the antimatter in the Vatican City. He also confesses that he has kidnapped four *preferiti* and that he will kill them publicly and hourly in churches after branding them with four well-known ambigrams of the Illuminati. In order to find the whereabouts of the churches where the murders will be committed, Langdon and Vetra make a research in Vatican Archives, and they find a secret code showing the way for the secret location of Illuminati called the Church of Illumination. After analyzing the code, they realize that four churches where the *preferiti* will be killed are related to four elements: earth, air, fire and water. They follow the clues and find the three churches, but they cannot save the *preferiti*. In the third church, the murderer attacks them, and kidnaps Vittoria.

Maximillian Kohler, who sees the events occurred in the Vatican on television, goes to Leonardo Vetra's office, and reads his diary. He obtains striking knowledge from the notes of Leonardo Vetra, so he sets off to the Vatican. Meanwhile, Langdon, realizing that Vittoria is in great danger, finds the final location of the planned murder, and discovers where the Church of Illumination is. He saves Vittoria, and they kill the murderer. They find out that Camerlengo will be branded with a sixth ambigram by the leader of Illuminati; so they go to Vatican to warn him about possible danger. Langdon and Vittoria see that Maximillian Kohler is about to enter into Vatican City, and they think that Kohler is the leader of Illuminati. When they get in Camerlengo's room, they see that Camerlengo has been branded. The guards shoot Kohler. Before he dies, he gives a recorder to Langdon.



Camerlengo asserts that God has spoken to him and revealed the place where anti-matter is hidden. He finds the explosive and takes it to the helicopter. He takes off together with Langdon in order to take the anti-matter to a place where it cannot cause any damage. However, after a while, Camerlengo jumps out of the helicopter with the only parachute, and he leaves Langdon alone with the explosive. Langdon also manages to escape from the explosion by using a cloth to slow down his fall, and he survives since he has fallen down in a river.

Camerlengo is announced to be Papa since he has spoken with God. When Langdon listens to the recorder which Kohler has given to him, he realizes that Camerlengo is the one who has gotten Vetra killed, who has stolen the anti-matter and who has planned the murders of *preferiti*. Camerlengo has also caused the death of Papa. When this truth is announced to the cardinals in Vatican, it is revealed that Papa is Camerlengo's father, who has used scientific methods to have a child without committing a sin. After learning this truth, Camerlengo commits suicide. The truth is hidden from the outer world.

### 3.3.2.2. Examples from *Angels and Demons*

In *Angels and Demons*, the clues have been hidden on the most well-known monuments in Rome; therefore, the run-and-chase game is played through the interpretation of the references sheltered by the architectural works. Accordingly, there are not many examples of wordplays, codes or symbols which may cause problems for the translator. The wordplay and the symbol explained below are the only examples which may be considered as a challenge in Turkish translation of this novel. Therefore, only one wordplay and one symbol will be analyzed in terms of creativity in translation and (in)visibility of translators.

#### *Wordplays*

<b>Example 6:</b>
<b>ST:</b> From Santi's earthly tomb with demon's hole, ‘Cross Rome the mystic elements unfold.

<p>The path of light is laid, the sacred test, Let angels guide you on your lofty quest. (Brown, 2009b: 252).</p>
<p><b>TT:</b> Şeytan gözlü toprak Santi kabri Roma'da ara mistik ögeyi Işık yolu hazır, kutsal sınav Melek rehberliğinde yüce av. (Brown, 2014b: 245)</p>

This poem is a key showing the way going to the secret locations of *Illuminati* in Rome. Therefore, it plays a significant role in the book, and it has specific characteristics and mysteries hidden behind the explicit words. First of all, this poem has been written in “iambic pentameter”. In poetry, iambic pentameter is defined as follows:

Pentameter is simply penta, which means 5, meters. So a line of poetry written in pentameter has 5 feet, or 5 sets of stressed and unstressed syllables. In basic iambic pentameter, a line would have 5 feet of iambs, which is an unstressed and then a stressed syllable. (“Iambic Pentameter”, 2016).

The numerical features of this poetic style are related to *Illuminati* since 2 and 5 have sacred meanings for the scholars and artists in this group. Therefore, the translator is supposed to reflect this style in her translation in order to illustrate the connection between the above-mentioned poem and *Illuminati*. She is also required to find appropriate equivalences for the expressions and the wordplays in the poem because all mysteries in the book are resolved with the help of these lines. While translating this poem, the translator has managed to preserve its poetic style in the target text by making few modifications on the words which seem not to be so important in terms of wordplays. The translated text also consists of five stressed syllables and five unstressed syllables at each line. At this point, the translator has mostly benefited from her creative skills for forming a meaningful wordplay keeping the prominent feature of the original pun. The preservation of such important characteristic in the target text may be considered as a significant success in terms of creativity and domesticated translation. However, she translated the term “iambic pentameter” as “kahramanlık beyiti”. This translated expression does not mean anything for the target readers since this term and the style mentioned here are not used in Turkish poetry. Therefore, she has decided to explain “kahramanlık beyiti” in a footnote in order that the target readers can understand the

specific feature of this style and its relationship with Illuminati. As a result, she has inevitably become visible.

Although this translated poem seems to be equivalent to the original text from many aspects, a significant loss has occurred due to the equivocal of the word “Cross”. This word has double meanings, one of which is the shortened version of “across”, and the other one is the religious symbol of Christianity. The writer has used both meanings in this poem: the secret locations of Illuminati are located at different places “across” Rome, and their positions form a “cross” on the city map. However, such wordplay cannot be formed in Turkish without changing other parts or meanings of the poem. For this reason, the translation could not reflect the double sense of the word as it can be seen in the following quotation:

**ST:** The Illuminati poem had been telling him how the altars were laid out. A cross! It was cunning wordplay. Langdon had originally read the word ‘Cross as an abbreviation of *Across*. He assumed it was poetic license intended to retain the meter of the poem. But it was so much more than that! Another hidden clue. (Brown, 2009b: 444)


**TT:** Illuminati şiiri mihrapların nasıl yerleştirildiğini açıklıyordu. Bir haç! Kurnaz bir kelime oyunu yapılmıştı. Langdon *Roma’da* kelimesinin şiirin ölçüsünü bozmamak için eklendiğini düşünmüştü. Oysa çok daha farklı bir niyetle yazılmıştı. Bu, düzenin içinde saklı bir başka ipucuydu. (Brown, 2014b: 428)

In this explanation part, the translator could not create a similar wordplay to the original one; therefore, she has omitted the sentence where the hidden meaning of the word “cross” is explained. Consequently, it has become difficult to understand how the main character of the book has established a connection between Rome and a cross.

This poem, which contains numerous wordplays in it, has become a challenge in translation. The translator has domesticated the lines by finding equivalent expressions in Turkish as much as possible. However, certain losses have also been observed since the wordplays based on the double meanings of words are generally impossible to be created in the target language without damaging the main structure or inferences of such wordplays. Consequently, although the translator has preferred to be invisible by domesticating this poem within the limits of possibilities and keeping the style of the writer by her creative interventions, she has had to use a footnote in order to enlighten the

target readers about the hidden clues in the text and to omit certain parts so as not to deteriorate the fluency of the plot by becoming excessively visible. As a result, it may be said that the translator has domesticated the original wordplay by applying creative strategy of *Pun ST to Pun TT* for forming a target poem having similar qualities to the original one, and that she has become obligatorily visible in the situations where additional explanations are required for the target readers. She has also used *Pun to Zero* strategy while translating the wordplay based on the double meaning of the word “Cross” since there is no equivalent word in Turkish having same meanings.

### *Symbols*

<b>Example 7:</b>
<p><b>ST:</b></p>  <p>(Brown, 2009b: 311, 339, 412, 458, 520)</p>
<b>TT:</b>



These symbols are called “ambigrams”, which “are the images that look the same when you flip them 180 degrees” (“Illuminati Symbols”, n.d.). They symbolize four elements in the nature, and they form “Illuminati Diamond” when they are combined. These symbols were created in English, and it would be difficult or maybe impossible to form similar ambigrams in different languages. For this reason, they have not been translated into Turkish or any other language upon the personal request of the writer himself. This demand of the writer has been mentioned in the acknowledgement part of Turkish translation (Brown, 2014b: 8). As a result, the translator has been obliged to explain the terms in footnotes, which has made her visible again. At this point, creativity is not applied on these symbols by the translator since she has not made any change on them.

### 3.3.3. The Da Vinci Code

#### 3.3.3.1. General Information and Summary

*The Da Vinci Code*, the third novel of famous author Dan Brown and the second book of Langdon series, was published by Bantam Press in 2003, and ranked among the bestseller books in New York Times Bestseller List. Focusing on Christian values, secrets and codes in pursuit of a mystery hidden since the very beginning of Christianity, the book has gained a great reputation not only in the USA but also all around the world. The interrogative nature of the book in terms of Christian belief has caused certain disputes among Christian societies. Since the fiction in the book is embedded with real Christian

concepts and consequently has led to confusion in readers' minds in terms of the perception of Christianity, many Christians have fiercely criticized the book as an intervention to this prominent belief system (Wagner, 2008: 33).

Subsequent to the increasing popularity of this novel, Catholics started to publish numerous articles for criticizing Dan Brown's misinformation about Christianity and Jesus. In the website entitled "Catholic Answers", the allegedly wrong conceptions about Christianity have been explained from the perspective of Catholics (Catholic Answers, 2004). Moreover, academic writings about *The Da Vinci Code* have been gathered in the form of a book under the name of *The Da Vinci Code in the Academy*, and the information given in the novel was compared to the Christian disciplines in the Bible (Bowers, 2007). All of these efforts have been made in order to emphasize the misleading nature of the novel; however, they have also made contribution to its high popularity, and *The Da Vinci Code* was adapted into movie in 2006 by Ron Howard (The Da Vinci Code, 2006).

The plot of the book concentrates on a series of mysteries to be solved for the protection of a sacred secret from its possible destruction forever. Robert Langdon is invited to help the Police Forces so as to unveil the mystery behind an extraordinary murder of the Director of Louvre Museum, Jacques Saunière, committed in Paris. Found in a gallery in the Louvre Museum, the corpse of the Director carries certain religious symbols on it, and there are signs on the ground. Bezu Fache, the Captain of the Central Directorate Judicial Police, who is the responsible authority of the case, suspects that Robert Langdon has murdered the Director since he has had an appointment with him at the hour of crime, but also he wants to benefit from Langdon's knowledge on iconology in order to understand the motive of the murder. At the moment of investigation, Sophie Neveu, cryptographer and grand-daughter of Saunière, arrives in the Museum and warns Langdon about the fact that he is suspected to have committed the crime. She helps him escape from the Police Forces.

Agent Neveu starts to collaborate with Langdon on deciphering the hidden messages of the Director. When they follow the clues, they find a golden key with the letters "P.S" engraved on it and on which an address has been written. When Langdon and Neveu arrive at the address given by the Director, they notice that it is a depository bank where special objects are preserved with the highest security possible. They take a cryptex, a

device “to protect information written on the contained scroll or *codex*” (Brown, 2009c: 268), from Saunière’s account by using the golden key. Since they cannot break the mysterious code on the cryptex, they search for the help of a friend of Langdon living in France, Leigh Teabing. In Teabing’s house, they realize that they are in search of a tomb where Mary Magdalene was buried. While they try to solve all the puzzles, they are attacked by the murderer of Saunière, who also seeks Holy Grail in order to destroy it. They manage to capture him, and flee to England with the private plane of Teabing since the Grail is believed to be in England.

On the road, they decipher the code, and the clues lead them to Isaac Newton’s tomb. There, Langdon and Neveu understand that Leigh Teabing is the man planning all of the murders and trying to find the Holy Grail. Langdon manages to solve the last puzzle in the cryptex. Teabing forces him to give away the secret, but at that moment policemen arrive and arrest him. Langdon continues to search for the secret location of the tomb of Mary Magdalene, and he finds out that Holy Grail is buried under the Louvre Museum.

### 3.3.3.2. Examples from *The Da Vinci Code*

The highlighting point of *The Da Vinci Code* is the secret codes revealing the hidden truth about Holy Grail. Therefore, there are various challenges in the book in terms of translation. The five codes necessitating the creativity and the manipulation of the translators are analyzed in detail in the following section. These five codes are the only examples that might be analyzed within the scope of this study, any example of wordplay or symbol has not been found in this novel.

#### *Codes*

<b>Example 8:</b>
<b>ST:</b> O Draconian devil! Oh, lame saint! (Brown, 2009c: 65)
<b>TT:</b> On Draco devini al! On sahte alim! (Brown, 2015a: 59)

A murder is committed at the beginning of the *The Da Vinci Code*, and the victim leaves some clues before he dies in order to reveal the identity of his murderer and to protect a secret that he has kept. However, he uses certain codes in these clues in order that everyone could not understand the hidden messages. The example given above is the first clue left by the victim. The expression written in English is in fact a code in which the order of the letters in the words is deliberately changed. When the letters of these expressions are placed in a different order, these lines read “Leonardo Da Vinci! / Mona Lisa!”. (Brown, 2009c: 135).

The deciphered code consists of proper names; therefore, those names are exactly same in Turkish. Nevertheless, the original clue written in different order contain logical and meaningful words in English; for this reason, the translated words in the code should also have meanings and they should also reach the same conclusion when their order is changed. When the above-mentioned translation is analyzed, it is seen that the translator has managed to create a successful target code containing all letters necessary for the revelation of the secret message.

In this example, the translator has created an equivalent code in the target language, and she has kept the fluency of the plot and thrilling originality of the wordplays by changing the words written in the code with acceptable Turkish words consisting of the same letters. This domestication method has contributed to the thematic course of the book. The use of *Pun ST to Pun TT* strategy which requires high level of creativity has resulted in the formation of a meaningful and acceptable code in the target language. Accordingly, it might be asserted that the translator has effectively applied the creativity concept into this context by successfully domesticating the terms.

<b>Example 9:</b>
<b>ST:</b> So dark the con of man! (Brown, 2009c: 169)
<b>TT:</b> Kara riya aklı bilsek! (Brown, 2015a: 59)



This is the second clue left by the victim, and this code is based on the same method used in Example 8. However, the formation of the word order in the target language is more difficult than the first one since the deciphered code also needs to be translated into Turkish. The deciphered version of this original code refers to “Madonna of the Rocks”, another painting of Leonardo Da Vinci. Turkish name of this painting is “Kayalıklar Bakiresi”; therefore, the translator is supposed to find a code which contains the letters in the Turkish name of the painting. For this reason, she has made certain modifications while creating the target text. Her word choices, on the other hand, are quite successful since “kara” is an equivalent translation of “dark”, and “riya” can be considered as an effective interpretation for “con”. In this example, it is important to find equivalent terms while translating the code because there is a reference to the word “dark” in a later part of the book. In this context, her choice seems to be justifiable and effective as it can be seen in the following quotation:

**ST:** *So dark the con of man, he thought. So dark indeed.* (Brown, 2009c: 170).

**TT:** *Kara riya akli bilsek, diye düşündü. Gerçekten de çok kara.* (Brown, 2015a: 154)

As it can be seen in this example, the translator has tried to determine equivalent terms as much as possible in order to preserve the structural and referential preferences of the writer, and she has succeeded to illustrate his style without bothering the target reader. Although her interventions are quite obvious, her success in creating adequate wordplays and codes in Turkish has made her creative and invisible. The translator has used *Pun ST to Pun TT strategy*, and she has kept the fluency of the plot by means of her creative interventions.

**Example 10:**

**ST:** An ancient word of wisdom frees this scroll

And help us keep her scatter'd family whole

A headstone praised by Templars is the key

And atbash will reveal the truth to thee. (Brown, 2009c: 400)

**TT:** Eski hikmet sözü çözer bunu

Ve toplar size savruk bir soyu  
 Tapınakçı kilit lahde tapar  
 Gerçek neyse atbash ışık tutar. (Brown, 2015a: 362)

This poem is a riddle which reveals an important code if it is solved correctly. One of the most important characteristics of this stanza is that it is written in iambic pentameter, which has been explained in Example 6. In *Angels and Demons*, numerical features of this poetic style are linked to the sacred numbers of Illuminati, 2 and 5. In this book, on the other hand, a connection is established between the number 5 and the “pentacle of Venus” (Brown, 2009c: 401). The number 5 is also present in each code placed on mechanical devices in the book; therefore, it plays a significant role.

The relation between the number 5 and the codes provides a consistency in the storyline; therefore, it should be protected and maintained in the translation, as well. In this example, the translator has chosen specific words which are related to the original expressions in terms of meaning and which are suitable for forming iambic pentameter in the translated text. In the later parts of the book, it is revealed that the headstone symbolizes a god called “*Baphomet*” (Brown, 2009c: 417), and “atbash” (Brown, 2009c: 419), which is an ancient method for solving certain codes based on wordplays, is used for finding the five-word cipher, SOFIA that means “wisdom” in the past. When the role of the words “atbash” and “wisdom” in this code is taken into account, it can be seen these words are well-preserved in the target text, and consequently no gap is observed between the codes and their encoded versions.

The translator’s creative skills play a critical role on the reflection of such important characteristic of the original poem into the translated one. The translator has successfully applied the *Pun ST to Pun TT* strategy into this context, and by this way she has managed to form a domesticated and creative code in the target language.

**Example 11:**

**ST:** In London lies a knight a Pope interred.

<p>His labour's fruit a Holy wrath incurred.  You seek the orb that ought to be on his tomb.  It speaks of Rosy flesh and seeded womb. (Brown, 2009c: 443)</p>
<p><b>TT:</b> Papa şövalye gömmüş Londra'da.  Kutsal gazap cevap olmuş ona.  Ara küreyi kabre aitti.  Güldü teni, doluydu göbeği. (Brown, 2015a: 399)</p>

The word *SOFIA* opens a locked box and another riddle shows up. Again, iambic pentameter is used in this poem. Nevertheless, there are also numerous words and expressions which may be interpreted in two different ways. The very first example of these equivocal words is “Pope”. This word means the religious leader of Christianity, but it is also the surname of Alexander Pope, a friend of Isaac Newton. In fact, “A. Pope” refers to Alexander Pope in this puzzle. The “fruit” that has connection with a “wrath”, which is round, and which has a rosy color is in fact “APPLE”, which causes the dismissal of Adam and Eve from the heaven.

In Turkish translation of this riddle, the wordplay based on the word “Pope” has inevitably lost because of the differences between the common noun translated into Turkish and the proper noun, and the translator has also had to omit the word “fruit” in order not to destroy the stylistic feature of the poem and not to give away the solution of the puzzle. On the other hand, she has reflected the meanings of most of the words and expressions into her translation by forming a rhymed and structured poem. For this reason, although the target readers feel the presence of the translator when they see the wordplay based on the word “Pope”, the overall fluency of the plot is not influenced by her obligatory interventions.

When the general stylistic features of the translated poem are analyzed, it is seen that the translator has managed to reflect the style of the writer into the target text by successfully applying the creative *Pun ST to Pun TT* method; however, she has inevitably preferred to use *Pun to Zero* strategy for the translation of the word “Pope” since there is no equivalent word having the same double meanings with the original word.

<b>Example 12:</b>
<b>ST:</b> The dials were no longer at random. They spelled a five-letter word: APPLE. (Brown, 2009c: 554)
<b>TT:</b> Artık harfler karışık düzende değillerdi. Beş harfli bir kelime oluşturmuştu: MEYVE. (Brown, 2015a: 495)

This five-letter word is the solution of the code mentioned in Example 11. In translating this word, the translator has been limited by numerous factors. The first factor is the number of letters in the cipher. Since the number 5 has specific references in the book, it cannot be changed in translation; otherwise, it would cause significant ruptures in the plot. Therefore, the translator is supposed to find an equivalent five-letter word. The second factor restricting the translator's moves is referential meaning of the original cipher. Apple is a fruit which has played significant roles in history. First of all, it is the forbidden fruit which causes the dismissal of Adam and Eve from the heaven. Secondly, Isaac Newton realized the existence of gravity in the world through an apple falling from a tree. When the riddle explained in Example 11 is taken into consideration, it is seen that the code cannot be deciphered by any other word rather than "apple".

Due to these reasons, the translator has decided to manipulate the code by replacing it with a risk free word in Turkish which both has a similar meaning with the original code and which consists of five letters: MEYVE. Although the word MEYVE ("Fruit" in English) does not reflect the same references by nature, it may be considered as a suitable choice since the translator has not had to change the explanations about the history of "apple" due to the fact that apple is a fruit anyway. At this point, the creative intervention of the translator has concluded in a successful interpretation maintaining the consistency in the book. The translator has effectively applied the creativity approach into the Turkish translation of this wordplay by using *Pun ST to Pun TT* strategy in spite of the numerous restrictions limiting the options of the translator.

### 3.3.4. The Lost Symbol

#### 3.3.4.1. General Information and Summary

*The Lost Symbol*, third novel of Langdon series written by Dan Brown, was published on September 15, 2009, and the book has broken “the sales record by becoming the fastest selling hardback adult novel of all time” (Flood, 2009) after reaching a sales figure of more than 1 million on the first day (Rich, 2009).

This novel, which has become a phenomenon in the world just like Dan Brown’s other books, has been ornamented with most well-known architectural monuments and buildings of Washington D.C., and its plot has been enriched by the secret belief system of Masonry. Shortly after the publication of this novel, another book was published by Dan Burstein and Arne de Keizer under the name of *Secrets of the Lost Symbol*, and the secrets mentioned in Brown’s *The Lost Symbol* have been analyzed in detail in this new book (Burstein, 2010).

In this book, Dan Brown aims to reveal Masonic secrets with the help of Robert Langdon’s extraordinary skills in iconology. Langdon gets a call from famous historian Peter Solomon’s assistant saying that Solomon wishes Langdon to participate in a special meeting at National Statuary Hall in Washington D.C. as a speaker. The assistant also wants him to bring an important package which is sealed and which has been given to him by Peter. However, when Langdon enters into the Hall, he learns that he has been deliberately brought to Washington D.C. by a stranger who calls himself Mal’akh and who has kidnapped Peter Solomon. Mal’akh threatens Langdon to kill Peter if he does not help him to find an “ancient portal” (Brown, 2010: 66) hidden in Washington D.C. Langdon follows the clues left by Mal’akh and finds a small pyramid the upper part of which is missing. He later finds out that the substance given to him by Peter is in fact a capstone completing this pyramid. Subsequent to his success in finding the hidden masonic belongings, CIA wants to interrogate Langdon, but Warren Bellamy, the Architect of the Capitol, helps him to escape from them. While they are trying to get out of the building, Langdon calls Peter’s sister, Katherine and informs her about Peter’s situation. She realizes that the kidnapper also chases her, she manages to avoid him, and

then she joins Langdon. While they are trying to escape, CIA agents capture Bellamy, but Langdon and Katherine are able to cover their traces.



Langdon and Katherine solve some of the secret codes written on the pyramid, but they cannot reach the desired outcome for finding the portal since all codes are not yet deciphered. A high-ranking mason helps them to unveil the secret meanings of the pyramid. When Langdon calls the kidnapper in order to inform him about the improvements, they get in touch with a police officer stating that the kidnapper has been captured. Langdon and Katherine go to Mal'akh's house in order to see Peter's condition, but they fall into the trap of the kidnapper. Mal'akh forces Langdon to reveal all of the secrets that have been hidden in the pyramid by Masons in order to protect the Lost Symbol which will give enormous power to its owner. Langdon compulsorily informs Mal'akh about his discoveries. After getting enough information, Mal'akh leaves them for dead, and he goes to Heredom, the location where the pyramid indicates, together with Peter. There, he reveals that he is Peter's son who has been assumed to be dead and who has deformed his face with tattoos. He desires to reach enormous power by tattooing the Lost Symbol at the top of his head. He is also supposed to be sacrificed by his father who left him in a prison in the past.

However, CIA agents save Langdon and Katherine; then they find Mal'akh with Langdon's help, and kill him before he finishes the ritual and reveals all secrets about Masonry to the outer world.


#### 3.3.4.2. Examples from *The Lost Symbol*

In this novel, masonic symbols and linguistic references have been widely used, and some of these utilizations have resulted in certain difficulties in terms of translation. Following section will examine all of the challenging symbols and wordplays and their Turkish translations. Since no code has been mentioned in the book, the analysis is limited to the one symbol and five wordplays, which are the only examples that might be examined within the scope of this study.

*Symbols*

<b>Example 13:</b>	
<b>ST: 1514</b> 	In the case of this symbature, the letters A.D. did not stand for <i>Anno Domini</i> ... they were German for something else entirely. (Brown, 2010: 345)
<b>TT: 1514</b> 	Bu sanatçı imzasındaki A.D. harfleri <i>Anno Domini</i> <sup>(1)</sup> anlamına gelmiyordu... Alman dilinde bambaşka bir şey söylüyordu. (Brown, 2009d: 276)
	(1) Milattan sonra.

*The Lost Symbol* consists of numerous symbols and wordplays which are difficult to be translated. The example given above is one of those challenging factors in the book. The main character is supposed to find a secret hidden by Masonic Order by following the

clues in order to rescue his friend. “” is a symbol engraved on the box where masonic capstone is kept. The female character confuses it with *Anno Domini*; nevertheless, it in fact stands for *Albrecht Dürer*, and the date “1514” refers to a painting drawn by Dürer in the same year. This code based on wordplay is a clue for deciphering the words written disorderly on a pyramid. The “magic square” placed in Dürer’s painting shows the order according to which the words on the pyramid will be written:

Albrecht Dürer's  
Magic Square

16	3	2	13
5	10	11	8
9	6	7	12
4	15	14	1

(Dürer, n.d.)

Since “Albrecht Dürer” is a proper name, the translator could not make any change in the target text while translating the code. Any omission is not also possible since this code

plays an important role in terms of Masonic secrets. For this reason, the translator has used the same wordplay, and she has explained the relation between *Anno Domini* and *Albrecht Dürer* in a footnote. Although foreignizing interventions are not present in this translation method, the translator has not preferred to take creative actions and to domesticate the cipher. She has become visible by using footnote. The visibility of the translator is a prominent feature of Turkish translation of *The Lost Symbol* since the codes, symbols and wordplays are generally based on original and specific preferences of the writer. Consequently, the creativity of the translator has been limited by the language-specific expressions of the writer.

### *Wordplays*

<b>Example 14:</b>	
<b>ST:</b>	The secret hides within The Order Eight Franklin Square (Brown, 2010: 448)
<b>TT:</b>	Sır Düzen'in içinde gizli Sekiz Franklin Meydanı (Brown, 2009d: 356)

Although this example is seen as a cipher, the most important characteristic of this code is the secret wordplay cleverly veiled in it. “Franklin square” is a well-known location in the U.S. On the other hand, it is also the name of a magic square which was found by Benjamin Franklin in 1750, and which consists of 64 numbers placed in a specific order into a 8 x 8 box (Wolfram Research, 2016):



### Franklin Magic Square

52	61	4	13	20	29	36	45
14	3	62	51	46	35	30	19
53	60	5	12	21	28	37	44
11	6	59	54	43	38	27	22
55	58	7	10	23	26	39	42
9	8	57	56	41	40	25	24
50	63	2	15	18	31	34	47
16	1	64	49	48	33	32	17

The use of the same name for the above-mentioned location and this magic square creates an effective wordplay based on linguistic ambiguity. In the first place, this code is considered to point out a location, but in fact it symbolizes an order of numbers which is supposed to be used for the revelation of a striking secret.

In order not to spoil the mystic sense of this code, the translator could not translate the term “square” as “kare” in Turkish; she has inevitably preferred the other meaning of the word which indicates a specific place, and she has translated the term as “Meydan”. As a result, the target readers have been encouraged to focus on locational meaning of the word. Nevertheless, when the secret meaning of this word is revealed, the translator has encountered a problem since double references of “square” are supposed to be explained to the target readers. Consequently, she could not benefit from creativity, and she has compulsorily become visible as it can be seen in the following section taken from the book and its translated version:

**ST:** *Eight Franklin Square...squares...this grid of symbols is a square... the square and the compass are Masonic symbols...Masonic altars are square...squares have ninety-degree angles.* (Brown, 2010: 499)

**TT:** *Sekiz Franklin Meydanı...<sup>(1)</sup> Sekiz Franklin Karesi...kareler...sembol tablosu bir kare...kare ve pusula mason sembolleridir... Masonik sunaklar karedir...karelerin doksan derecelik açıları vardır.*

(1) İngilizcede meydan anlamına gelen “square” sözcüğü, aynı zamanda kare anlamında da kullanılmaktadır. (Brown, 2009d: 395)

The paratextual element used in this translation interrupts the voice of the writer because the translator has intervened for explaining the wordplay. However, other options that might be preferred by the translator could cause more serious interventions. For example, if the word “square” were translated as “kare” at the very beginning, the secret would be untimely revealed to the target readers. On the other hand, if the translator decided to use *Pun to Zero* strategy and to omit this wordplay or to change it with a more domesticated term in Turkish (for example, if she translated it as “daire” which both means “flat” and “circle”), numerous references about Masonic Order would be lost, and the translator would be obliged to alter many parts in the book so as to create a consistency in the plot. When all these points are taken into account, it might be said that her decision to become visible is an acceptable intervention preventing any deterioration or disconnection in the plot. Therefore, she has not made any creative intervention for the translation of this wordplay.

<b>Example 15:</b>
<b>ST:</b> “Tell him this.” Galloway cleared his throat. “The Masonic Pyramid has always kept her secret... <i>sincerely</i> .” (Brown, 2010: 462)
<b>TT:</b> “Ona şunu söyleyin.” Galloway boğazını temizledi. “Mason Piramidi sırrını daima... <i>içtenlikle</i> korudu.” (Brown, 2009d: 366)

A similar wordplay is also used in *Digital Fortress* as a code which has been explained above. Use of the word “sincerely” is a secret message with a reference to *sine cera* which is translated as “without wax” in English and which defines the sculptures having no fault on them. In fact, the Masonic Pyramid is covered with wax, and by this way the figures engraved on it remain hidden. The character using this wordplay mentions this feature of the pyramid.

When the relationship between the pyramid and the word “sin-cere” is revealed, the translator has had to give the Turkish translation of this word in a footnote so as to make the wordplay explicit (Brown, 2009d: 373). This paratextual element has also been used by Sezer Soner, the translator of *Digital Fortress*, in translating the same wordplay.

Although the translators are different, they have preferred the same method. In the light of this preference, it may be asserted that the style of the writer is more important in determining translation methods rather than the personal opinions of the translators. In relation to this inference, it can also be said that domesticating translations and creative actions of translators are closely linked to the popular genre and the writer's intention in writing these books. In this example, the creativity of the translator is limited by the requirements of the genre and the preferences of the writer.

**Example 16:**

**ST:** *The third degree.* This was the death ritual the most rigorous of all the degrees – the moment in which the initiate was forced “to face the final challenge of personal extinction”. This grueling interrogation was in fact the source of the common phrase to *give someone the third degree.* (Brown, 2010: 571-572)

**TT:** *Üçüncü derece.* Bu ölüm töreniydi, tüm derecelerin en şiddetlisi. Üyenin, “kendi yokoluşunun son aşamasıyla yüzleşmeye” zorlandığı an buydu. *Birisini üçüncü dereceye yükseltmek*<sup>(1)</sup> deyimini aslında bu işkenceci sorgulamadan geliyordu.

(1) Anasından emdiği sütü burnundan getirmek anlamındaki İngilizce deyim. (Brown, 2009d: 452)

This example illustrates the origin of a common idiomatic expression in English, and it reflects the connection between this idiom and the Masonic degrees. Although there is an equivalent idiom in Turkish in terms of meaning, the translator has decided to literally translate the idiom and to explain its meaning in a footnote instead of using the domesticated version in translation. This action of the translator proves that she uses domestication method in situations where such modality is necessary for maintaining the fluency of the plot, and that she becomes visible while explaining inferential connections between words or expressions since domestication of such links may result in stylistic losses, confusion in the target readers and inconsistencies in the flow of events. Since the use of any creative method for the translation of this wordplay could cause an

inconsistency, the translator has preferred to use this paratextual element in order to preserve the connection between the idiom and its referential meaning about masonic orders.

<b>Example 17:</b>
<b>ST:</b> Peter placed a hand on Langdon’s shoulder. “Robert, the Lost Word is not a “word””. He gave a sage smile. “We only call it the “Word” because that’s what the ancients called it... in the beginning”. (Brown, 2010: 640)
<b>TT:</b> Peter elini Langdon’un omzuna koydu. “Robert, Kayıp Kelime bir ‘kelime’ değil.” Gururla gülümsedi. “Biz ona ‘kelime’ diyoruz, çünkü eskiler ilk başlarda...öyle derlerdi.” (Brown, 2009d: 503)

The evil character of the book searches for the Lost Symbol, which is defined as a mystic word belonging to Masonic Order. This word is believed to be a well-known image or expression which will open the gates leading to any kind of mysteries in the world for the person who has possessed it. However, at the end of the book, Peter Solomon, a high-ranking Mason, clarifies that “the Lost Word” should not be literally interpreted as a word consisting of limited number of letters. In fact, it is a cross-reference to “Bible”. This “word” is used in a different context and meaning in the following lines of the Bible:

In the beginning was the Word, and the Word was with God, and the Word was God. (John 1:1, 2016).

These verses are translated into Turkish as follows:

Başlangıçta Söz vardı. Söz Tanrı’yla birlikteydi ve Söz Tanrı’ydı. (Yuhanna 1:1, n.d.)

Dan Brown uses the ambiguity of the “Word” for creating confusion in the readers’ minds. In fact, this term is utilized to define an ancient Bible hidden in the Washington Monument, and the writer gives a clue in Example 17 by using the time adverb “in the beginning”. For this reason, the readers of source language can easily understand the

references with the help of their knowledge about the verses and the multiple meanings of the above-mentioned specific expressions.

Target readers, on the other hand, are stranger to biblical implications, and the double meanings of the expressions become inevitably lost in Turkish. Therefore, the translator's choices play an important role for providing a new perspective which may help the readers comprehend the clues.

The translator has decided to translate the "Word" as "kelime". However, "kelime" has failed to satisfy the semantic intention in the Bible because the above-mentioned Turkish translation of these verses is a commonly accepted version. The "Word" has been translated as "Söz" since it contains various meanings in it, and it symbolizes Holy Scriptures in various religions. Therefore, *Pun to Zero* strategy has been used, and any creative method has not been applied to this translation. Consequently, some losses have been caused in terms of wordplay in the target text. However, the relationship between the "Word" and the Christianity is explained in detail in the book, and necessary information is provided for the readers. For this reason, the impact of her choice in translation has been naturally minimized.

**Example 18:**

**ST:** "Robert, the Scriptures are well aware of the power latent within us, and they are urging us to harness that power ... urging us to build the temples of our *minds*." (Brown, 2010: 656)

Gently, she reached up and touched Langdon's temple. "There's a reason they call this your *temple*, Robert." (Brown, 2010: 657)

**TT:** "Robert, tüm kutsal kitaplar içimizdeki gizli kalmış gücün farkındalar ve bu gücü kullanmamızı istiyorlar... zihinlerimizin *tapınağını* oluşturmamız için bizi teşvik ediyorlar." (Brown, 2009d: 516)

Katherine nazikçe uzanıp Langdon'ın şakağına dokundu. Buraya *şakak*<sup>(1)</sup> denilmesinin bir sebebi var Robert."

(1) İngilizcede tapınak anlamına gelen “temple” kelimesi aynı zamanda “şakak” anlamına da gelir. (Brown, 2009d: 517)

In this example, the disciplines of religious beliefs are discussed, and it is emphasized that people have important potential to be used in favor of religion. The connection between human beings and religious practices is explained through double meaning of the word “temple”. In the light of this explanation, belief is said to be a perception developed and nourished in people’s minds, and this view is supported by linguistic richness of the word “temple”. In Turkish, on the other hand, such relation cannot be established since the “temple” is translated into Turkish in two different ways for two different meanings. For this reason, the translator has again decided to become visible and to benefit from a footnote in order to explain this expression specific to English language. As a result, creative strategies have not been used for the translation of this wordplay.

### **3.3.5. Inferno**

#### **3.3.5.1. General Information and Summary**

*Inferno* is the fourth book of Langdon series and it was published on May 14, 2013. The name of the book was chosen as an attribution to Dante’s *Divine Comedy* since the plot of the book focuses on this masterpiece. *Inferno* was ranked first among the bestseller books of the week when it was released (Flood, 2013).

This time, the main location where the hidden truths are revealed is not Europe or the U.S.A but Turkey. Istanbul is the final place where all of the events have ended. In 2009, Dan Brown was invited to Istanbul for the 50<sup>th</sup> anniversary of Altın Kitaplar Publishing House, and he admitted that the city deeply impressed him (Radikal, 2009). Therefore, he has chosen to illustrate the historical richness of Istanbul in his new novel, *Inferno* (The Guide Istanbul, 2013). By this way, Dan Brown has increased the popularity of Istanbul

in the world, and he has induced people to visit the historical places mentioned in the book (Istanbul View, 2016).

The translation process of this novel was much more different and difficult from any other book. Due to enormous popularity of Brown's novels, *Inferno* was decided to be translated into other languages under excessive security measures in order to prevent any possible leakage about the plot of the book (Squires, 2013). The translators of the novel, Petek Demir and İpek Demir, and their editor Hülya Şat went to England, and they completed the Turkish translation of the book within 45 days under strict conditions. They had to work on the translation with limited resources, without Internet connection or cellphones. Only limited number of pages were given to them for translation, and all documents were retaken at the end of the day. İpek Demir also had to postpone her wedding for this translation project with the highest confidentiality (Çevik, 2013).

Unlike other books of the series, *Inferno* mostly focuses on scientific facts and developments rather than disciplines or practices of religious groups. The novel begins with Langdon's confusion and uneasiness since he wakes up in a hospital in Florence without remembering what has happened to him, or how he has gone to Italy. A doctor named Dr. Sienna Brooks enters into the room, and she explains that Langdon has come to the hospital having a wound on his head, and that no information could be obtained about his identity. He also sees some horrible illusions about death, plagues, a man wearing a plague mask and calling himself as shadow, and a beautiful woman with grey hair telling Langdon to 'seek and find' although he is not sure about what to be sought. Dr. Sienna Brooks remarks that he has been shot by a bullet on his head. While he is trying to accept this reality, a woman with spiked hair tries to kill them. Langdon and Sienna manage to escape from the hospital, and they go to Sienna's home. Sienna calls American Consulate for Langdon. They are told that Langdon will be taken to the Consulate by an officer, so Sienna gives the address of a hotel nearby in order to protect her privacy. But, when they see that the spiked-haired woman comes to hotel, they decide not to trust the consulate. Sienna tells Langdon that she has found a laser pointer in his pocket. Langdon does not remember having it, so they analyze it in order to understand why someone tries to kill Langdon. They find some codes on the painting recorded in the pointer, and the deciphered codes lead them to Dante's death mask.

They realize that a spiral poem has been written on the inner part of the mask, and that the poem indicates a specific location. While they are working on this poem, someone called Dr. Jonathan Ferris finds them. He says that he is working for WHO, and that Langdon has brought to Italy by the Director of WHO, Dr. Elizabeth Sinskey. He is relieved when he learns that Langdon has been suffering from amnesia because WHO has thought that Langdon has betrayed them. Dr. Ferris explains that someone named Bernard Zobrist has placed a dangerous virus in a secret place, so they should find it before it spreads out. Since the spiral poem on the mask mentions Venice, they go there in the hope of finding the virus.

In Venice, they learn that the poem does not refer to Venice but to Istanbul. At that moment Ferris and Langdon are captured by some agents while Sienna manages to escape. Langdon then finds out that the agents are working for WHO, and that Sienna has deceived him since the beginning. The officers explain Langdon that Zobrist has wanted to diminish world population in order to protect next generations from extinction, and that he has died. They also say that Sienna was his girlfriend. Since Langdon has told Sienna where the virus is, they urgently go to Istanbul for finding the virus before her. Langdon finds a chance to speak to Sienna in Istanbul, and he learns that she has also tried to stop the virus since she has not approved Zobrist's motives. They find the container of the virus in water in the *Yerebatan Sarnıcı*, and they realize that the virus has already spread out all over the world. Everyone in the world is infected by it, but when scientists analyze its structure, they understand that it is not a plague but a vector virus which changes people's DNA and which selectively causes infertility in one third of the world's population. Since the virus will not cause any death and it will help to diminish the population, WHO accepts it as an effective method for solving the problems of overpopulation.

#### 3.3.5.2. Examples from *Inferno*

*Inferno* is a novel in which scientific facts play a more important role when compared to Brown's other books. For this reason, there is not any example of symbol belonging to the religious groups or the artistic styles in the book. In the following section, two wordplays and two codes causing translational difficulties are analyzed through their



Turkish translations. The wordplays and codes included in this novel are limited to the examples examined below; no other example has been recorded within this context.

### *Wordplays*

<b>Example 19:</b>
<b>ST:</b> A recording began to play, and Langdon heard his own groggy voice, repeatedly muttering the same phrase: “ <i>Ve...sorry. Ve...sorry.</i> ” (Brown, 2013: 12)
<b>TT:</b> Kayıt çalmaya başladığında Langdon, aynı sözleri tekrarlayan kendi hırıltılı sesini duydu. “ <i>Ve... sorry. Ve... sorry.</i> ” <sup>(1)</sup> (1) Kitabın ilerleyen bölümlerinde söz konusu ifadeyle ilgili bir kelime oyunu olduğundan, İngilizceden çevrilmeyerek olduğu gibi bırakılmıştır. (Brown, 2015b:23)

Robert Langdon, main character in the book, repeats same words “*Ve... sorry*” while he is unconscious due to an injury on his head, and he cannot remember what he has been trying to say. At the beginning, everyone believes that he apologizes for something by saying “*very sorry*”. However, in the later parts of the book, it is revealed that Langdon in fact mentions *Vasari*, a famous Italian painter. Since the wordplay is related to a proper noun, it is not quite possible to translate the wordplay into a target language without manipulating the context to a considerable extent. For this reason, Turkish translators of the book have decided to preserve the wordplay as it is in the original text and to explain their intervention in a footnote without giving the intended meaning of this pun. By doing so, the translators have demonstrated their existence to the target readers and they have given the message that the book has been translated from English. This method has attributed a visible status to the translators although no foreignizing effect can be mentioned here. Since editorial techniques have been used for the transfer of this wordplay, creative interventions are not present in this example.

**Example 20:**

**ST:** “So, Zobrist’s essay...” Langdon said. “I’m not sure I understand the title. ‘Who Needs Agathusia?’ Was he saying it sarcastically? As in who needs benevolent suicide... we all do?”

“Actually no, the title is a pun. Who needs suicide – as in the *W-H-O* – the World Health Organization.” (Brown, 2013: 217)

**TT:** “Yani Zobrist’in yazısının... başlığını anladığımdan emin değilim,” dedi Langdon. “‘Kimin Agathusia’ya İhtiyacı Var?’ miydi? Bunu alaycı bir biçimde mi söylüyordu? Yani kimin yardımsever intihara ihtiyacı olur... elbette *hepimizin*, anlamında mı kullanılmıştı?”

“Aslında hayır, başlıkta cinas vardı. Kimin intihara ihtiyacı var? Buradaki ‘kim’ aslında WHO<sup>(1)</sup>, yani Dünya Sağlık Örgütü.

(1) Kelime oyununun anlaşılabilmesi için kuruluşun İngilizce kısaltması kullanılmıştır. (Brown, 2015b:273)

In this example, there is a reference to the abbreviation of World Health Organization (WHO) by using the question word “who” consisting of same letters. Again, this wordplay is linked to a specific and well-known organization whose institutional identity has been acknowledged throughout the world. World Health Organization is translated into Turkish as Dünya Sağlık Örgütü, and it is abbreviated in the target language as “DSÖ”. The translators, on the other hand, are supposed to illustrate the connection between the pun created by the writer of the essay mentioned in the book and this international organization. For this reason, they have preferred to give English abbreviation of this organization and to explain the reason of their preference in a footnote. However, in the Turkish translation, they have not quoted the English question word “who”, they have only given the English abbreviation of the World Health Organization. Consequently, although the target readers realize that there is a wordplay based on the abbreviation of this organization, they might not understand the relationship between the title of the essay and this abbreviated name. A loss of meaning may be present in references for the readers who do not know English. In this example, the translators

have benefited from editorial techniques; however, there are also some deficiencies in the explanation given in the footnote. The use of a paratextual element has inevitably hindered the application of creative methods; therefore, no creative intervention has been observed in the translation of this wordplay.

### Codes

<b>Example 21:</b>
<p><b>ST:</b> “Possessed’?” Sienna demanded. “I don’t understand.”</p> <p><i>I’m not sure I do either.</i> Langdon studied the text that had materialized beneath the seven <i>Ps</i> – a single word emblazoned across the inside of Dante’s forehead.</p> <p><i>Possessed</i></p> <p>“As in ... possessed by the devil?” Sienna asked. (Brown, 2013: 253)</p>
<p><b>TT:</b> Sienna “ ‘Akıllı’ mı?” dedi. “Anlamıyorum”.</p> <p><i>Ben de anladığımı sanmıyorum.</i> Langdon yedi P harfinin altından ortaya çıkan, Dante’nin alnının içine süslü bir şekilde yazılmış kelimeyi inceledi.</p> <p><i>Akıllı.</i> (Brown, 2015b: 316)</p>

In the book, a secret message is engraved in the inner part of Dante’s mask, and it gives clues about the location of a dangerous virus. This message is written in the form of a spiral poem, and it is covered with a substance which can be cleaned only with water. When the main characters start to uncover this material, they see the adjective “possessed” at the beginning. This word is included in a line of the poem: “*O, you possessed of sturdy intellect*” (Dante, 1980). This line is taken from 9<sup>th</sup> canto of Dante’s *Inferno*. Since Langdon and Sienna can only see the word “possessed” in the first place, Sienna makes a comment about the meaning of the word by referring to the relationship between the possession and the devil.

However, the Turkish translation of this line does not contain the equivalent term of the adjective “possessed” in the target language. In *Divine Comedy* translated into Turkish

by Rekin Teksoy in 1998, this line was interpreted as “*Sizler ki akıllı kişilersiniz*” (Dante, 1998: 92). The translators of Brown’s *Inferno* have also decided to use this translation. Nevertheless, since the equivalent meaning of the adjective “possessed” was not given in this translation, they have changed this expression with the adjective “akıllı”. Consequently, they have decided not to translate the sentence in which Sienna relates this term with the devil. In this example, the translators have manipulated the original text by reforming it with their choices and omitting certain parts which may negatively influence the consistency in the translated text. Accordingly, they have used *Pun ST to Pun TT* strategy, and they have taken a creative action for reforming a comprehensible wordplay in the target language. As a result, they have become creative and invisible by domesticating the poem according to one of its existing versions.

**Example 22:**

**ST:**

© you possessed of sturdy intellect, observe the teaching that is hidden here  
 beneath the veil of verses so obscure. Seek the treacherous doge of Venice who severed the heads from horses  
 and plucked up the bones of the blind. Kneel within the gilded mouseion of holy wisdom, the chronic waters  
 of the sagoon that reflect no reflect of the sunken monster waits, submerged in the darkness,  
 the chthonic waters. Follow deep into the sunken warts, for here, in the darkness, the chthonic waters  
 reflect no reflect of the sunken monster waits, submerged in the darkness, the chthonic waters.

(Brown, 2013: 255).

**TT:**



(Brown, 2015b: 318).

The code given in this example is written in “*symmetrical clockwise Archimedean*” (Brown, 2013: 254). The first two lines are taken from English translation of 9<sup>th</sup> canto in Dante’s *Inferno*, and the other lines are written by the man hiding the virus in a secret place. The poem is a puzzle the answer of which will show the location where the virus has been hidden. In the original poem, the number of layers in spiral is 9 when it is counted starting from “O” and ending with the period at the end of the last line. Since number 9 is considered to be sacred, Dante created his *Hell* and *Heaven* in 9 levels (Harris, 2013). Dan Brown has made a reference to this relationship in his book as seen in the following section:

**ST:** He had also noted that the number of revolutions from the first word, O, to the final period in the center was a familiar number. *Nine*. (Brown, 2013: 254).

For this reason, the number of layers in the poem should also be preserved in the target texts for the protection of the referential meaning in the spiral. Turkish translators of the book have used Teksoy’s translation for the first two lines belonging to Dante. However, since the length of the poem is crucial for formal style of the poem, they have made an addition to Teksoy’s translation: “*Sizler ki akıllı ve mantıklı kişilersiniz.*” (My emphasis). Other lines written by the evil character in Brown’s *Inferno* have been translated by the translators themselves. Although the translated poem seems to be adequate in terms of meanings and messages intended to be given to the readers, the same number of layers

could not be created in the translated spiral. When the levels of the translated poem are counted from the first line to the period at the end, it is seen that the spiral consists of 8 layers in Turkish translation. Since Dan Brown has made a reference to the importance of number 9 in the book, the loss of such an important feature in the formation of this code has caused an inconsistency in the target text. Despite the fact that the translators have successfully used the creative *Pun ST to Pun TT* strategy and domesticated the code by creating a similar linguistic cipher in the target language, the above-mentioned mistake seen in the formal nature of the poem has made the translators visible since it urges the target readers to question this inconsistency and to compare the translated version of the poem with the original one. Therefore, it may be asserted in this example that the translators have used their creative skills to reform the code in the target text according to the requirements of the target language; however, their existence has become evident due to the inconsistency in the stylistic properties of the poem.

### 3.4. DISCUSSION

In this case study, the examples of wordplays, codes and symbols included in Dan Brown five thriller novels have been analyzed within the framework of the creativity concept in translation and Venuti's approaches on domestication, foreignization and (in)visibility of the translators. All wordplays, codes and symbols which might cause translational difficulties have been included in this study, and accordingly, 22 examples have been examined in total within this scope. The distribution of the examples of wordplays, codes and symbols in the novels is given in the table below:

<b>Table 1. Distribution of the Examples in Dan Brown Novels</b>			
<b>Title of the Novel</b>	<b>Wordplays</b>	<b>Codes</b>	<b>Symbols</b>
<i>Digital Fortress</i>	3 Wordplays (Example 1, Example 2, Example 3)	2 Codes (Example 4, Example 5)	X

<i>Angels and Demons</i>	1 Wordplay (Example 6)	X	1 Symbol (Example 7)
<i>The Da Vinci Code</i>	X	5 Codes (Example 8, Example 9, Example 10, Example 11, Example 12)	X
<i>The Lost Symbol</i>	5 Wordplays (Example 14, Example 15, Example 16, Example 17, Example 18)	X	1 Symbol (Example 13)
<i>Inferno</i>	3 Wordplays (Example 19, Example 20, Example 21)	1 Code (Example 22)	X
<b><i>Total</i></b>	<b>12 Wordplays</b>	<b>8 Codes</b>	<b>2 Symbols</b>

The translational methods used in the above-mentioned examples have been discussed in detail in order to understand the role of the creativity on these examples and to evaluate the preferences of the translators according to the requirements of the genre and the style of the writer. In this context, it has been seen that the translators have used creative and domesticating translation strategies as much as possible in order create comprehensible and fluent target texts. On the other hand, it has been also observed that the translators have benefited from paratextual elements such as footnotes in the conditions where creative interventions would cause inconsistencies in the plot or necessitate serious alterations in the context. Accordingly, the preferences of the translators have been summarized in the table below:

<b>Table 2. Evaluation of the Translators' Preferences in Translating the Wordplays, Codes and Symbols in the Selected Novels</b>		
<i>Digital Fortress (Translated by Sezer Soner)</i>		
<b>Examples</b>	<b>Creative Strategies</b>	<b>Paratextual Elements</b>
<i>Wordplays</i>		
Example 1	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
Example 2	Creative and domesticating interventions have been made by forming a neutral poem containing the wordplay, and the translator has become invisible.	X
Example 3	X	A paratextual element has been used, and the translator has become visible.
<i>Codes</i>		
Example 4	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the	X



	translator has become invisible.	
Example 5	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
<i>Angels and Demons (Translated by Petek Demir)</i>		
<b>Examples</b>	<b>Creative Strategies</b>	<b>Paratextual Elements</b>
<i>Wordplays</i>		
Example 6	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
<i>Symbols</i>		
Example 7	X	A paratextual element has been used upon the request of the writer, and the translator has become visible.
<i>The Da Vinci Code (Translated by Petek Demir)</i>		
<b>Examples</b>	<b>Creative Strategies</b>	<b>Paratextual Elements</b>
<i>Codes</i>		

Example 8	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
Example 9	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
Example 10	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
Example 11	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible	X
Example 12	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the	X

	translator has become invisible.	
<i>The Lost Symbol (Translated by Petek Demir)</i>		
<b>Examples</b>	<b>Creative Strategies</b>	<b>Paratextual Elements</b>
<i>Symbols</i>		
Example 13	X	A paratextual element has been used, and the translator has become visible.
<i>Wordplays</i>		
Example 14	X	A paratextual element has been used, and the translator has become visible.
Example 15	X	A paratextual element has been used, and the translator has become visible.
Example 16	X	A paratextual element has been used, and the translator has become visible.
Example 17	Pun to Zero strategy has been used, and the translator has become invisible; however, a slight	X

	loss has been observed in the meaning.	
Example 18	X	A paratextual element has been used, and the translator has become visible.
<i>Inferno (Translated by Petek Demir and İpek Demir)</i>		
<b>Examples</b>	<b>Creative Strategies</b>	<b>Paratextual Elements</b>
<i>Wordplays</i>		
Example 19	X	A paratextual element has been used, and the translator has become visible.
Example 20	X	A paratextual element has been used, and the translator has become visible.
<i>Codes</i>		
Example 21	Creative and domesticating interventions have been made through <i>Pun ST to Pun TT</i> strategy, and the translator has become invisible.	X
Example 22	The translator has become invisible; however, a slight	X

	loss has been observed in the meaning.	
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In the following table, the distribution of the translators' preferences is given in numbers and percentages:

<b>Table 3. Distribution of the Translational Methods in Dan Brown's books</b>		
	<b>Creative Strategies</b>	<b>Paratextual Elements</b>
<b>Number of Examples</b>	13	9
<b>Percentage</b>	59%	41%

As it can be understood from these tables, the translators of Dan Brown's books have generally domesticated the wordplays, codes and symbols through creative translational strategies. Nevertheless, they have also used paratextual elements in the situations where creative translation methods cannot be applied. The percentages given above demonstrate that the translators have strived to adopt invisible strategies as much as possible in order not to cause interruptions in the flow of events and to create engrossing translations which are similar to the original ones. On the other hand, these figures also indicate that the translators have not intervened in the styles preferred by the writer and that they have preserved their positions and status as translators while translating some of the specific expressions which are difficult to be translated into the target language without causing serious disconnections.

## CHAPTER 4 - CONCLUSION

This study has aimed to illustrate the role of popular literature in translation studies and to analyze the challenges encountered in Turkish translation of language-specific expressions in Dan Brown's novels such as wordplays, symbols and codes in order to demonstrate the distinctive features of popular novels. The impacts of translational interventions applied by Turkish translators of these novels have been discussed within the scope of creativity and Venuti's (in)visibility approach.

In the first chapter, introductory information has been provided for the comprehension of the purpose of this thesis. A general outline has been given, and the methodology and limitations of this study have been discussed.

Second chapter has provided theoretical background information for the evaluation of Turkish translations of Brown's five novels, namely *Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol*, and *Inferno*. Within this context, the divergences of the popular literature have been firstly emphasized in order to create a distinction between the canon literature and the popular literature in terms of linguistic preferences, literary styles and basic motivations and intentions of writers. It has been underlined that the popular literature is a more technical and target-oriented literary genre than the canon literature, and that it necessitates a different evaluation process for the translations of popular books. Popular literary works are produced to be read by numbers of people from different nationalities and to reach high sales figures both as original works and translated texts. For this reason, fluency and consistency are striking factors in the translation of popular novels. These factors are more prominent in popular thriller books which aim to excite the readers and to keep the tension and the obscurity until the end of the book. At this point, challenging expressions of writers in thriller novels have been analyzed from translational perspective. Then the creativity in translation has been firstly discussed, and its validity has been questioned. It has been seen that numerous scholars have studied on creativity in translation and that they have strived to identify the limits of this approach. Although a universal definition and limitation cannot be determined for creativity, it is acknowledged that translators can assume the role of creative rewriters to some extent according to the content and the context of the works

that they translate. Finally, Venuti's views on translation studies have been discussed for the analysis of the examples selected from Dan Brown's five novels. The concepts of domestication, foreignization and (in)visibility have been studied by referring to numerous articles and studies published in translation studies, and it has been noted that Venuti advocates foreignization in translation and visibility of translators for awarding their well-deserved status in literature and creating a cultural awareness in the translated texts. However, it has been seen that his approach cannot be generalized and applied to all text types since each text consists of specific concepts related to its genre. Especially, in popular thrillers, visibility can become a disadvantage since the target readers may not want translators to intervene in the plot and to destroy the fluency.

In the third chapter, general information has been provided about Dan Brown and the Turkish translators, and Dan Brown's literary style has been discussed from translational perspective. The examples of wordplays, codes and symbols selected from Dan Brown's above-mentioned books have been examined in the light of theoretical approaches mentioned in chapter 2. The examples which have been classified according to their structures have demonstrated that the translators have decided to become creative and invisible as much as possible in order not to interrupt the course of the story and to protect the readability rates of the books. However, in certain examples in which a creative translation cannot be mentioned without totally manipulating the content of the books, the translators have preferred to use paratextual elements such as footnotes in order to explain the wordplays, codes and symbols. Although these interventions have inevitably made the translators visible, their number is minimized in order not to bother the target readers with additional explanations.

Through this detailed study, the research questions posed in the Introduction part can be answered as follows:

1. What is the role of creativity in the translations of wordplays, codes and symbols in Dan Brown's popular thriller novels?

Popular thriller novels aim to excite the attention of readers and to make them curious. Especially in the last decades, thrillers based on conspiracy theories have gained enormous popularity. Therefore, many writers have ornamented their works with wordplays, puns, language-specific codes etc. for surprising the readers with mysterious facts and secret messages based on these theories and leading them to solve the puzzles in order to save the lives of the main characters or the world from a potential danger. These distinctive expressions are quite challenging for translators since many factors influence and limit the translation process. Translators of popular thrillers are supposed to preserve the same linguistic plays in the target texts and to create engrossing works which do not include so many external interventions. Although additional explanations can be justified in the translation of numerous works, thrillers may not always tolerate such additions since the sense of strangeness may be unattractive for readers and explanations may destroy the mystery of the books.

For this reason, translators generally prefer to create similar linguistic plays unless it causes certain losses in the referential meanings of the wordplays or important gaps in the plot of the books. In Dan Brown's books which have been analyzed in the present study, the translators have used their creative skills in order to reform certain codes and wordplays according to the rules of the target language and the cultural perspectives of the target readers. In this sense, creativity has played a constructive role for the formation of successful translations that have been easily accepted and consumed by the target society. However, this creativity has been used within certain borders and limitations. The translators have benefited from the rules and techniques specified by the writer himself for wordplays and codes, and they have made their creative translations by taking these rules as basis. When it has been required to make excessive interventions which would result in serious modifications in the plot or flow of events, the translators have preferred to use footnotes for explaining the codes, symbols or wordplays rather than reforming them by pushing the limits of creativity. By this way, the translators have domesticated the novels as much as possible; nevertheless, they have also decided to become visible in the conditions where writer's choices and expressions are more important for the course of events in the books than the fluent and domesticated style constructed by the translators. When all these decisions and preferences of the translators are taken into account, it can be concluded that creativity is a beneficial method to



maintain engrossing and exciting nature of thriller novels in translation; however, its use should be restricted so as not to cause excessive and unnecessary manipulations in the original works to an extent where they would lose their essential and basic features.

2. What factors influence the methods adopted by the translators in the translation process of wordplays, codes and symbols in thriller novels?

As it can be seen in the examples given in the Chapter 3, numerous wordplays, codes and symbols have been domesticated and reformed in the target language by the translators. However, it has been also observed that translators have had to use footnotes for explaining the wordplays or giving some clues for the target readers in several examples. The main reason for these different interventions of the translators is that certain wordplays, codes or symbols can only be produced in the original language and that they cannot be reshaped in the target languages without changing all the parts related to these language-specific expressions.

In example 3, it has not been possible to create a referential connection between Turkish and English similar to the relationship between English and Spanish. For this reason, the similarity between English word “*sincere*” and Spanish word “*sin cera*” has been explained in a footnote. This limitation has resulted from the unchangeable differences among languages. In Example 7, the ambigrams could not be translated into Turkish since these symbols have been specifically designed for English language. At this point, the preferences of the writer have also played a striking role for the limitation imposed on the translators because he has not wanted that the ambigrams are translated into any other language. The translational problem in Example 13 has originated from the fact that the wordplay has been created in relationship with a proper noun. Since it is not possible to change the symbol based on the name of a famous person, the translator has not managed to constitute a translated wordplay in Turkish. A similar problem has also occurred in example 19. The wordplay has been formed through a reference to the pronunciation of a famous painter’s name, *Vasari*. Again, the connection between English language and a

proper name could not be established in Turkish, which has necessitated the use of footnote for the explanation of the above-mentioned connection.

These examples selected from Dan Brown's books have demonstrated that specific features of the original language in books or proper nouns which are not possible to be changed constitute the main limitations for translators while translating the wordplays, codes and symbols. These limitations have resulted in inevitable visibility of translators.

### 3. Which translation strategies make the translations of Dan Brown's works creative?

When the analyses carried out in the Chapter 3 are taken into consideration, it is seen that the translators have mostly domesticated the wordplays, codes and symbols by using creative translational methods such as *Pun to Pun* or *Pun ST to Pun TT* strategies. The use of these methods has contributed to the fluency and the consistency of the translated novels. The creative skills of the translators have helped the formation of acceptable target texts in the Turkish language. In certain conditions, on the other hand, the translators have inevitably benefited from paratextual elements since the text-based limitations have not allowed the use of creative methods without making serious alterations in the plot of the books. However, it may be stated that domesticated translations of the wordplays, codes and symbols are good examples demonstrating the creativity of the translators.

Consequently, it can be said in the light of these inferences that creative and invisible methods applied in the translations of wordplays, codes, and symbols serve the main purpose of popular thriller novels since they preserve the exciting nature of the novels and increase the intelligibility of the plots. Although Lawrence Venuti criticizes the invisibility of translators in the translation process of literary works, popular thrillers constitute an exception for this generalization by necessitating the creativeness of translators which can be defined as potential writers. Manipulation of such target-oriented novels by translators is an intentional intervention which is mostly approved even by the authors themselves.

This study has provided a differential perspective to the translation of specific and original expressions in popular thriller novels according to the requirements of the genre and expectations of the readers. The number of the books and examples analyzed in this study is limited; therefore, further studies should be carried out on this issue for a better evaluation of the translation process in popular literature. However, it can be concluded through this study that creativity, domestication and invisibility of translators can be justified in the translation of popular novels since these methods help translators to protect the main purpose of popular novels: readability.

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## APPENDIX 1: ETİK KURUL İZİN MUAFİYET FORMU

 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>MÜTERCİM - TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</b></p> <p style="text-align: right;">Tarih: 07/06/2016</p> <p>Tez Başlığı / Konusu: Çeviride Yaratıcılık: Dan Brown'un Kitaplarında Kelime Oyunlarının, Sembollerinin ve Şifrelerinin Türkçe Çevirilerinin Analizi</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> <li>1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,</li> <li>2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.</li> <li>3. Beden bütünlüğüne müdahale içermemektedir.</li> <li>4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.</li> </ol> <p>Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">             07.06.2016            Tarih ve İmza         </p> <p> <b>Adı Soyadı:</b> Tuğçe Elif TAŞDAN  <b>Öğrenci No:</b> N13227284  <b>Anabilim Dalı:</b> Mütercim-Tercümanlık Anabilim Dalı  <b>Programı:</b> İngilizce Mütercim-Tercümanlık  <b>Statusü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.         </p>
<p><b><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></b></p> <p style="text-align: center;">Uygundur</p> <p style="text-align: center;">             Prof. Dr. Aşket Erten            (Unvan, Ad Soyad, İmza)         </p> <p> <b>Detaylı Bilgi:</b> <a href="http://www.sosyalbilimler.hacettepe.edu.tr">http://www.sosyalbilimler.hacettepe.edu.tr</a>  <b>Telefon:</b> 0-312-2976860 <b>Faks:</b> 0-3122992147 <b>E-posta:</b> <a href="mailto:sosyalbilimler@hacettepe.edu.tr">sosyalbilimler@hacettepe.edu.tr</a> </p>


## APPENDIX 2: ETHICS BOARD WAIVER FORM FOR THESIS WORK

	<b>HACETTEPE UNIVERSITY</b> <b>GRADUATE SCHOOL OF SOCIAL SCIENCES</b> <b>ETHICS BOARD WAIVER FORM FOR THESIS WORK</b>
<b>HACETTEPE UNIVERSITY</b> <b>GRADUATE SCHOOL OF SOCIAL SCIENCES</b> <b>TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPRETING</b>	
Date: 07/06/2016	
Thesis Title / Topic: Creativity in Translation: Analysis of Turkish Translations of Wordplays, Symbols and Codes in Dan Brown's Books	
My thesis work related to the title/topic above:	
<ol style="list-style-type: none"> <li>1. Does not perform experimentation on animals or people.</li> <li>2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).</li> <li>3. Does not involve any interference of the body's integrity.</li> <li>4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).</li> </ol>	
I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.	
I respectfully submit this for approval.	
 07.06.2016 Date and Signature	
<b>Name Surname:</b> Tuğçe Elif TAŞDAN	
<b>Student No:</b> N13227284	
<b>Department:</b> Translation and Interpreting	
<b>Program:</b> Translation and Interpreting in English	
<b>Status:</b> <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.	
<b><u>ADVISER COMMENTS AND APPROVAL</u></b>	
Approved  Prof. Dr. Asalet Erten (Title, Name Surname, Signature)	

## APPENDIX 3: ORJİNALLİK RAPORU

 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</b></p>
Tarih: 06/06/2016
<p>Tez Başlığı / Konusu: Çeviride Yaratıcılık: Dan Brown'un Kitaplarındaki Kelime Oyunlarının, Sembollerin Ve Şifrelerin Türkçe Çevirilerinin Analizi</p>
<p>Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 105 sayfalık kısmına ilişkin, 04/06/2016 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 4 'tür.</p>
<p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> <li>1- Kabul/Onay ve Bildirim sayfaları hariç,</li> <li>2- Kaynakça hariç</li> <li>3- Alıntılar hariç/</li> <li>4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç</li> </ol>
<p>Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p>
<p>Gereğini saygılarımla arz ederim.</p>
<p> 06.06.2016 Tarih ve İmza</p>
<p><b>Adı Soyadı:</b> TUĞÇE ELİF TAŞDAN</p> <p><b>Öğrenci No:</b> N13227284</p> <p><b>Anabilim Dalı:</b> MÜTERCİM-TERCÜMANLIK ANABİLİM DALI</p> <p><b>Programı:</b> İNGİLİZCE MÜTERCİM-TERCÜMANLIK</p> <p><b>Statüsü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p><b>DANIŞMAN ONAYI</b></p> <p style="text-align: center;">UYGUNDUR.</p> <p style="text-align: center;"> Prof. Dr. Asalet Erten (Unvan, Ad Soyad, İmza)</p>

## APPENDIX 4: THESIS ORIGINALITY REPORT

 <p><b>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES THESIS/DISSERTATION ORIGINALITY REPORT</b></p>
<p><b>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF TRANSLATION AND INTERPRETING</b></p>
Date: 06/06/2016
<p>Thesis Title / Topic: Creativity in Translation: Analysis of Turkish Translations of Wordplays, Symbols and Codes in Dan Brown's Books</p>
<p>According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 04/06/2016 for the total of 105 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 4 %.</p>
<p>Filtering options applied:</p> <ol style="list-style-type: none"> <li>1. Approval and Declaration sections excluded</li> <li>2. Bibliography/Works Cited excluded</li> <li>3. Quotes excluded</li> <li>4. Match size up to 5 words excluded</li> </ol>
<p>I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p>
<p>I respectfully submit this for approval.</p>
<p><i>P. Elif</i> 06.06.2016 Date and Signature</p>
<p><b>Name Surname:</b> TUĞÇE ELİF TAŞDAN</p> <p><b>Student No:</b> N13227284</p> <p><b>Department:</b> TRANSLATION AND INTERPRETING</p> <p><b>Program:</b> TRANSLATION AND INTERPRETING IN ENGLISH</p> <p><b>Status:</b> <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p><b>ADVISOR APPROVAL</b></p> <p style="text-align: center;">APPROVED.</p> <p style="text-align: center;"><i>A. S.</i> Prof. Dr. Asalet Erten (Title, Name Surname, Signature)</p>