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

A HERMENEUTIC APPROACH TO THE ENGLISH TRANSLATION OF BILGE KARASU'S *GÖÇMÜŞ KEDİLER BAHÇESİ* AND *UZUN SÜRMÜŞ BİR GÜNÜN AKŞAMI*

Naciye Taşdelen

Master's Thesis

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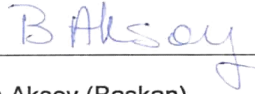
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KABUL VE ONAY

Naciye Taşdelen tarafından hazırlanan 'A Hermeneutic Approach to Translation. A case study of Bilge Karasu's *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı'* başlıklı bu çalışma, [13/06/2014] tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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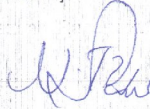
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[13/06/2014]

[Nacıye Taşdelen]

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ÖZET

Taşdelen, Naciye. Çeviriye Yorumbilimsel bir Bakış Açısı. Bilge Karasu'nun Göçmüş Kediler Bahçesi ve Uzun Sürmüş Bir Günün Akşamı eser çevirileri üzerine bir inceleme. Yüksek Lisans Tezi, Ankara,2014.

Bilimsel araştırma alanı olarak yeni ortaya çıkan çeviribilim çalışmaları, incelemeler için oldukça verimli bir kaynak oluşturur. Bu anlamda edebi çeviri çok zengin olanaklar sunmaktadır. Günümüze kadar ortaya atılan çeviri kuramları çeviriyi genellikle 'ürün' ve 'süreç' açısından incelemektedirler. Her bir kuramın çekirdeğinde hedef ve kaynak kültür/dil/sistem farkı bulunmaktadır. Bu durumda iki kutuptan birine yönelen çeviriyi 'doğru', 'yanlış', 'sadık' gibi değerlendirmek kaçınılmazdır. Bu tez, çevirinin kendi sürecini ve çevirmenin karar verme sürecini George Steiner'ın öne sürdüğü 'Hermeneutik Döngü' kuramı kapsamında incelemektir.

Hermeneutik ya da yorumbilim 'anlam' çalışmalarını kapsar. Doğru anlama, kavrama ve yorumlama ihtiyacı sonucunda ortaya atılmıştır. George Steiner çeviriye yorumbilimsel bir bakış açısıyla bakarak Hermeneutik Döngü kuramı çerçevesinde çeviriyi dört aşamalı bir süreç olarak inceler. Bunlar: 1)güven, 2) nüfuz, 3) şekillenme ve 4) onarma dır.

Bilge Karasu'nun iki kitabı *Göçmüş Kediler Bahçesi* ve *Uzun Sürmüş Bir Günün Akşamı* yazarın en olgun ve zengin eserleri arasında yer almaktadır. Hermeneutik Döngü'nün dört aşamalı modeli Aron Aji'nin Türkçe'den İngilizce'ye çevirdiği bu iki kitap ve çevirileri bağlamında oldukça verimli bir yaklaşım sunmaktadır. Bu çalışmanın amacı, Hermeneutik Döngü'nün her bir aşamasını bahsedilen iki kitap çevirileri üzerinde incelemektir.

Çalışma 'doğru' 'yanlış' şeklindeki sonuçlara varmaktan kaçınarak, çeviride daha çok 'tutarlılık' üzerinde durmaktadır. Burada çeviri sürecine giren iki kültürü ve dili ev sahibi ve konuk diller/kültürler olarak algılamak çeviri sürecinde hoşgörüyü de beraberinde getirecektir. Bu bağlamda bu çalışmanın amaçladığı felsefi bakış açısını çeviri metne uygulayarak, daha geniş anlamda bir eleştiri ortamı sunmaya çalışmaktır.

Anahtar sözcükler: Bilge Karasu, George Steiner, Hermeneutik Döngü, Aron Aji, edebi çeviri, ev sahibi kültür, konuk kültür, güven, nüfuz, şekillendirme, onarma, yorumbilim.

ABSTRACT

Taşdelen, Naciye. A Hermeneutic Approach to The English Translation of Bilge Karasu's *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı'*. Master's Thesis. Ankara, 2014.

Translation, as a new field of scholarly research offers rich grounds for investigation. Especially, literary translation is a rich source in this sense. The theories that have been proposed so far analyze translation as 'process' and 'product'. In the core of each theory lies a distinction between source or target texts/languages/systems. Therefore, arriving at concrete conclusions such as 'right' or 'wrong', 'faithful' or 'unfaithful' becomes unavoidable. The aim of this study is to analyze the process of translation itself and the functioning mind of the translator within the framework of George Steiner's Hermeneutic Motion.

Hermeneutics is the study of meaning. It was born in accordance with the need for understanding, comphrehending and interpreting correctly. Hermeneutic motion suggested by George Steiner offers fourfould cycle for the process of translation as: 1) initiative trust, 2) aggression, 3) embodiment, 4) restitution.

Bilge Karasu's two books *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı* are among the most mature works written by the author. Hermeneutic Motion's fourfould cycle might be best examplified with the translations by Aron Aji of the mentioned two works. The study aims to investigate each of the stages in the motion in regard to the examples from the translations of the two works.

The study tries to conclude that rather than arriving at conclusions such as 'right' or 'wrong' it would be fruitful to search for consistency in a translated work. Perceiving the two cultures as 'host' and 'guest' cultures provides the chance to have more latitude towards each of the cultures and regard them on their own account. Therefore what this thesis tries to achieve is to harmonize a philosophical viewpoint in the process of translation in order to widen the outlook towards judging criteria of translation.

Key words: Bilge Karasu, George Steiner, Hermeneutic Motion, Aron Aji, literary translation, host culture, guest culture, initiative trust, aggression, embodiment, restitution, hermeneutics.

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INTRODUCTION

As a field of scholarly research, translation studies offer rich grounds for examination. In this framework, efforts have been devoted to reach translation theories. The main issues regarding the history of translation acceptability may be listed as equivalence, faithfulnes, the role of culture in translation process, ideological considerations, translatability, systems' approaches, the role of the translator, and the new developments of audivisual translation.

According to Holmes's map, translation studies have been divided into two main branches, namely 'Pure' and 'Applied'. Pure Translation Studies is also divided into two subcategories as theoretical and descriptive studies. Under the descriptive studies, product oriented, process oriented and function oriented studies might be counted.

In the early stages of history of translation, theories have been mostly on prescriptive basis proposing 'the only correct way' to translate. In time, with the developments in the field, the move towards a more descriptive basis has enabled the discussion about the equivalency concept. Throughout the whole process, translation has been studied as process and product in terms of functional, discourse analysis approaches, system theories, cultural turns, ethics of translation, and philosophical approaches. Theories such as system approach -which investigates the position of the translation within a literary sytem- (Itamar Evan Zohar), domesticating and foreignizing translation theories -which investigate the visibility and invisibilty of the translator (Lawrence Venuti), skopos theory -which places the focus on the 'purpose' of the text- (Hans J. Vermeer) have been proposed in this period. Later, with the stage 'cultural turn', the topics of ideology, gender and postcolonial translation theory have become prominent. During these time periods, philosophical theories have also been proposed and the translation scholars study what is happening in the mind of the translator. Among philosophical theories of translation, with 'The Task of Translator' Walter Benjamin

proposes the grounds for the philosophical perspective to translation. Deconstructionist perspective may also be counted under philosophical theories. George Steiner's hermeneutic motion, one of the leading and most influential one under philosophical theories, is the first systematic approach studying the theory and process of translation. In this context, George Steiner's Hermeneutic Motion will constitute the framework of the study.

Gathering its roots from German scholars Freidrich Schleiermacher, Karl Wilheim Freidrich Schelegel and Alexander von Humbolt, George Steiner focuses his attention on the 'psychological and intellectual functioning of the mind of the translator' and understanding and meaning making in translation process (Munday, 2008;163). In his 1998 book; *After Babel*, Steiner defines the hermeneutic approach as 'the investigation of what it means to 'understand' a piece of written or oral speech and the attempt to diagnose this process in terms of a general model of meaning' (Steiner,1998:249).

Hermeneutic motion, in Steiner's terms, 'the act of elicitation and appropriate transfer of meaning' is fourfould. These are initiative trust, aggression (penetration), embodiment (incorporation) and restitution (compensation). Steiner believes that without the fourth step, the translation is incomplete. It would be fruitful to have a brief look at each stage.

- The first stage; initiative trust is, as the name suggests, symbolizes that the translator has a trust in the text that there is something worth translating, that is worth understanding.
- The second stage, aggression or penetration is the move where the translator gets into the text. As Steiner calls, it is an 'incursive and extractive' move (Steiner, 1998:313). Saint Jerome's image of the meaning 'brought home captive' was used as the metaphor of 'open cast mine leaving an empty scar in the landscape'. (Steiner, 1998:314).This stage of Steiner has been criticised by feminist circles for its sexual connotation.

- The third stage, incorporation or embodiment is the stage that the translator brings the text home; to target culture. Here Steiner determines two poles as 'complete domestication' or 'permanent strangeness and marginality'(Steiner, 1998:315)

- The last stage, compensation or restitution is the most crucial component of the motion. In Steiner's terms, it is 'the enactment of reciprocity' that is the turning point regarding the responsibilities and morals of translation. Without this last stage, Hermeneutic Motion is 'dangerous' as it is 'incomplete' (Steiner, 1998:316).

George Steiner's Hermeneutic Motion analyses the translation as a process and looks deeper into these stages and seeks for a balance in the product.

This purpose of this study is to examine Aron Aji's translation of Bilge Karasu's two works *The Garden of Departed Cats* and *A Long Day's Evening* from the perspective of George Steiner's Hermeneutic Motion. Within this framework, the study aims at raising and trying to provide answers to these research questions:

- Does the scholarly research is adequate regarding translations from Turkish into English?

- What should be sought in a translation, accuracy or consistency?

- Do translators approach a text with an unconscious or delibarete choices?

- What should be a reconciling approach to study the choices of the translators?

- What kind of approach is probable to give more detailed insights about the translator's mind; a culture protecting or a philosophical outlook?

- Does moving away from dictomonies provide more positive viewpoint regarding the process of translation?

Exploring these research questions, the study is aimed to be carried out on descriptive basis. Aron Aji's translation of Bilge Karasu might be appropriately approached by Hermeneutic Motion approach since it gives insights to the procedures the translator has gone through. In translating Karasu's two works, Aron Aji exercises certain translational choices that seem to challenge the conventional expectations of equivalency and cultural fidelity. Rather than dismissing these choices as wrong or lacking, it may be appropriate to approach them as conscious and deliberate process of decision making. Another reason for the choice of Hermeneutic Motion is the fact that Bilge Karasu's writing also bares hermeneutic dimension and it can be a fruitfull study to examine the motion both in the works of Karasu and his translations by Aji. In this respect, the study aims to provide insights into the deliberate process of decision making within the framework of George Steiner's fourfold cycle of Hermeneutic Motion.

In Chapter I, translation as a discipline and the place of literary translation will be studied. Translation will be examined as an intercultural communication. It will be followed by the role and position of translated literature within the considerations of hegemony of languages. Minor and major perspectives such as target or source oriented methods which lead to the methodologies in translation process will be examined.

In Chapter II, Hermeneutic Motion's fourfold cycle will be explored as the theoretical and methodological framework of the study. Before examining Hermeneutic motion, scholars such as Freidrich Schleiermacher, Walter Benjamin, and Martin Heidegger whose theories paved the way for Steiner will be explained. Following the background information about the theory, each stage will be elaborated in detail under this chapter.

In Chapter III, a brief summary of translated works of Turkish Literature will be provided. Following this, detailed information about Bilge Karasu, his life and works, and the main characteristics of Karasu's writing will be provided

besides the comphrehensive analysis of the two works that are the focus of this study, namely *The Garden of Departed Cats* and *A Long Day's Evening*. Those two works constitute a collection of the most mature and crucial writings of Bilge Karasu.

In chapter IV George Steiner's Hermeneutic Motion will be applied to the translations by Aron Aji in determined parts of the selected two works. Primarily, each stage of hermeneutic motion will be analyzed with the approach of decision making process in translation. Then, examples will be evaluated in depth and each example will constitute a case study for the fourfold cycle of Hermeneutic Motion. In each step, it will become obvious that translation choices of Aron Aji lie in a dimension hidden behind a surface. The reason for multidimensional choices lies in the style of the author. Since Karasu himself is a master of language and semiotics, his writings are mostly multidimensional and multilayered which necessiates multidimensional thinking.

As a conclusion, this study aims to arrive at an idea regarding the psychological and intellectual functioning of the translator's mind rather than the concrete generalizations such as the translation is 'adequate' or 'accurate'. Therefore, in this study, the primary importance will be given to the decision making processes and uniqueness of the translator's style.

CHAPTER I

LITERARY TRANSLATION AND HEGEMONY OF LANGUAGES

1.1 LITERARY TRANSLATION

Roman Jacobson examines translation under three main topics as intralingual, interlingual and intersemiotic translation. In intralingual translation, signs are represented by other signs of the same language. Interlingual translation occurs when the sign is represented by another sign in another language. As for intersemiotic translation, signs are represented by another type of sign system. (Jacobson, 1959: 139). In other words, translation inside a single language is regarded as intralingual translation while translation between languages is named as interlingual translation. Translation of a signifier in a sign system into another sign system such as a novel into a film might be called intersemiotic translation.

Regarding this distinction, it wouldn't be wrong to divide interlingual translation into two subcategories as oral and written translation. Under oral translation that is interpretation, simultaneous interpretation, consecutive translation, interpretation in aid at disaster, conference interpreting, community interpreting might be counted while under written translation we may name technical translation, legal translation, medical translation, translation of advertising and literary translation. Each of these special fields of translation act has its own difficulties. Dealing with technical texts for example, requires a grounded knowledge about the field as well as lexicon of terminology, while consecutive translation focuses more on the improvement of cognitive areas.

Among specialized translation branches, literary translation is both the most prospective and the most challenging area of study since it is derived from human nature. As the emotions, experience, human being and culture are in the centre of the art, translation process also brings changing and challenging requirements. According to translation scholar Asalet Erten, a literary work can not be imagined without 'emotive language', 'sound effects', and

'figurative language' (Erten, 1999:45) bringing multidimensional perspective to translation process.

With translation, literature has exceeded the borders of one nation and become a globally shared concept as well as literature provides rich grounds for translation studies analysis. Fortunately today, a Turkish reader can read a novel originally written in English in a British setting with British characters and with British viewpoint owing to translation. While this is the case, it might be expected that it is not an easy task to reproduce a literary work in another language and another culture. The challenge of culture lies in the way of understanding the life. Here, Sapir Whorf hypothesis of relativity is one of the ways explaining the situation. According to Sapir Whorf hypothesis, each individual language community perceives reality as shaped by their way of understanding (Whorf, 1956:214). This cultural relativism has also been confronted with criticism on emprical, philosophical and linguistic circles. In his 1995 book, Lydia H.Liu, Proffesor of Comperative Literature, asks the question 'if languages were monads with essentially discordant mappings of reality, how then could we communicate interlingually?' and she investigates the reasons and assumptions of 'difference' between languages, lying behind the discussions of translatability. (Liu, 1995:13). It may be useful to treat the subject of translatability moving beyond source and target texts. The key aspects in this regard have been provided by Walter Benjamin as such:

> 'The question of whether a work is translatable has a dual meaning. Either: will an adequate translation ever be found among the totality of its readers? Or more pertinently: Does its nature lend itself to translation and, therefore, in view of the significance of the mode, call for it?' (Cited in Liu, 1995:14)

In the core of each translation act as well as in almost each theory lies a distinction between source language/culture/text versus target language/culture/text. In a way, translator feels the necessity to turn her/his face to one of those directions. It does not mean that s/he ignores the other direction, yet generally, the primary importance is given to one side. The

theories such as invisibility of the translator, equivalency theories and translation shifts take this division as their basis. In the very beginning, Schleiermacher puts it into words as; 'Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him' (Schleiermacher, 1813/2004:49). Surely an analysis using mentioned theories gives fruitful results about the standpoint of the translation concerned. However, rather than placing the translation in one of these poles, this study aims to focus on the process and decision making of the translator.

The concepts 'source language' and 'target language' have their own limitations and boundaries. Source language connotates with the origin, the point of departure, authenticity. Therefore the role and multidimensional responsibilities of translator becomes even more challenging. On the other hand, the term 'target language' puts more burden on to the shoulder of the translator as it refers to the point to be arrived at. While translation task itself bares enough difficulties, it may be a reconciling approach to refer to these two concepts as 'guest' and 'host' cultures as Liu named (Liu, 1995). This understanding approaches the process as the communication taking place between host and guest cultures. Therefore the ice has been melted and these two concepts are perceived closer rather than two uncompromising poles. [1]

Studies about literary translation have been increasing each day as translation study itself has gained a momentum in the scientific arena. However, as for Turkey example, scholarly research about translation is mostly on the basis of the works translated from English into Turkish. This case could be understandable when the number of the works translated into Turkish language is considered. It should also be admitted that English is the governing language in this sense. The dominance of English will be of concern in the following lines. Nevertheless, it is an undeniable fact that the studies about translation on the basis of the works translated from Turkish

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[1] Throughout the study, the terms host and guest culture/text/language are used where applicable. However, since the universally accepted terms are source and target culture/text/language, these are used generally.

into English would render the development and they are less in number. Therefore the study aims to fill at least some part of this gap, providing an analysis of works translated from Turkish into English.

1.2 TRANSLATION AS AN INTERCULTURAL COMMUNICATION

Until the 1980s, translation theory was more on linguistic basis and the translation process was perceived as a stable fact rather than a dynamic concept. Towards the 1980s, translation moved towards intercultural perspective. With the 'cultural turn', the focus of translation studies moved from the relationship between 'translation and language' to 'translation as an intercultural act'. Among the genres that 'Cultural Turn' embodies, feminist translation studies, postcolonial translation, translation as rewriting, translation ideology might be mentioned.

Each literary work will bear reflections of the culture from which it has been formulated. When we consider the case in terms of intercultural communication, cultural identity often refers to a 'localized, national culture'. (Herzfield, 1997:192). It includes the ways of thinking, traditions, ways of life and culture. In order to have a comphrensive understanding of the esthetics of a work, one has to have a grasp of the culture lying under it. What is more, many scholars are on the idea that with the effect of culture, translation process becomes one of the most challenging domains. (Larson 1984; Farghal 1995; Baker 1996; Buchowski 1996; Anderson 2003). It is expected that an absolute translation between languages whose cultural values are not close to each other is an impossible act to achieve. Ken Haas believes that while cross cultural interpretation is possible, absolute translation can not be attained. (Steiner and Haas 1995: vi). Some linguists, philosophers and scholars believe that equivalence between languages is only an illusion. Although there happens to be the side which believes a complete translation is impossible to attain, scholars such as Peter Newmark, Roman Jacobson and Eugene Nida are of the opinion that equivalence can be maintained to a certain degree.

As an intercultural study, translation 'enters, rather than sits above, into the dynamic relationship between words, concepts, categories and discourses' (Liu, 1995:20). Here, the relationship between words, concepts, categories

and discourses should be approached beyond mere linguistic considerations. A more deep analysis is required in order to reach the realm under the surface of linguistic level. Culture is likened to an iceberg. In Weaver's cultural iceberg; on the surface; food, music, literature, celebrations may be listed while under the hidden part, one can see the themes literary translation deals with, such as authority, decision making, problem solving, non-verbal communication, time, language, social interaction, and emotion (cited in Hanley, 1999:10). Considering this fact, translating a sentence does not simply mean transferring the word, or the meaning into another language. In order to comprehend the meaning, or sometimes reasons lying behind the choice of a word, translator has to gather all her/his knowledge, experience and cultural background onto the stage so that s/he can get into that text. Only then, the translator could bring it to the host culture.

Basil Hatim and Ian Mason regard translation as a communicative act and place the translator in the center of this act. Here, the translator is in the position of a mediator between different realities, cultures and ideologies; and this position has 'communicative', 'pragmatic' and 'semiotic' dimensions. (Hatim and Mason, 1997:237-8). Each of these dimensions has to be considered during the translation process.

Another fact that should be taken into account is that no text, author or translation can be imagined in isolation from the environment. Each work of art is in connection with one another. In the context of writing, it might be claimed that no work of literature is pure - in isolation from other works. The formulation of the ideas in the author's mind are the cluster of all the readings, happenings and experiences of the author. When it comes to the case about translators, they have only recently become the focus of studies. Therefore, recently it may be claimed that in translation, it always gives better results to see the text within the context. Lambert and van Gorp provides a comprehensive explanation about the issue:

'It's not all absurd to study a single translated text or a single translator, but it is absurd to disregard the fact that this translation or this translator has (positive or negative) connections with other translations and translators.' (Lambert and van Gorp 1985/2006:45).

This situation may also be witnessed in Aji's translation process. As we consider the connection of the translator within its context, Aji draws three dimensional mapping which is 'across the source text', 'across the context of Karasu's writing' and 'in the intertextual space made of correlative texts'. He asserts that while translating Karasu, he continuously returns to Karasu's contemporaries such as Marguerite Yourcenar, William Faulkner, Milan Kundera, Franz Kafka, Oruc Aruoba, and Orhan Pamuk. (Aji, 2010:1).

1.3 HEGEMONY OF LANGUAGES

What does translation strategy depend upon? The translator, the text to be translated, the publisher, the source language, the target language, the audience, the text's structure, the acceptablity of the languages, the social circumstances? Any or all of them may have a stake on the strategy to be applied. According to Tymoczko for example, it is the translator's cultural ideological affiliations besides the residing place of the translator. (Tymozcko, 2003:183).

Regarding the translation as transfering a literary work into a different sociocultural and linguistic context, the translator's cultural ideological being moves us to the 'identity' concept. When expressing an identity, 'there is always an issue of power' (Duncan, 2003:150). Now that we have reached to 'power' through cultural ideological considerations and identity, it should be noted that power relations constitute the enactor elements in the system of translation reality. Power decides from which language into which language the translation should be done, whose works should be published and whose works should not, which methods should be used and many more criteria as well. It may be claimed that power determines the ideology of the translation. Ideology is the controlling mechanism which manipulates the 'text'. As Lefevere stands behind his words:

> 'On every level of the translation process, it may be shown that if linguistic considerations enter into conflict with considerations of and ideological and/or poetological nature, the latter tend to win out' (Lefevere, 1992:39)

In any sense, it should be noted that in analyzing the mind of the translator, the issue of power and language hegemony should not be underestimated. The language that is being translated into has a great impact on the functioning mind of the translator and effects each translation choice.

Lefevere upholds the view that translation is ruled by three main factors:

- Professionals within the Literary System
- Patronage outside the Literary System
- Dominant Poetics   (Lefevere 1992: 9-16)

Professionals within the Literary System: Under this mechanism, we may list critics, reviewers as they rotate readers with their comments and it affects the reception of the work; teachers and scholars, as they choose the authors to be studied, and the translators themselves as they decide the ideology of the translated text.

Patronage outside the Literary System: Patrons outside the literary system may be listed as a powerful person in an era, a group of people such as a party or publishers or institutions affecting the distribution of Literature. (Cited in Munday, 2008: 126). According to Lefevere, patronage outside the literary system consists of three components as ideological, economic and status. He describes patronage as fundemantally ideological component focused. As for the economic component, not only translators but also reviwers and critics are also paid by patrons, the influence of it is undeniable. Thirdly, status component is affected by the economical component and in return, represents the stance of the bodies affected. As they have to confront the patrons, their stance will also be shaped by them.

Dominant Poetics: Lefevere divides dominant poetics into two as literary devices under which we may count genres, symbols, characters and situations, and the concept of the role of literature. Andre Lefevere discusses the role of literature in the social system and takes polysystem approach one step further. (Cited in Munday, 2008:126)

Regarding in which ways ideology affects translation, it may also be categorised in three ways as:

- Choice of author/text to be translated
- The process of translation
- Presentation and representation of the author/text.(Cited in Yılmaz,2007)

Ideology affects the choice of the author to be translated. If we go back to the beginning of the process, to the language choice, it is even clearer. It is a fact that there is an imbalance in the power of languages. Gayatri Chakravory Spivak believes the 'politics of translation' currently gives prominence to English and the other hegemonic languages. Furthermore, as Michael Cronin claims the hegemony of English and the economic and political power of the English-speaking world now mean that all languages other than English have become minority languages. (Cited in Baker, 2013). It can be examplified by the fact that the mark of success for the authors writing in languages other than English, is to be translated into English. Munday advocates this fact in his 2008 book as; 'In fact whether or not to translate a work is the greatest power wielded by the editor and the publisher'. (Munday, 2008: 152). As we live in the hegemony of the English language currently; while the number of the English/American authors translated into Turkish are thousands, Turkish authors who are translated into English are not more than a dozen.

Depending on the text and the author to be translated, source and target cultures, publishing house ideologies, and many other factors, translation – in general cases- takes a stance either leaning towards host culture or guest culture. According to Venuti, most English language reviews prefer 'fluent translations written in modern, general standart English, that is 'natural' and 'idiomatic' (Venuti, 1995:2-5). Therefore, in order to be acceptable in the polysystem of the country where the translated book is published, translation needs to be natural and fluent. Nevertheless, in the scope of this study, it may be quite useful to approach to the texts not as a line with two ends but rather

as a network with interconnecting arrows. In this understanding, the adventage is being free from the obligation to place the translation in one of these poles.

Depending on the method used, the representation of the author/text also varies. As Spivak puts it, in the hegemony of English Language, when a third world literary work is translated into English, it follows 'the law of strongest' and therefore ' a woman in Palestine begins to resemble to a man in Taiwan in the feel of its prose'(Spivak, 1993/2004:371-2). It does not mean that this is the case for all of the literary works. On the contrary, translations of the works of Bilge Karasu will prove vice versa, for they are both succesful in English language and still keep their authenticity at the same time. The translator of the mentioned works of Karasu has a remarkable role in this success. Thanks to the methods the translator has used, he has been able to keep the balance between source and target languages.

It should be noted that since all human communication contains ideology and each language reflects the ideology of the culture it belongs to, a language which is not ideological could not be considered. Therefore it would be more fruitful to regard the ideology as general attitudes taken and their reflection to the language. It is also crucial to add that to what extent the above-mentioned factors affect the translation depends on the circumstances. Without considering the circumstances of the text, context and the translator, it would be misleading to arrive at concrete generalizations. In this study it is aimed to analyse the individual approaches and techniques of the translator under the given circumstances. In the last analysis; 'A translation should be a critical act ... creating doubt, posing questions to the reader, recontexualising the ideology of the original text.' (Levine, 1991: 3)

CHAPTER II

THEORETICAL FRAMEWORK: HERMENEUTIC MOTION: GEORGE STEINER

2.1. PHILOSOPHY AND TRANSLATION

Translation is a multidisciplinary area that can work with a range of other disciplines such as anthropology, linguistics, literature, sociology, philosophy and many others. There is a mutual but inverted relation between translation studies and philosophy. The inverted relation stems from the fact that philosophy is one of the oldest sciences and constitutes the bases of all human sciencies while it is known that translation studies has only recently become the subject of scholarly research. In his article 'Translation Studies and Western Philosophy', Anthony Pym regards translation as a 'client discipline' benefiting from philosophical discourses as well as many other 'intermediary disciplines'. (Pym, 2002: 1) Also, Pym sorts out three main areas where philosophy and translation studies interconnect. These are in the following way:

- Philosophers of various kinds have used translation as a case study or metaphor for the issues of more general application.
- Translation theorists and practitioners have referred to philosophical discourses for support and authority for their ideas.
- Philosophers, scholars and translators have commented on the translation of philosophical discourses. (Pym, 2002: 1)

For the first category; since the hierarchy of languages positions translation as an inferior activity, it was for long in 'inferior' position. Only when vernaculars of Latin were reexamined, translation started to gain prosperious position. Pym points out the date for it as the fifteenth century, the Reneissance period then it spread to the European nationalism era. Among

them, the most prominent current is German Romantics. Thinkers such as Vilhelm von Humbolt, Walter Benjamin, Freidrich Schleiermacher, Martin Heidegger, Karl Wilheim Freidrich Schlegel, and Ortega y Gassett have studies about language and translation. Pym divides German Romantic current into two lines as opposition to domestication and hermeneutic tradition. With the first current, theory of translation moves more towards cultural protectionism, standing against the norms of dominating language. The effects of translated works in the receiving culture have been discussed by the thinkers. Regarding the hermeneutic tradition, the current's basic concern is about the source text and the author. Pym asserts, the point should be how and in what respects one can claim to have understood the text.

In this respect, one of the most prominent figures Walter Benjamin perceives that original expression itself contains plural meaning in its form and he likens the fact to the Kabbalistic tradition. He assumes that bringing out the hidden meanings is the task of the translator. His well known article, and also the introduction of his translation from Baudelaire[*], claims that each language is in fact the component of a bigger whole. The article tackles the norms of translation and discusses the responsibility of the translator in this sense. Another important figure Martin Heidegger perceives translation as a philosophical representation or a way of thinking. His interest in translation is about the language ontology, the differences of languages and reasons as well as the plurality of meaning. (Pym, 2002:4)

For the second category, Pym gives the examples of Saint Jerome whom has been referred for form and sense of fidelity and Horace who has been consulted for the matters regarding literalism. The authority of philosophy, according to Pym, creates 'strangely coherent opposing traditions in theorizing of translation' through 'previlaged readers' (Pym, 2002: 9). By refering to philosophy, translation studies have moved towards a more open

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[*] Baudelaire, Charles. 1923. Tableaux Parisiens, Verlag Von Richard Veissbach. Heidelberg

perspective, describing possible ways to give the translator freedom rather than dictating the prescriptive rules.

Still, Amman asserts that the remaining problem regarding 'meaning' and 'translation' is the individuality of the translator, his role and responsibility. His claim is that by proposing categories and binaries such as free or literal, individuality of the translator is disregarded. (Amman, 1994:16). Making use of philosophical and sociological discourses may pave the way for liberating the translator and thus, developing a framework to pay attention to the individual translator, her/his ideas and decision making process. According to Pym, philosophical discourses may be of help when there is more than two available options for the translation. 'To develop words appropriate to those alternatives might be the role of philosophy ..., to adopt and propose them might be one of the roles of translation studies.' (Pym, 2002:15).

When the remaining problem -the individuality of the translator- is considered, philosophical outlook may seem probable to provide solutions. Steiner expresses the very root of that source as the evolution of modern German is 'inseperable from Luther's Bible, from Voss's Homer, from the succesive versions of Shakespeare, by Wieland, Schlegel and Tieck.' Therefore the theory of translation takes on an unprecedendent authority and philosophic texture. (Steiner, 1998:280)

Another intersection point with translation and philosophy is semiotics, the study of sign and signification systems. Ferdinand de Saussure proposed that all 'signifier' systems that transmits meaning should be studied with one method that he called 'semiologie'. In 'Semiotics and the Philosophy of Language' (Eco, 1986), Umberto Eco asserts figuring out the relationship between explicit interpretation and implicit intuition is what semiotics do. Semiotics frequently mentions about 'consistency' in a work. The meaning of 'consistency' here should be understood as the features that distinguishes the work in its whole structure. Eco determines five main concepts that have been

the focus of semiotic studies; signifier, signified-meaning, metaphor, image, and code. The most important among these is undoubtedly the 'signifier'. Within this framework, according to semiotics, translations do not transfer or reproduce meaning but rather they create meaning in active sense. It should be noted that Bilge Karasu, who is the focus of the study is also a semiotician, hence the topic of the study gains much of an importance. This information may change the way of approaching a work written by a semiotician, which is a more challenging fact. Semiotic understanding of Bilge Karasu will be of our concern in the following chapters.

2.2. HERMENEUTICS

Hermeneutics appears in ancient Philosophy with the Greek word *hermeneuein* in the meaning 'to interpret'. Hermeneutics encompasses meanings such as interpretation, sense-making, expressing, and communication. It may be asserted that hermeneutics was born as an answer to the needs for comprehending, interpreting and communicating in the most appropriate way. In any case, Hermeneutics has always been in relation to language.

Proposed by Johann Conrad Dannhauser in the 1600s, Hermeneutics appeared initially as a branch of theology, then became a concept related to philology and law. (Toprak, 2003: 9) Then, hermeneutics was divided into branches like legal hermeneutics, scientific and philosophical hermeneutics. Gradually, hermeneutics has turned out to be the base for all human sciences since it focuses on the 'meaning'.

Regarding the interpretation of the meaning, there are several scholars proposing possible ways to approach a text. Hans Robert Jauss, in his aesthetic of reception focuses on the relationship between the text and the reader rather than the text and the writer. Aesthetic of reception investigates how a text is percieved according to the period it is analyzed. Another semiotician Julia Kristeva harmonizes the analytic approach in psychoanalysis with the semiotics theory and calls it 'semanalyse' and treat the text in two aspects as genotexte - the text that is being created and phenotexte –the text that has been created. Semanalyse examines the relations between genotexte and phenotexte. It evaluates the text in its social and historical context. According to Gustave Lanson, the aim of Literary History is to determine the originalities. Within this framework Lanson claims the individual intuitions, and research about the life of the author is crucial and generalizations should be avoided. Charles Mauron, the founder of psychocriticism, divides it into four phases. The first one is to find out

repetative metaphors and symbols. Secondly, juxtoposition of the works of the writer enables a definition of symbolic themes. Thirdly, those metaphorical networks is crucial in order to find the fantasy in the unconscious. Lastly, the outcomes regarding the writer's literary works are linked to the personal life of the writer. The French Philosopher Paul Ricoeur, paralell with the other hermeneutic phenomenologist Martin Heidegger and Hans Geor Gadamer, defines the interpretation process in three stages as mimesis 1, mimesis 2, and mimesis 3. Mimesis 1 focuses on the pre-writing process, the focus of mimesis 2 is the creating process during writing and mimesis 3 deals with the reception of the text.

Primarily, hermeneutics appeared as a German science of interpreting and translating baring in mind subjective idiosyncrasies, cultural values and time as factors that should be overcome. Hermeneutics offers that different perceptions and different 'right' conclusions are attainable and acceptable. Different conclusions may be drawn depending on the background information, the perspective and context. This idea has been harshly criticised at first since it clashes with divine truth, though with time, it has been accepted. In hermeneutics, there are low credibility or impossible conclusions rather than 'wrong' ones. Steiner believes that no dictionary may be of help to the translator, it is the context that certifies the meaning in fullest linguistic and cultural sense. (Steiner, 1998: 376). In addition; there are literary texts that intentionally prefer polysemy adding to the already existing polysemy in the language. This fact both enriches the understanding and challenges the translation process since mostly the meaning has to be reduced to a single, most correct interpretation so that transmission into another language domain could take place. This is the exact intersecting point of hermeneutics and translation. Hermeneutics which investigates why and how the interpretation takes place searches for the ways in order to reach the most possible, the most credible interpretation that can be extracted from a text. This 'the most possible and the most credible' interpretation constitutes the key of translation, in order to be translated in the target language.

In terms of Chau's expression of hermeneutic approach, we can not talk about an unchanged meaning of the source text since there is no such thing as subjective understanding of the text. Similary, Gadamer believes that 'prejudices' are unavoidable. (Cited in Pym, 2002:4). Each translation appears as a new work of art in the receiving culture. In this respect, obviously, it encompasses the cultural behaviour of the translator beside the traces of the period translation has been done. In the appreciation of a translation, it is of high importance to take into consideration the factors such as the circumstances in the receiving culture and what sort of dynamics has effected the need for translation. What hermeneutic approach has brought may be summarized as perceiving translation in a larger context and breaking out the certainity in the understanding of a text and therefore disregarding a single mode of translation.

Schleiermacher, one of the most prominent figures regarding hermeneutics focuses on the writer and the interpreter since his stress is on the intention of the writer. Schleiermacher proposes that only with the combination of the two methods, namely grammatical and psychological, the understanding of a text is possible. With grammatical method, the period of the text has been determined and accordingly approached in order to have a grasp over the structure. In this respect, each language is analyzed within its sentence; each text is approached within the framework of the author's works and works of the authors are approached within the anthology of the literary genre it belongs to. On the other hand, through psychological method, individual language and style of the author has been analyzed. Here, the text is approached considering the general psyhological functioning of the author. Ultimately, the intention of the author is tried to be reached out and the way to reach is only through intuition. (Toprak, 2003). Here Schleiermacher touches upon the 'otherness' issue as well, yet it may be a topic on its own account. If we get back to our own focus, as Schleiermacher stands up for the

intuition in order to reach the intention of the author, he proposes several necessities to arrive at precise information. These are:

- The interpreter should have a through knowledge about the author's language and the period in which the work was created.
- The interpreter should be aware of the circumstances and social environment that the work belongs to.
- The interpreter should have a grasp of what is happening in the mind of the author while creating the work. (Cited in Toprak, 2003: 40)

While the first two of those are common features of literary criticism in general sense, the third one necessiates intuition. Within this framework, the interpreter may in some cases understand and reveal more than the author does. Translator may know more than the author, notice the things the author didn't even think in the writing process. According to Schleiermacher's understanding, the interpreter/translator re-produce the work of art, linguistically and psychologically reexperiencing the situation of the author.

Surely, the issue of interpretation and the components regarding it carry great importance. Translator/Interpreter's reading style, background information regarding the cultures s/he is intermediating, her/his relation with the cultures and traditions of both host and guest are among the factors determining the efficiency of translator. It is a fact that every reader on its own account has a reading code in which s/he shapes the meaning making. If we would generalize it, each language community has their own cultural codes in understanding. Considering this fact may pave the way to justify host oriented approaches as the translation is regarded as a new 'reproduction' in the host culture.

Consequently, it should also be noted that scholars mentioned above have a lot to say in Hermeneutics, though there are few scholars harmonizing hermeneutics to translation, specifying hermeneutic act within the framework of translation studies. Among them we may name Walter Benjamin who deduced the theory of Hölderin to his theory of 'the logos' and of translation, (Steiner, 1998: 339)and George Steiner, who proposed hermeneutic motion, specifying the translation process in four stages.

2.3. GEORGE STEINER AND HERMENEUTIC MOTION

George Steiner is a literary critic, translator, author, educator and essayist. He is known for his interest in philosophy, language, society and literature. He has received education in literature, physics and mathematics. He attended numerous collages including University of Chicago, Harvard and Oxford. Currently, he is teaching at Harvard and Oxford universities. As his mother is multilingual, he is a polyglot with his native languages English, French and German as well as other numerous other languages he has learned later.

 As a polyglot, for the precise meaning of 'to translate', Steiner prefers one of the three German terms 'Ubertragen' meaning 'carry over' for he believes it reflects the nuances of the translating process. Steiner's point of departure is that we all speak our own private languages and therefore each act of communication involves translation; all understanding, be it spoken or written, is interpretation. The interpretative process of determining the full semantic reference of the words is, in essence, translation, for which the interpreter needs certain 'preinformation' (Steiner, 1998:11). 'Every understanding is actively interpretive. Even the most literal statement ... has a hermeneutic dimension. It needs decoding. It means more or less something other than it says' (Steiner, 1998:280). Steiner is of the belief that our perception of truth is common only to ourselves and any transference will be carrying the traces of our subjective perceptions. Therefore, translation may be an attempt to reinvent the shape of meaning in another language community and justify it.

 Regarding the 'science of language' Steiner claims that it is a false analogy as he believes the components of language can not be formalized and put into a theroetical model. The complexity of language requires methods beyond pure linguistic investigations. Steiner illustrates this fact by making use of his multilingualism. Rather, he tries to open up a new platform on which language is percieved as a phenomenon 'unstable and dialectical' (Steiner,

1998:29). According to him, linguists should seek deeper structures in literature in order to get a true and proper understanding of language. Hermeneutic is the answer in this respect. Steiner attempts to draw a different framework for the discussion of language and translation, believing that philosophical perspective opens fruitful doors to the issue. The fourfold hermeneutic motion not only suggests an outlook moving away from traditionally discussed dictomonies but also provides a philosophical background for the discussions.

Steiner believes that language has developed from a private core, mainly through its individual expressive functions. (Aalbers, 2009: 241). For him, the life of language is beyond the moment of utterance. Language is a constantly changing phenomenon depending on historical circumstances. At the same time, only via language, history is recorded, recreated and transmitted to other generations. The transmission of the meaning takes place in language and across time and space.

Steiner asks the question how we can explain 'the bewildering multiplicity and variousness of languages' (Steiner, 1998: 51) According to him, early myths such as the Tower of Babel, has more intuitive and deep meanings and therefore he proposes to approach language and translation via gnosis – spiritual knowledge being both material and spiritual, language depicts the duality of human existance. Steiner believes that the Tower of Babel myth should better be perceived in 'symbolic inversion' (Steiner, 1998:244) God's scattering languages and seperating people into different languages is not a disaster as many scholars have perceived so far, but a creative survival through language multiplicity. Steiner traces the dualities of linguistic gnosis in rational theories of language: the distinction between deep structures of meaning and surface structures of speech; the numinous versus problematic nature of language. The gnostic tradition is exemplified in the work of the three modern writers pointed out by Steiner (Steiner, 1998: 66–76): Walter Benjamin, Franz Kafka and Jorge Luis Borges. (Aalbers, 2009:241). It may

well prove the appropriateness of the choice of the theory in order to apply Bilge Karasu's works in translation. As it has been mentioned, Kafka and Borges are among writers Bilge Karasu was alikened so far, therefore; there occurs a natural bridge between the understanding of Steiner and Karasu.

Carrying language in its very heart, translation as well necessiates a more comprehensive approach than the ones traditionally proposed by linguistics. In the very core, the discourse of translation could be reduced to a single issue which is free translation versus literal translation. Steiner criticises the current translation theories as they focus merely on this dicthomony and fidelity issue and do not address the problems of meaning and relation between words and reality. In his 1998 edition's foreword, Steiner asserts, with his book 'After Babel', he is attempting to map a new space of argument in translation studies.

 Walter Benjamin's well-known essay 'Die Aufgabe des Übersetzers' (The Task of the Translator) embraces the concept of universal or pure language, and of a common meaning between languages although different words are used. Indeed, this moves us to the debate about translatability. To the question 'Is translation possible?' Universalist and monadist/relativist views offer different explanations in two different poles. Universalists believe that universal structure of languages makes translation possible while monadists/relativists such as Whorf claims that each language community has its own notion of reality and in that sense it is not possible to translate a text wholly in another language community. Steiner criticises and rejects both and proposes his own notion to the problem. According to him, the argument against untranslatability is often no more than an argument based on 'local, temporary myopia' (Steiner, 1998: 263). He criticises monadists asserting the question 'How is interlingual communication possible if languages are monads with no commonality? (Steiner, 1998:97). Futher he asserts:

> 'No human product can be perfect no duplication even of materials
> which are conventionally labeled as identical will turn out a total

facsimile. To dismiss the validity of translation because it is not always possible and never perfect is absurd. What does need clarification say the translators is the degree of fidelity to be pursued in each case, the tolerance allowed as beetween jobs of work.' (Steiner, 1998:264)

According to Steiner, with gnostic- intuitive approach, one may reach to the intermediary translation. The question is 'to what extent, fidelity can be achieved?' And what needs to be cleared out is the criteria and method. That is why, Steiner moves away from these dichtomonies such as free versus literal and adopts the fourfold hermeneutic motion, which is a process of interpretation.

Steiner's model of translation, the hermeneutic motion, is widely regarded as his main contribution to the theory of translation. His work is regarded as the first most comprehensive attempt on language and translation. (Aalbers, 2009:239). He criticizes the hitherto accepted triadic model of hermeneutic motion and believes that with threefold motion, translation is incomplete and the imbalance should be restored with a fourth step. Before providing detailed information about each of the steps, the issue of translation in Steiner's mind would be evaluated a bit more in depth.

There is a conception that translation distorts and disfigures the original text. The well known saying 'Translator is a traitor' understanding prevails for a long time. However, at the same time, the language is enriched with translation. In this dichtomony, lies a creation, a linguistic one. In the process of translation, the mind of the translator comes up with new combinations as it has been enriched by both the home language and the foreign tounge. Translation is desirable and possible.

Translation theory, since the seventeenth century divides the topic into three classes:

The first is 'strict literalism', the word by word replacement of the source text element in the receiving language.

The second is the one of the central areas of translation, 'faithful but autonomous restatement'. The translator re-produces the text as close as possible and at the same time composes a text that is natural to his own tongue and therefore can stand on its own.

The third is that of 'imitation, recreation, variation interpretative paralel'. It covers a large area from 'transpositions of the original into a more accesible idiom all the way to the freest perhaps only alusive or parodistic echos'. (Steiner, 1998:266)

It has been affirmed through the book that literalism was self defeating. For Steiner, the true road for the translator lies neither through metaphrase nor imitation (literal-free). It is that of paraphrase or translation with latitude, where the author is kept in view by the translator. Through paraphrase, the spirit of an author may be transfused, and yet not lost and this, too is 'admitted to be amplified but not altered' (Steiner, 1998: 269). In other words, Steiner agrees with Benjamin that ideally, 'literalness and freedom must without strain unite in translation in the form of interlinear version' (Cited in Steiner, 1998:324). Steiner is of the opinion that ' all translation operates in a mediating zone between the final autonomy of context bound 'archetypes' and the universals of logic' (Steiner, 1998:336) Right translation is 'a kind of drawing after life'. Ideally it will not 'pre-empt the authority of the original but show us what the original would have been like had it been conceived in our own speech'. (Steiner, 1998:69) Dryden summarizes his own translation practice as '...I have endavoured to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in this present age.' (Steiner, 1998:337) Similarly but not identically, Aron Aji, when expressing his translation process of Karasu asserts that what he tried to achieve is to give the impression that Karasu would have spoken, as his second language in English'. In this sense, while preserving the otherness or 'geniuine voice' of Karasu, Aji re-produces the work in another language community. That is what Steiner calls as creative transposition and he believes only creative transposition is possible: 'from one poetic form into

another in the same language, from one tongue into another, or between quite different media and expressive codes' (Steiner, 1998:275).

There lies a reason beyond transposition's being the only solution and that moves us to the respect of the private language and individuality of the translators. 'All communication interprets between privicies' (Steiner, 1998:207).

> 'No two speakers mean exactly the same thing when they use the same words, or if they do, there is no conceivable way of demonstrating perfect homology. No complete, verifiable act of communication is, therefore, possible. All discourse is fundementally monadic or idiolectic. This was a shopworn paradox long before Schleirmacher investigated the meaning of meaning in his Hermeneutik. Translation involves two equivalent messages in two different codes. By using the natural term 'involves' side steps the fundemental hermeneutic dilemma which is whether it may sense to speak of being messages equivalent when codes are different.'(Steiner, 1998:274)

Steiner's remarks concerning the communication may be perceived as references to Lacan's well-known quote; 'The very foundation of interhuman discourse is misunderstanding' (cited in Fink: 22). Departing from this point, Steiner interrogates the possiblity of equivalent messages in two different platforms.

While the paradox still prevails, Goethe describes – the transformation of the original into the translator's idiom and frame of reference- is surely one of primary modes and indeed ideals of the interpreter's art. (Steiner: 1998, 272). Goethe postulates that every literature must pass through three phases of translation.

- The first order of translation acquaints us with foreign cultures and does so by transference 'in our own sense'. Rendered in this way, the foreign matter will as it were enter our daily and domestic native sensibility imperceptably.

- The second mode is that of appropriation through surrogate. The translator absorbs the sense of foreign work but does so in order to substitute for it a construct drawn from his own tongue

and cultural milieu. The identity signifies that the new text does not exist 'instead of the other but in its place'

- This third mode requires that the translator abondon the specific genius of his own nation and it produces a novel '*tertium datum*'. As a result this type of translation will meet with great resistance from the general public. But it is the noblest. Its penetration of the foreign work moreover tends towards a kind of complete fidelity or 'interlinearity'. In this regard, the third and the loftiest mode rejoins the first, most rudimentary. (Steiner: 1998:271)

Proposed as a new framework, hermeneutic motion looks at the translation not necessarily as a product either source or target oriented, but rather, a fourfold cycle of a process which embodies psychological and sociological aspects. In this respect, hermeneutic motion, 'the act of elicitation and appropriate transfer of meaning is 'fourfold' (1998:312). Before moving into a deep analysis of the concepts, it would be beneficial to evalute each of these steps. These stages could be outlined as follows:

1. *Initial Trust* signifies the trust of the translator towards the author and the text to be translated.
2. *Aggression* determines the process of getting into the 'text'
3. *Embodiment* describes the 'bringing home' of the meaning.
4. *Restitution* is the last stage that the translator repairs the corrupted balance between source and target texts.

2.3.1 Initiative Trust

Within the fourfould Hermeneutic Motion, the first cycle in translation is initiative trust. Translation starts with an act of trust. With initiative trust, the translator invests belief to the text trusting on her/his previous experiences. Yet, this trust has the risk of facing an 'adverse text' or a 'meaningful' text.

> ... his trust in the other, as yet untried unmapped alternity of statement, concentrates to a philosophically dramatic degree the human bias towards seeing the world as symbolic as constituted of relations in which 'this' can stand for 'that' and must in fact be able to do so if there are to be meanings and structures...But the trust can never be final. It is betrayed, trivially by nonsense, by the discovery that 'there is nothing there' to elicit and translate. Nonsense rhymes, poise concrete, glossolalia are untranslatable because they are lexically non communicative or deliberately insignificant. The commitment of trust will, however be tested more or less severely. (Steiner, 1998:312)

As Benjamin puts forward, the translator must 'gamble on the coherence, on the symbolic plenitude of the world'. He may find that anything or 'almost anything' can mean 'everything'. Or he may find that there is 'nothing there which can be extracted from its 'autonomy'. Steiner sees a Kabbalistic speculation in this act, as he believes one day words will 'shake off the burden of having to mean' something and they will only be blank, as themselves. (Steiner, 1998: 313)

> 'The first move towards translation which I have called 'initiative trust' is at once most hazardous and most pronounced where the translator aims to convey meaning between remote languages and cultures. Quine defines 'radical' translation as that of the language of a hitherto untouched people. The linguist will proceed and commit himself to an expectation of understanding by intuitive judgement based on details of the native's behavior: his scanning movements his sudden look of recognition and the like' (Steiner: 1998:371-72)

2.3.2 Agression

In Hermeneutic Motion, after trust, it is aggression that follows. In this move, Steiner proposes the analysis of Heidegger; Da-sein concept which is 'thing there'; 'the thing that is because it is there' only comes into 'authentic being when it is comphrehended, ie translated'. He asserts that it is Heidegger's contribution to translation studies that he has shown 'understanding, recognition and interpretation are a compacted, unavoidable mode of attack' (Steiner, 1998: 313). Further Steiner adds 'understanding is not a matter of method but of primary being', that 'being consists in the understanding of other being' into the more naive, limited axiom that each act of comphrehension must appropriate another entity' (Steiner, 1998:313).

St Jerome's image about meaning 'brought home captive by the translator' is a well known one. 'We break a code' at this stage as Steiner calls it. (Steiner, 1998:314). Under these circumstances, decipherment is obligatory, getting inside of the layers of the text and reaching the core. There will be a shift in the translation process that the text in the receiving language becomes almost materially thinner, as if 'the light seems to pass unhindered through its loosened fibres' (Steiner, 1998:314).

The acts and decisions of translator can not be reduced to language competency without taking into consideration the most crucial factors such as under which circumstances and restrictions – if any- this translation has been accomplished, what kind of target audience the translator has forseen, what sort of precautions and decisions have been taken accordingly, and what cultural and social norms have been influencing the translation process.

'Translator invades, extracts and brings home'. Steiner's smile is that of 'open cast mine left an empty scar in the landscape'. This is either illusory or the sign for false translation.

'... but again, as in the case of of translator's trust, there are genuine borderline cases. Certain texts or genres have been exhausted by translation. Far more interestingly others have been negated by transfiguration, by an act of appropriate penetration and transfer in excess of original, more ordered, more esthetically pleasing.' (Steiner, 1998: 314)

Steiner's definition of this step as a 'penetration' move has been criticised by feminist circles for its sexual connotation. However his word choice is not accidental. He stresses the invading and aggresive nature of this move and therefore uses the word 'penetration'. Regarding the penetration, Steiner proposes that 'the more remote the linguistic-cultural source, the easier it is to achieve a summary penetration and a transfer of stylized, codified markers (Steiner, 1998:379).

2.3.3 Embodiment

The third move of Hermeneutic Motion results in imbalance as something has been taken out of the original and brought to the receptor. 'The import of meaning and form is not made in or into a vacuum.' (Steiner, 1998:315). The reason for this is the fact that the 'native semantic field' is already crowded. Steiner believes that in this process, different versions of 'assimilation' might be seen ranging from 'complete domestication' to the 'permanent strangeness'. Heidegger's conception 'we are what we understand to be' necessitates 'our own being is modified by each occurence of comphrehensive appropriation' (Steiner, 1998:315). Nevertheless, no matter what sort of technique is applied, the 'importation' process 'dislocate and relocate the very nature of the source structure' (Steiner, 1998: 315). Yet, even all decipherment modes are invading to a certain degree, there are differences in the 'bringing back' process. That is the reason why the imbalance should be restored with the fourth step, in Steiner's terms 'the piston stroke' so that the cycle could be completed (Steiner, 1998:316).

When the 'native matrix is disoriented and immature', the process of importation will not prosper, will not be able to 'find a proper locale' (Steiner, 1998: 315). However, true translation comes up with a new combination. Even if the violation of the source text is inevitable, it should be justified by the translator's affirmation regarding what is necessary.

According to Steiner dialectic is present on the 'individual sensibility' level. He expresses the pros and cons of translation at this step as:

> 'Acts of translation add to our means, we come to incarnate alternative energies and resources of feeling. But we may be mastered and made lame by what we have imported. There are translators in whom the vain of personal, original creation goes dry... Writers have ceased from translation sometimes too late, because the inhaled voice of the foreign text had come to choke their own. (Steiner, 1998: 315)

Here Steiner strikes attention to one more crucial issue. He asserts that translation 'sets odd psychological traps' to the translator. When the translator penetrated into the original text, then he affirms his belonging and do not need translation. He asks then why s/he feels the translation, bringing back step. In all, he is the one least in need. This moves us to think that translation itself is a 'paradox of alturism' having references both to 'otherness' and 'alteration' (Steiner, 1998: 399). It can be asserted that translator translate not for herself/himself but for others. It is only when 'he brings home, the simulacrum of the original, when he recrosses the divide of language and community, that he feels himself in authentic possesion of his source' (Steiner, 1998: 400). Nevertheless, completing the translation, the translator feels in '*en fausse situation'*, which is the reason for the fourth step, restitution (Steiner, 1998: 400).

2.3.4 Restitution

In the last step of Hermeneutic Motion, that is restitution, the translator 'restores the equilibrium between itself and the original, between source language and receptor language which had been disrupted by the translator's interpretative attack and appropriation' (Steiner, 1998:415). Under the circumstances, the reciprocity has to be enacted and 'the crux of metier and morals' of translation are preserved in order to restore the balance (Steiner, 1998:316). He further claims that there are two dimensions in the process, dimensions of loss and of gain. While certainly there is loss in translation process, the translated work is enhanced through the process of translation, therefore making the outcome positive.

> 'Being methodological, penetrative, analytic, enumaretive, the process of translation, like all modes of focused understanding will detail, illumine, and generally body forth its object. The over-determination of the interpretive act is inherently inflationary: it proclaims that 'there is more here than meets the eye' that 'the accord between content and executive form is closer, more delicate than had been observed hitherto'... the motion of transfer and paraphrase enlarges the original' (Steiner, 1998: 316)

However, in any case, the imbalance prevails. Either the translator taken 'too much', -enlarged the original, enriched it- or 'too little' – 'cut out the awkward corners'. In any case we can talk about a flow of energy coming out of source reaching to the receptor, altering both.

> 'Genuine translation will, therefore, seek to equalize, though the mediating steps may be lenghty and oblique. Where it falls short of the original, the authentic translation makes the autonomous virtues of the original more precisely visible... Where it surpasses the original, the real translation infers that the source text poseses potentialities, elemental reserves as yet unrealized by itself (Steiner, 1998:318).

What Steiner expresses here is depicted in Schleiermacher as 'know better than the author did' in his hermeneutic cycle. As it has been mentioned before, it is an accepted fact that 'no perfect double exists' in translation though the core of hermeneutic motion necessiates 'equity' of the source and

receiving texts. No matter which one weighs in the previous stages, the last and perfecting stage of hermeneutic motion requires that equity should be achieved in the final product. The paradigm of translation is incomplete 'until the original has regained as much as it has lost' (Steiner, 1998:415).

> '**The translator, the exegist, the reader is faithful to his text, makes his response responsible, only when he endevours to restore the balance of forces, of integral presence, which his appropriative comphrehension has disrupted. Fidelity is ethical, but in the full sense, economic... the arrows of meaning, of cultural, psychological benefaction move both ways. There is ideally, exchange without loss. In this respect, translation can be pictured as a negation of entropy; order is preserved at both ends of the cycle, source and receptor' (Steiner, 1998:319).

The aim of this forth stage therefore is to complement. Through the process, the translator first invests trust towards a text. Upon approving her/his trust, s/he approaches and penetrates into that text, analysing it not only in itself but in relation to its diverse contexts. After, the translator brings what s/he extracted from the source text into the receiving language. At this stage, there occurs an imbalance since the translator either took too much or too little, therefore, the text in the receiving language is either enriched or empowerished the original text. That is why a fourth stage is necessary to fix the balance in this sense. Steiner expresses it as follows:

> 'The prioristic movement puts us off balance. We 'lean forward' the confronting text' (every translator has experienced this palpable bending towards and launching at his target). We encircle and invade cognitively. We come home laden, thus again off balance having caused disequilibrium throughout the system by taking away from 'the other' and by adding, though possibly with ambiguous consequence, to our own. The system is now off-tilt. The hermeneutic act must compensate. If it is to be authentic, it is mediate into exchange and restored parity.' (Steiner, 1998:316)

Contrary to the hitherto accepted model of hermeneutics as a threefold model, seeing translation as a fourfold cycle with trust, embodiment, incorporation and restitution enables both to have a better understanding of translation process and to overcome the problematic nature of translation moving away from equivalency matters towards the functioning mind of the translator.

CHAPTER III

THE CONTEXT: TURKISH LITERATURE, BILGE KARASU AND ARON AJI

3.1 TURKISH LITERATURE IN ENGLISH TRANSLATION

Considering the balance of power in terms of language, especially in the Eastern World, the dominance of English is undeniable. In the case of Turkey, when attention is paid to the bibliography of translated books, it becomes obvious that translation has been done generally from English into Turkish, be it medical, legal, technical or literary texts. The reverse situation, translation from Turkish into English is currently a rare case. With regard to the literary works in the English speaking societies though, the case has been moving towards a change, with a more open viewpoint to other cultures. There is a move towards works written by native people of a specific culture, either written in English or translated into English. In this way, each individual is seen as the representative of her/his own culture.

Taking into consideration the history of translated Turkish literature into English, it wouldn't be wrong to claim that the first translated book from Turkish Literature into English is the selftranslated 'Shirt of Flame' in the year 1922 written and translated by Halide Edip Adıvar . In the second half of the 20th century, the novels written by Yaşar Kemal dominated the translation market. As the 21st century is concerned, prominent Turkish writers such as Orhan Kemal, Orhan Pamuk, Elif Shafak, Latife Tekin, Bilge Karasu, Yaşar Kemal, Ayşe Kulin, Adalet Ağaoğlu, Ahmet Umit, and Buket Uzuner are among the most translated writers.

There have been attempts to globalize Turkish Literature in the recent years. TEDA (Türk Edebiyatını Dışarıya Açma Projesi/ Translation Subvention Programme of Turkey) which was founded in the year of 2005 can be

considered as a milestone regarding translated Turkish Literature. With the support of TEDA project many more Turkish writers have been globalized through translation not only in English but also in 53 different languages. Among them, we may count Nedim Gürsel, Ataol Behramoglu, Feyza Hepçilingirler, Tahsin Yücel, Enis Batur, Oya Baydar, Aslı Erdoğan, Aslı Tohumcu, Sevgi Soysal, Can Dündar, Nazlı Eray, İhsan Oktay Anar, Ilhan Berk, Cezmi Ersöz and many more. Within the framework of TEDA; 39 books were subvented in 2005. The number reached 366 in the year 2012. (See diagram1) As for translations from Turkish into English, 18 books have been translated into English and published within the framework of TEDA in 2005. To name a few, names such as Talat S. Halman, Latife Tekin, Orhan Kemal, İlhan Berk, Mario Levi constitutes the list. In the year 2012 Bilge Karasu's 'Uzun Sürmüş Günün Akşamı' was also published under the framework of TEDA project by the translation of Aron Aji.

Diagram 1
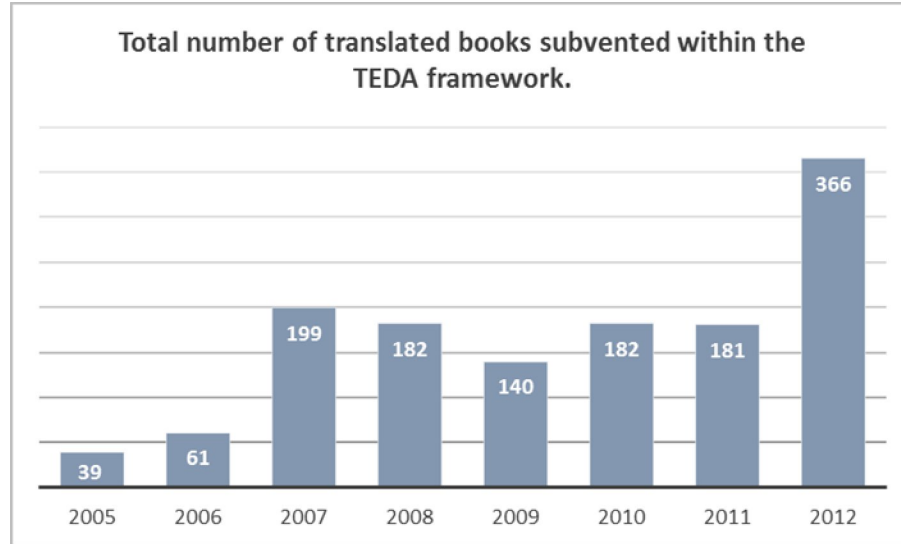
With each passing year, developments about recognition of the Turkish Literature in the global arena are gaining momentum. To name another example, since 2006, Cunda workshop of Turkish Literature has been held in order to promote translations of Turkish Literature into English. The seventh Cunda workshop was held in September 2012 with guest speakers and another genius voice of Turkish Literature, journalist and writer Mine Söğüt

and poet and writer Güven Turan. The eight Cunda workshop was held in September 2013 with the guest speakers Süha Oğuzertem, Ruken Kızıler and Haydar Ergülen. The next Cunda workshop is expected to be held in 2014.

Orhan Pamuk's being awarded the Nobel Prize in Literature in the year 2006, made the Turkish Literature be heard throughout the world. Under this framework, Turkey was invited as 'Guest Country' to Frankfurt Book Fair in the year 2008. More currently, another powerful Turkish writer Mario Levi was invited to the Jewish Book Week in March 2013 in London. With the developments, it seems that Turkish Literature has been attracting growing attention. Each day the world is getting interested in the new Turkish authors.

 There is one crucial point that should be taken into account. Regarding the translation of a work, Karasu believes that originally, no work of art is produced to be exported to another culture though it *may* be exported. This quote has a remarkable relation to the focus of the study. Translation of a work does not claim to be a perfect copy of the original since the original is not produced to be copied, or translated. At the same time, in order to reach more people, the work needs translation. Further he asserts in his book Öteki *Metinler* that 'A translated book is always insufficient in introducing a language, at the furthest, it may add one more to the ones already translated. But a book may always pave the way for another.' (Karasu, 1999/2010: 102). After all, following Karasu's perception we may assert that it is better to approach a nation's literature, in its integrality.

3.2 BILGE KARASU AS AN AUTHOR

Bilge Karasu, one of the most powerful modern/postmodern authors of the Turkish Literature was born in 1930. He studied Philosophy at Istanbul University. After working a couple of years in the General Directorate of Press and Tourism section, he worked for the foreign broadcasting department in the Ankara Radio. Between 1963-1964, he traveled through various European countries with the Rockefeller scholarship. In 1974 he started teaching philosophy at Hacettepe University. Most of his life he lived with his mother and his cats. He worked as an instructor of philosophy untill his unfortunate death of pancreatic cancer in 1995.

Bilge Karasu strikes significant attention among contemporary writers. Aron Aji defines his writings as experimental/avangard in terms of style and in terms of themes, they might be regarded as eclectic and cosmopolitan. (Yaşat, 2013:17). What makes Karasu different from his contemporaries is his language, manner of expression and style. Reading through each of his books, one can easily be trapped by his peculiar style. His interest in language is well known among contemprories. For him, language is not only a set of rules but also a set of flexibilities. For him, 'Meaning materialized in and through language'. (Aji, 2010:4). He is a 'purist' in terms of language and it can be easily recognised in his writings. Karasu believes that today's Turkish is 'not the words we choose or do not choose to use; rather it is the language of the people 'thinking and writing Turkish' (Karasu, 1999/2010:57). In a way, it could be affirmed that he tries to create a metalanguage for literature. His language is always in harmony with his style. There is always a comprehensive complementary factor lying behind his nonstandard usage of language.

The aim of Karasu is to develop a wholly dynamic and an organic language, to create deep structures such as natural syntax, rhythm, metaphoric approach and to create a dynamic linkage between this language and the literary work. (Gürbilek, 1995:96). More detailed information about Karasu's writings will be provided in the following subtopics.

3.3 BILGE KARASU AS A TRANSLATOR

As a result of his interest in language, undoubtedly Karasu became a master of language. With the remarks of Talat Sait Halman, ' At the age of 20, he was quite skilled with ability to speak and write in 8 languages including English, French, Greek, Spanish, Italian, German and Japanese.' (Halman, 2010, Bilge Karasu Symposium). He is known to have translated in some of these languages. According to Halman; if Karasu wished to write in other languages, he could have written his books in a number of different languages without difficulty (Halman, 2010, Bilge Karasu symposium). However his love of Turkish becomes more apparent when he speaks about writing in another language. He points out in his book *Öteki Metinler* that he would be pleased to be translated and read in another language, however he can not give up 'proccesing' Turkish just for the sake of being read by more audience. (Karasu, 1999/2010:126). When asked in NYU what he thinks about self translation, he replied as 'I owe myself to Turkish' (Karasu, 1999/2010:116). This could be an explanation for the choice of producing his works in Turkish.

Although he is not in favour of selftranslating his own works, there is only one instance that he wrote in two languages. This is the poem 'Özgürlük' (freedom) that he wrote both in Turkish and in French, in request of UNESCO.[2] Besides his career as an author, Karasu was occupied with translation. He has translated the book *The Man Who Died* written by D.H. Lawrence and *Peter Pan* by J. M. Barrie. He has translated other books such as *Abraham Lincoln* by Emil Ludvig (1953), *Doctor Martino* by William Faulkner (1956), *La Mort de Belle* by Georges Simenon (1959), *On the Beach* by Nevil Schute (1960*), Une Mort Très Douce* by Simone de Beauvoir (1967) and three essays by Italo Calvino (1993) as well as several stories from

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[2] (Oteki Metinler, 1999: 9)

various writers.[3] Recently in the year 2014, a collection of the poems he translated from poets such as Frederico Garcia Lorca, Ezra Pound, T.S. Elliot and Srinivas Rayaprol was published. It may well be assumed that his translations were appreciated and with this translation of *The Man who Died* he was awarded the Turkish Language Society Translation Prize in 1963.

For Karasu, the translator is both the author and the reader, the only difference is that s/he appears before the readers. (*Öteki Metinler,* 1999: 42). That point touches upon one of the most crucial issue regarding our study. While currently the debate in translation theory is whether it should be target or source oriented or, favour dynamic or formal equivalence, whether it should be semantic or communicative translation, the most crucial point is regarding the position of the translator. As Karasu asserts, translator, first of all, is the reader. In Karasu's writings, a number of different readers may interpret the text in a number of different ways. As the translator is only one of those readers, her/his aim is to enter into the text deriving possible different interpretations. At this point, hermeneutics comes into stage, in order to arrive at the most probable interpretation. Upon reaching it, the translator recreates it in the receiving language.

It can be inferred and examplified that Karasu's role as an author and translator intersects at some points. In the translation process of the book *Gece* under the framework of Pegasus Prize, Karasu's role and language background had an impact on the result of the translation. As Halman asserts, when Karasu read and decided on reviews for the translation done by Güneli Gün, a tension broke out and Karasu insisted on the corrections. Güneli Gün asserted that was not 'her translation' anymore. Therefore in the translated version of the book, it is written 'Translated by Güneli Gün with the Author' (Akatlı and Sökmen, 1997:62). According to Halman, the reason lying under the tension is the fact that Karasu realized the inadequacy of the Turkish

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[3] For the complete list of Bilge Karasu's translations, see *Yazının da Yırtılıverdiği Yer*. İleri, Cem. *Yazının da Yırtılıverdiği Yer; Bir Bilge Karasu Okuması*. İstanbul: Metis. 2007.

language and tried to strenghten the points in an effort to save the Turkish Language.

Maybe the most obvious example of the reflection of his role as a translator is the fiction he created in the tale *Göçmüş Kediler Bahçesi*. Through the tale, the foreigner arrives at a place, comes to understand the rules of the 'medieval chess game' dechipering the codes of it. Participating in the game he arrives his evanescence. (Yaşat, 2013: 217) This movement of actions in this process perfectly illustrates the translation process. At the same time it is a great example of the process of the hermeneutic motion.

3.4 BILGE KARASU AS A SEMIOTICIAN

Bilge Karasu was a succesful semiotician and this fact enables him to be unique among his contemporaries. For Karasu, linguistics can speak till the end of a sentence while semiotics starts where it comes from. (Akatlı and Sökmen, 1997:56). Semiotics deals with the context. That is why, in analyzing Karasu's work, one should pay special attention to 'context'.

Karasu was giving 'semiotics' courses at Hacettepe University and upon his death, one of his students, now a Professor in the Department of Philosopy at Hacettepe University, Cemal Güzel edited his notes into a book with the title 'İmbilim Notları'. In the book, the notes are the original ones taken by Bilge Karasu. In order to have a grasp of his understanding about Semiotics, some of his notes may be of great help.

'The one we are speaking does not have to know all we have read, all we have known' (Karasu, 2011: 13).

'In order to satisfy our expectations, what we need to do is to go and search for it' (Karasu, 2011: 15)

'The reader should give something to the text without taking anything from it. The text need to be constructed, the gaps need to be filled.' (Karasu, 2011: 19)

'Life is to enlarge what we know' (Karasu, 2011: 20)

In his book *İmbilim Notları* Bilge Karasu focuses on the 'metalanguage' function of semiotics. Language used in Literature is regarded as a metalanguage when compared to daily use language as a communication medium.

Semiotics tackles with the subject and the predicate under the wholeness of the text in terms of the connections it acquires in the text. Having an appreciation in semiotics has a crucial influence in his writings. His multidimensional and multilayered structure stems from his occupation with semiotics. He appereantly asks the reader to be 'careful' about what he writes. (Akatlı and Sökmen, 1997:14).

3.5 WORKS

Karasu was occupied with writing about forty five years. His first story was published in the journal *Selected Stories* in the year 1950. For years, his writings were published in various other journals such as *Dost, Türk Dili, Forum, Çağdaş Şehir, Argos, Tan* and *Kedi*. He wrote twelve books of various genres. His short story selections entitled *'Troya'da Ölüm Vardı'* (*Death in Troy*) (1963), *Uzun Sürmüş Bir Günün Akşamı* (*A Long Day's Evening*) (1970), and *Kısmet Büfesi* (1982). Besides, he wrote novels entitled *Gece* (*Night*) (1985) and *Kılavuz* (1990). He also wrote essays such as *Ne Kitapsız Ne Kedisiz* (1994) and *Narla İncire Gazel* (1995). In addition to the books published throughout his lifetime, upon his death, his books *Altı Ay Bir Güz* (1996), *Lağımlaranası ya da Beyoğlu* (1999) and *Öteki Metinler* (1999) which were compiled into the book by Füsun Akatlı; *Susanlar* (2009) compiled by Serdar Soydan were published as well. In addition to these, edited by Füsun Akatlı and Müge Gürsoy Sökmen, the book Bilge *Karasu Aramızda* (1997) gives insights to the life, literature and personal relations of Bilge Karasu. Cem İleri's book *Yazının da Yırtılıverdiği Yer* (2007) explores insights for the writings of Karasu. The complete list of Karasu's works could be found in this book. Recently, in *Bilge Karasu'yu Okumak* (2013), one may find the selected proceedings of the two symposiums held in the name of Karasu. In all of the texts about Karasu, one point is certain, that is his writings can not be comprehended through surface reading. Throughout the thesis, efforts would be paid in order to have a better understanding of his texts.

The main themes Bilge Karasu wrote about may be listed as love, loneliness, hope, death, implicit sexuality, seeking for identity, belief, passion, friendship, and fear. Among these, especially love, sexuality, loneliness and death are the common themes in almost all his books. In the book *Göçmüş Kediler Bahçesi* death, fear, and hope constitute the central themes. Almost all of the tales have implicit or explicit connections with death. In *Uzun Sürmüş Bir Günün Akşamı* Andronikos and Ioakim live beside

death; and before death, they seem to have died countless times metaphorically. Death is not perceived as an 'end' but rather a 'starting point' in Karasu's works (Yaşat, 2013:91). Although it seems the show has ended, Karasu gives the hints of another show starting behind the curtain.

Throughout his life, Bilge Karasu was awarded several prizes. With his book *Uzun Sürmüş Bir Günün Akşamı (A Long Day's Evening)* he has won Sait Faik Short Story Prize. In addition, it should be noted that he is the only Turkish author who has been awarded the Pegasus Literature Prize with his book *Gece (Night).* Pegasus prize is an award given considering the ten year literary productivity of the author and to the countries where spoken language is other than English. Selective comitee has chosen *Gece* as they are on the concensus that the book *Gece* represented the ultimate point Turkish literature achieved so far with its soul, language and fiction. (Halman, 1997). Within the framework of this prize, his book was translated and published by Lousiana State University Publishing. Another prize Karasu has received is Sedat Simavi Literature Prize with his book *Ne Kitapsız Ne Kedisiz.*

It would be beneficial to study the two books that are the focus of this study, entitled; *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı.* The translator Aron Aji translated three books of Karasu; *Troya'da Ölüm Vardı, Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı.* It would be crucial to note that in *Uzun Sürmüş Bir Günün Akşamı*, one of the three chapters; 'Mullberry Trees' was translated by Fred Stark. The study examines the remaining two chapters in the book besides the work *Göçmüş Kediler Bahçesi.*

3.5.1 WORKS / *Göçmüş Kediler Bahçesi (The Garden of Departed Cats)*

The book *Göçmüş Kediler Bahçesi* is considered the most mature work of Karasu in terms of language use and selection of words. Enis Batur believes that in *Göçmüş Kediler Bahçesi*, Karasu reaches a 'golden balance' in terms of language use (Akatlı and Sökmen, 1997: 162). The book consists of twelve tales, and a main tale metaphorically connected to the others and nestled among each tale. There lies a deliberate decision in the naming 'tale'. Although the stories in the book are not 'fairy tales' as in the first sense, he asks the reader to read them as 'tales'. The tales seem independent at first sight but they share common features in relation to the book as a whole. Each tale provides insights to the philosophical viewpoints to 'death'. Karasu's experimental writing gives options to the reader. It should be noted that in this way, there may be several different interpretations of each tale. In the following sections, the extent that is reached would be presented. However the ocean of Karasu is so immense that interpretations may never end. In order to get a better grasp of the whole book and thus the challenges the translator faces, it may be better to analyze each tale on its own account in the book.

The first tale 'The Prey' consists of 13 parts divided with full stops in the middle of the page. In this sense, it has a reference to the integrity of the book as the book itself consists of 12 tales and a skeleton tale nested among them. Under the title 'Prey', two parallel tales are told. In the main tale, the sea sends the fish to the fisherman, while the fisherman is trying to catch the fish, infact, he is cought by the fish as it swallows the arm of the man. The two live in the same body, a unified body for a while. In the end, the sea takes them both back; which intermingles the already confusing prey- hunter relationship. The other tale moving parallel with this is another hunt and hunter story which will be of our concern in the following chapter. To look at from the other with a stylistic perspective, there are two kinds of paragraphs, one with full sentences and the other with unfinished sentences.

In the second tale, 'The Man Who Misses His Ride Night After Night', we witness a man longing for going to 'Sazandere' imagining a seaside place. Somehow each night, he misses the bus. The people he asks for help in some way prevent him from reaching the place. After a few days and long endaveours, he manages to reach Sazandere, which awakes contrasting feelings in him. The place he arrives may be interpreted as a metaphor for 'death' which is far from being a seaside. In the tale, we witness the clash between the individual and the community. The turmoil in the community and the alienation of the individual in the turmoil are stressed. Contrasting images reigns the text explaining the situation of the man. The structure, the sentences and the paragraphs reflect the clash as well. There are two types of paragraphs presenting two clashing states of mind. In the first type of paragraph structure, the turmoil in the community is expressed in a fluent and moving expression, while in the other type, the paragraphs are indented and the stationarity of the individual is expressed with an inert expression.

In the third tale ' A Medieval Monk', the story of an 'abdal' and a mouse is told. The 'abdal' goes to a caranvanserai. The mouse is pictured as an animal living in his sash, only when is so much hungry, rips his teeth. No matter how abdal tries to get rid of the animal, all are in vain, so they got accustommed to living together. Upon their arrival in a caravanserai, a man draws the picture of abdal in the air, the abdal disappears, and the mouse starts to live with the man who draws the picture. But the man is not as patient as abdal and he tries to kill the animal, yet his friends prevents him. The other morning, his friends find him in blood in his bed. The mouse is an image that may represent 'the habit' among many others that could be thought. If that interpretation is accepted, it may be asserted that habit turns individual's existance into non-existance.

The fourth tale ' In the Praise of Fearless Porcupine' proceeds in two different stages. In the first, the writer sees a porcupine in the city and the second time he sees it again, he rescues it from an Italian family. In the second tale inside,

the story is told by the porcupine. He goes out of his own territory to experience the world and overcomes his fears. We see that the fear of outside world helps the porcupine develop courage. Through the story, porcupine finds out what he should fear and what he should not. Structurally, we see that the author is discussing about the option how to begin the tale. Metafiction as in the case of this tale is felt in some of the other tales. Fictional and metafictional paragraphs are differentiated with regular and indented paragraphs.

The postscript to the fourth tale, 'In Praise of the Crab' retells the story that the writer's friend Cüneyt experienced. According to the story, Cüneyt hurts the animal unconcsiously, the crab doesn't forget it and after a while, choosing him among the crowd on the shore, the crab attacks Cüneyt. Meanwhile the boatman sees this and kills the animal. Similar to the tale ' A Medieval Monk', the crab here turns his existance to non-existance because of a matter of pride. In order to have a few remarks on the structure of the tale, it is constructed in three stages; fiction paragraphs, the paragraphs where the background for fiction is provided and metafiction paragraph. Fiction paragraphs are given in normal paragraphs while the background information about fiction is given in paranthesis and in indented paragraphs and metafiction is given with italics.

The fifth tale ' The Sun-Man of the Rainy City' tells the story of a lonely man wishing and waiting for the sun to rise one day in a dark city where there is no hope for the sun since it rains all the time. We see the optimistic person who is trying to break the habits is isolated from the society and therefore he is bound to be alone. Unlike the other tales, the tale is structured on one platform.

In the sixth tale ' The Man Walking in the Tunnel', a boy breaks a rule and goes into a tunnel by the seashore. Proceeding in the tunnel, it gets darker and the boy loses his sense of time and place. This continues till the end of the

story in whose end, reaching the end and seeing the light kills the boy. Another relatively shorter story told by Ali Poyrazoglu – in italics- concludes the sixth tale. The tales have the same gist in the core but Bilge Karasu underlines the contrasts between the tales. It may be inferred that with the darkness, sensitiveness turns into darkness and existence turns into non-existance. As the author himself asserts; since the tales are representing the hours of the day, from the sixth tale on, with the sun's falling, the tales are becoming darker.

The seventh tale ' Kill me Master' tells the story of a master in acrobacy and his apprentice. The apprentice boy has some sort of magical power as he would see a mole in the face of a person who will probably be dying soon. The boy is the master's only apprentice as the master tried to train others but all died before they learned acrobacy. The boy sees a mole in his master's face and is caught at the idea that he will become the master. However in the end, not the master but the apprentice dies. The master and the apprentice relationship is one of the key issues in Karasu's writing. This point will be elaborated in the fallowing chapter. It may be inferred that trying to live and think like somebody else indeed means loosing one's own personality and it is equal to death. In the tale, we encounter two different types of paragraphs, finished and unfinished. In the unfinished paragraphs, the turmoil the boy is passing through is expressed while in the finished paragraphs the tale is expressed in usual flow.

In the eight tale ' Our Sea', imagination and reality are expressed together. Some men in the sea are thinking about the sea water and their blood and what happens if they mix. In the end it comes true and they die. There are two types of paragraphs. In the first, the regular story is expressed and in the indented paragraphs, tension is created and with the flow of the text, it enhances.

The nineth tale ' Hurt Me Not' is considerably a metaphorical one. A teacher on an island saves so much money that it bothers him and he decides to bury it somewhere in the island. Following the event, the island starts growing each day. Islanders' way to cope with the problem is to dig out the enlarging parts which in turn not only brings misery and death to all the people in the island including the man but an end to the island's existance as well. In the tale, two different types of paragraphs are seen. The regular paragraphs give the world of the islanders and the indented paragraphs are the expressions of the man's world. There is one paragrapgh gathering the two and it is given between normal and indented paragraphs.

In the tenth tale 'Red-Salamander' the story of a man in search of a flower called 'redsalamander' which prevents telling lies is portrayed. The man is so strongly attached to the idea that, how hard it is, he tries to find the flower. The flower is such a unique one that if someone eats a leaf from it s/he definetely tells the truth, if eaten two of the leaves, the flower makes people go insane. When all three leaves have been eaten, it causes death of the person. On the way to find the flower, the man is with two other men – who are expected to help him- .There are two alternative endings to the tale; the first alternative ends with the scientist's death as he eats all the three leaves of the flower. In the second scnerio, he made the other two man eat the leaves and prevents their telling lies. Through the text, the concepts of truth and lie are intermingled. In the tale, 'tulip' represents lie while 'redsalamander' represents truth. The redsalamanders the scientist is growing in the labrotary turn out to tulips in the end, which may be inferred as the truth is evolving into lie. The text is divided into three parts and these parts are also divided in each other some of which gives alternatives to the tale.

In the eleventh tale 'Another Peak' a man is trying to climb a peak no one has ever did. On the way, he passes through different phases of knowledge and in the end, he finds himself lonely and tiny. As he reaches the peak he sees that the knowledge he has passed through evolves emptiness. The text is

structured in two parts. The part before the point in the middle expresses the below side of the hill and the part after expresses the upper side or namely the peak.

The twelfth tale ' Where the Tale Also Rips Suddenly' is more of a background lying behind the tales in the book. It represents the structure and configuration of the memory. It also tells the story of a sculptor. The author planned each tale to represent the hours of the day and that is why by the sixth tale, the atmosphere begins to turn darker. The text is divided into many parts such as 1a, 1b, 2a, and 2 b. 1a parts are the metafictions of the sculptor tale, represented as 1b. 2a is the metafiction of the tale in 2b and 2c. 3a is the metafiction is 3b parts which represents the tales trying to keep the balance in the book. Lastly part 4 is the metafiction of all the tales in the book. When all the tales are ripped over, fear is the core that comes out from each of them. Karasu gives the hint in the first sentence of the book, with the quote ' The truest fairy tale is the one we are afraid to understand.' (Tgdc,x). Considering the style, there are two types of parenthesis. While the first type -round bracket represents the truth, the second type -square bracket belongs to the tale.

When it comes to the thirteenth tale ' The Garden of Departed Cats', it is the skeleton tale integrated into the others and it has a metaphorical connection with each tale. The tale takes place in a mediveal meditererranean city and a mediveal game of human chess has been mentioned. One of the two men – who are the main characters in the tale- comes to the city of the game and the other man mentioned is thought to be the native of that town. They join the game in opposing teams and one happens to die as a wrong move. Towards the end of the tale we learn that these two men indeed know each other and their being in the town is not a coincidence, and we learn that one of these men in fact happens to witness the death of his beloved one who is playing for the opposing team. Each of the episode is in metaphoric relation with the tale following it. Before the first tale and thirteenth tale, two epigraphs were

given related to each other and the whole book. The first one is: ' The truest fairy tale is the one we are afraid to understand.' (Tgdc, x). The second is 'L'amitie est avant tout certitude, c'est ce qui la distingue de l'amour. Elle est aussi respect et acceptation totale d'un autre etre' from Le Coup de Grâce by M.Yourcenar's (1953). While in the Turkish original text, Karasu gives the translation with the end-note, the translator prefers to live it as it is.

The game may be likened to a 'living game' whose players are alive and dead people. While one team is in the color of purple which symbolises decay, the other team is green, the symbol of life. (Erdem, 2013:129) Therefore, the words mentioned in the whole tale as 'departing', 'depart', 'departed', may symbolise 'death'. When looked at the roots of the chess game, we learn from Deniz Göktürk, the translator of the book into German, that the game is a reference to the game played in Veneto, Italy performing an old legend. It is chess game that is played with human beings rather than pieces. According to the legend, the king decides that two young men who wish to marry the king's daughter should prove their power in the game of chess.

 The Garden of Departed Cats subverts all the early interpretations told throughout. At first sight, reader may assume that s/he faces a text like Vladimir Nabokov's '-*Despair* or Paul Auster's *New York Trilogy*. However then, in the last few lines, the situation becomes even more complicated. In the last lines we learn that, the man who died at the end of the tale – that is the main character in the tale- is in fact dead and he didn't even participated in the game. In the last paragraph, it becomes apperant that the story was told with the words of him. We see this in the lines:
'To what extent was I succesful in describing what I knew through his eyes? In transcribing reality, what we took as our reality, through his words, in his manner?' (TGDC, 256). (Erdem, 2013: 132)

The stories intermingle with each other and within themselves. Karasu integrates the reader to the meaning making process. That is why each

reading may lead to different interpretations. Sometimes the reader may get lost in the text. The task of the translator here is also quite arduous in order to find her/his way. However as Karasu himself asserts in his book *Ne Kitapsız Ne Kedisiz*: 'The twilight of the text may be quite productive.' (Karasu, 1994:70).

3.5.2 *Uzun Sürmüş Bir Günün Akşamı (A Long Day's Evening)*

A Long Day's Evening consists of three stories, two of which are interconnected and the third seems distinct at first sight. They are presented as 'inner monologues, different in voice and psychology' (Yaşat, 2013:2). The first two narratives 'Island' and 'Hill' tell the stories of two Monks of Byzantine in the 8th century while the third story 'Mulberry Trees' is a memory remembered in the 1960s. In 'Island' and 'Hill' the two monks are experiencing the turning point in iconoclasm period. The third tale; Mulberry Trees tells the story of the author writing in the 1960s of Turkey, during the time of the military coup. Although deciding to put together these three stories into a book may seem awkward at first, when the style of Karasu is considered, one seeks for a reason behind this choice. The critic Joel Street defines the book as a triangle, or more specifically an 'isosceles'. Further he adds that Island and the Hill 'are linked in telling a single coherent story of two 8th century Byzantine monks living through the 'evening' that will end the 'long day' of classical antiquity (Street, 2013:2). Aron Aji defines the first two chapters of the book as a 'sonat' and 'Mulberry Trees' is as its 'coda'. (Kavas, 2012: 11). Considering the musical background of Karasu, the interpretation seems quite logical.

Bilge Karasu's purist approach is utterly evident in *A Long Day's Evening*. In his books, we witness the compelling interaction between the meaning and the language. (Aji, 2013:21). The book is regarded to have been writen in Turkish that is 'purer than pure'. (Street, 2013) In the whole book, there is no use of 've' (and) as the word is of Arabic origin. The word 've' is one of the most common words. Under this choice as well lies a clear decision which will be of our concern in the following chapter.

The first story 'Island' tells the long journey of the monk Andronikos who refuses to obey the new system of iconoclasm, and escapes to a deserted island. With the oppression period in Byzantine, Andronikos starts to

interrogate himself and therefore finds himself in a bitter duality. He does not want to adopt to the new way of belief and at the same time questions his own belief. He becomes to notice that belief is the totality of the behavioral patterns formed by some sort of conditioning. He escapes and he thinks that he can not fight for his old belief either. Therefore he defines his place for escape as there will be no one to change his belief or ask him to act according to his old belief. During his climb from the seashore to the peak, Andronikos passes through an inner journey of belief and society. Through the journey, Andronikos wanders around philosophical thoughts about life and himself. According to Gokberk, at the end, there are two conclusions: 1. Human is the basic valuation. 2. Oppression and all kinds of force of one human on another should be prevented. (Gökberk, 1997:143). As he himself wasn't able to prevent this, as he doesn't have the faith to stand against this act, he chooses to escape. However, during his climb, he recognises that he can not realize himself unless he returns and announces his revolt. Andronikos' sentence of speaking till death may symbolise the bindingness of society via language. (Gökberk, 1997:144).

The story is a series of observations – from sensorial to speculative- and memories. Andronikos' inner monologues are always followed by a definition of the reality outside. We may talk about two dimensions of reality in 'Island': the reality of Andronikos' climb and portrayal of the nature and the inner monologue of Andronikos. We witness everything from Andronikos' perspective although the narration is third person.

Completing each other the second story 'Hill' is the story of the other monk Ioakim. While Andronikos experiences the beginning phase of the oppression period in Byzantine, Ioakim witnesses both the beginning and ending of iconoclasm. Iokakim too, recurs his memories during his climb to the island forty years after Andronikos. In Ioakim's narration, we capture some of the missing parts of Andronikos' story. The time moves backwards and forwards

with memories repeatedly and we witness different phases of the story in an irregular time scheme.

The reality can be perceived again in two dimensions: Ioakim's climb and his inner monologue regarding his past. The levels in the stream of consciousness are differentiated by punctuations and unfinished lines. Fragmentary pieces in Ioakim's story may only be connected to each other after the second or the third reading. Ülker Gökberk believes that in order to understand *Uzun Sürmüş Bir Günün Akşamı* one needs to comprehend and decipher Ioakim's world. (Gökberk, 1997:136). He approaches to the work from a hermeneutic perspective. First he disintegrates the whole and then tries to arrange the pieces in order to reach a developing cycle rather than a vicious circle. In order to decipher the world of Ioakim, he proposes pairs of dualities such as belief-oppression, new-old, habit-force, escape-return, life-death, lie-truth, Iokaim-Jesus, Ioakim-Andronikos, East-West, and Byzantine-Rome. Proceeding deeper into these dualities may pave the way for different interpretations.

The dualities between Andronikos and Ioakim are also very impressive. While Andronikos is sentenced to speak endlessly, Iokaim pays his penalty by keeping his silence. While Andronikos reacts against the new system of thought, and escapes, Ioakim prefers to stay and live.

The third story, 'Mulberry Trees', written in 1967, tells the story of the narrator's walk just before the first military coup in Turkey on the 27th of May in 1960. The memories of the narrator's piano teacher dating back to Italy's fascist regime are expressed. As mentioned earlier, Mulberry Trees does not share common features with the other two stories 'Island' and 'Hill'. However it should be asserted that Mulberry Trees gives answers to the questions that has been sought in Island and Hill. The key concepts of faith, and conflicts of Ioakim finds answers in Mulberry Trees. Another depiction of the Byzantine oppressive regime is seen in the story of the narrator's walk

in Italy's fascist regime. The duality of faith-conflict that Ioakim has been struggling finds its conclusion in Mulberry Trees. The hopelessness may only be overcomed by believing in the necessity of faith.

Ülker Gökberk believes that *Uzun Sürmüş Bir Günün Akşamı* is a 'thought' on what is social both in historical and sybolic dimensions. (Gökberk: 1997, 128). He believes that neither revolt against force, nor escaping from the force paves the way of freedom. Each individual has to experience the force with her/his own contradictions. (Gökberk, 1997:150). Considering these stories is like solving a puzzle. The reader needs to find the key in order to open the meaning of an image and the key may be found anywhere. Therefore the reader always needs to be awake to notice the keys scattered everywhere among the stories.

3.6 CHARACTERISTICS OF BILGE KARASU'S ART OF WRITING

According to Bilge Karasu, it is not the theme but the style of the author that makes the author a distinguishing author. Therefore, treating the same themes does not hamper the author's originality. (Karasu, 1999/2010:65). Although the themes he uses may not be counted ordinary, it is 'how he expresses' that makes the difference in Karasu's writing. He works on his art meticulously, weighing each word. Treating language, Karasu fictionalizes his works considering sound, rhythm, and the visuality of the words and tries to reach perfection.

Karasu's sentence structure is also very impressive. He makes use of uncompleted sentences and always has a reason for them. They are in harmony with the soul of the work and the atmosphere that is tried to be created in the story. In addition, in some of his stories, the reader encounters two different but intermingled stories in one. Trying an experimental style and making use of italics, he seperates the stories as in the below example:

> The Bey rode his horse like a flash of light, chasing the
> *The unicorn is fond of virgins. The fabled creature runs and*
> Deer. The horse spread its wings. Its shadow almost touch-
> *Throws himself into her embrace, laying its head on her lap:*
> ing the deer. The pray stopped suddenly, as if turned to
> *Everybody knows this. And the only way to capture a unicorn*
> stone. Worlds collided in this mad pursuit. The Bey lay on
> *And display heroism is by dressing a handsomeypung man as a*
>
> ...
> (TGDC: 18)

We may see the examples of postmodern writing in Bilge Karasu. To name a few, some qualities of postmodern writing are the stress on language and style, relativity, intertextuality, irony and sense of self, incompleteness, openness to different cultures and worlds, creating difference and variety and many more. In fact, it may be asserted that Karasu is among the first authors in Turkey writing in Postmodernist way.

Karasu's stress and interest in language was mentioned earlier. He takes the adventage of the flexibility of language and deviates from standard usages of language and style with using syntactic raptures, and ellipsis. As part of this style, Karasu alters standard punctuation and spelling rules and thus creates a language of his own. He is also known for neologisms. In terms of neologism his most mature work is *Göçmüş Kediler Bahçesi*. It is not a rare phenomenon to see archaic and rare usages in his works. Karasu thinks about each single word considering its rhythm, meaning and place, each with quite a lot of consideration.

One may easily recognise the metafiction which enriches the reading process of Karasu. Purposefully, he creates the draft of the story and shares it with the reader. One of the most obvious examples may be given from the first story 'Prey'.The author gives two possible options for the setting, in a way like discussing it with the reader. Similar metafiction elements can be examplified in the stories 'In Praise of the Fearless Porcupine and ' In Praise of the Crab'. Also, clearly stated, the tale 'Where the Tale also Rips Suddenly' provides metafictions of the tales in the book.

Indeed, the whole book *Göçmüş Kediler Bahçesi* deconstructs its fiction again and again. The structure of the fiction in such a complicated way that Servet Erdem determines three planes for the fiction in the book:

- 1. Fictional Plane: The Garden of Departed Cats (the whole text consisted of 13 tales: the skeleton tale)

- 2. Fictional Plane: The protagonists; the historian and the traveller. Both are alive, they are in a room overlooking the hillside town. One of the protagonists – the historian- makes up a story that involves the 3rd fictional plane. In the story, he claims his lover, - who is in fact with him, is dead and he tells the story as if his lover tells it.

- Fictional Plane: (The narrative till the 12nd tale) : the protagonists: the narrative protagonist and the man whose face was as beautiful as death. They encounter in a town and they join to the chess game played with human beings instead of stone pieces. (Erdem: 2013:133)

Especially intertexuality is used frequently in his works. Before each story, the reader is faced with a few sentences from various other important personalities like Adalet Cimcoz, Ali Poyrazoğlu, Ece Ayhan or Standhal. In addition, explicit and implicit references has been made in the work. With the help of endnotes, the writer makes use of references to Italian Renaissance sculptor, painter, architect Michelangelo Buonarrotti, Italian physicist, mathematician, astronomer Galileo Galilei, Greek mythologic character and sculptor Pygmailon and famous poet of Rome; Vergilius. It should be noted that, to supply such references requires an immense amount of knowledge.

In further readings it can be noticed that Karasu's books may be read in reference to mythology. In the preface of D.H. Lawrence's 'The Man who Died' Karasu provides mythological background not only from Greek but also from Egypt and Mesopotamia. Karasu is as attentive in his translations as his writings. Not suprisingly, Karasu's works are quite rich in terms of mythological elements. The clearest example is that his book *Death in Troy* does not include anything related to the period of Troy. The story is about Müşfik's life in the 21th century. However the name itself signifies that the book is open to different readings. The book may be reread as a legend of Troy, placing Müşfik in the place of Achillius. *Göçmüş Kediler Bahçesi* is also rich in mythological elements. Mythological elements in Karasu's works are indeed such an immense field of study that a whole thesis may be written about it. •

Karasu's interest in art is well known by his readers. His work *Kısmet Büfesi* consists of stories fictionalized from the paintings of painters such as Erol Akyavaş, Turan Erol and Ertuğrul Oğuz Fırat. Although not directly telling the stories of the paintings, the starting point for the stories has been driven from the paintings. His education in music is also remarkable in this regard. From the early ages, Karasu started taking piano lessons and he could play the

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[3] A thesis has been being written currently about Mythological Elements in Bilge Karasu by Sinem Şahin Yeşil.

piano with Fikret Otyam's orchestra. He believes that it is music that teaches 'metre'. Nemutlu asserts that 'Karasu uses music in order to present the problems on a synchoronical level' (Yaşat, 2013:92). He has also written three plays as radio plays which stresses his interest in sounds and rhytms in a text. He is in a desire to free the words and in radio plays, words wander in the space and find their audiences. (Yaşat, 2013:112). The act finds its visualization in a different way in each audience. It enables us to create our own theatre originating from the author's idea. Also, he has a unique work entitled 'Çeşitlemeli Korku'[4] which is an experimental one written for polyphonic performance. Also, originating from 'The Man Who Misses his Ride Night After Night' Karasu wrote Libretto 'Gidememek' with the composer Rolf Baumgart. (Yaşat, 2013: 210). His commitment to music may also be exemplified in his writing point of view. The central position of the 'process' in the text is a feature of musical works.

Additionally, throughout the whole book of *Göçmüş Kediler Bahçesi* besides his other books such as *Troyada Ölüm Vardı* switching into verse forms can be comprehended quite often. The linguistic scholar Aysu Erden determines two common points between poems and the texts retaining the poetic elements. These can be categorised as in the following manner:

- The author presents the reader a slippery, toilsome, and suprising dimension beside his feelings and ideas about the outside world. This is why s/he organizes the language in a unique, creative, experimental and artistic way.
- The author expresses difficult thoughts and feelings in a seemingly impossible yet correct and logical language usages. (Erden, 2002, 319.)

Examples may be given from many stories besides the story of 'Another Peak':

...without trying to take adventage of the situation. On this ancient
Plain that couldnt even be a battlefield
Only the gratified and tired
Humans who give themselves to each other's embrace

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[4] Might be found at http://www.youtube.com/watch?v=XPQvnrm_8qw

With the half conquered coyness of the first time...
(TGDC, 2003:229)

Karasu's multilayered writing was mentioned earlier in this chapter. Reading through his works may reveal different interpretations. The world of Karasu writing may be better defined as 'deep reality' or 'behind reality' rather than 'unrealistic' or 'beyond reality' which are the terms used for Borges, Kafka or Calvino. Karasu deals with the intellectual and sentimental concepts lying behind the concrete contemprory identities, relations or contradictions. (Yaşat, 2013:16). Rather than a dominant element and clashing statements around it, Karasu favours to present an array of options for the reader to proceed. In a way, what he tries to achieve is resolving the sovereignity of the author, to enable the text to stand alone. (Yaşat, 2013:154). The primary importance in a literary work indeed is not the writer, nor the reader but the text itself. Special attention should be paid to the text by the readers as it is the 'reader' who decides the meaning.

Karasu is a master of 'images'. According to him, 'Reality is nothing more than our images.' (Karasu, 1994:17) Therefore reality in Karasu's writing is perceived as being revealed only through the images. There may always be inconsistencies in the process of transformation of the image into language, 'what we produce out of an 'image' or filling into that 'image'. 'What we perceive and interpret with this image is infinite' he asserts in his book *Ne Kitapsız Ne Kedisiz,* (Karasu, 1994:14). An image can be open to new meanings and elements all the time and therefore it has a creative power. It is a constantly changing and evolving concept. As people themselves and language are exposed to constant change in life, it is understandable that images are also open to new meanings. Image's being open to countless meanings enable different readings of the texts and hence the text can be interpreted in many ways.

Karasu's style frequently brings together two different dualities (or at first sight seemingly different poles) together. Among them we may name the 'self

and the other', 'local and foreign', 'intimacy and distance', 'contemprary and traditional', 'darkness and brightness', 'life and death' (Yaşat, 2013:215). Through the writing/reading process we witness the melting of the fence between these opposing concepts as they intermingle. Throughout this process, words are open to new meanings as they rotate around each other. The fisher and the fish, and the medieval monk and the creature living in his sash may be given as examples. These seemingly contradictions should be seen as completing each other and are completed by themselves.Therefore, Yaşat asserts that it may be a better idea to regard the dualities in Karasu as 'intermingled structures' rather than contradictions. (Yaşat, 2013:66).

These features are the ones that put obstacles on the way of the translator, sometimes making it difficult and sometimes even impossible to translate into target language and culture. Although he himself complained about the insufficiency of Turkish in the translation process of his book the *Gece* (*Night)* maybe unconsciously Karasu strikingly stresses the richness of Turkish in the books *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı*. The translator of the books, Aron Aji comments on the issue by stating that 'The number of words in English is almost one billion, which means every single thing has a name and therefore the meanings are deduced becoming shallow. The polysemy in Turkish adds to the richness of literature and language.' (Aji, 2010, *Bilge Karasu Symposium*.) Since these are the circumstances, and considering Karasu' experimentalism, authentic writing style and the wide gap between the Turkish culture and the American culture; the translation phenomenon becomes deeper in the sense that it is not only transfering a work of art with its own totality, but the culture and understanding have been converted and presented into another domain. Now, it would be useful to provide information about the translator.

3.7 TRANSLATOR, ARON AJI

Aron Aji, native of Turkey, is the translator of Karasu's books *Göçmüş Kediler Bahçesi,* and *Troya'da Ölüm Vardı*. He also translated *Karasu's Uzun Sürmüş Bir Günün Akşamı* with Fred Stark. In the year 2004, Aron Aji received the National Translation Award given by American Literary Translators Association (ALTA) with the translation of the book *Göçmüş Kediler Bahçesi*. He has also received National Endowment for the Arts Translation Fellowship and shortlisted for the PEN Translation Prize with the translation of the book *Uzun Sürmüş Bir Günün Akşamı*. Aji has received education in semiotics, and comparative literature. Aron Aji works as the dean of the Collage of Arts and Sciences at St. Ambrose University and a visiting professor at the University of Iowa, Department of Comparative Literature. Besides the books he translated from Karasu, he has translated works from other distinguised authors such as Murathan Mungan, Nedim Gürsel, Latife Tekin and Elif Shafak. Apart from his translations, Aji edited a collection entitled 'Milan Kundera, The Art of Fiction: Critical Essays' [5]

After living long years in the United States, Aji asserts that he felt the need for 'recovering his Turkishness', and he found the solution in doing translation. (Aji,2013:3). When asked now, he defines his native language as 'translation'. Aji's decision about translating Karasu coincides with the year of Karasu's death. In his interviews, he defines Karasu as the 'authors' author'. Once a Turkish publisher asked Aji to translate *Uzun Sürmüş Bir Günün Akşamı (A Long Day's Evening)*. As Aji found the task 'daunting', he decided to translate two other books of Karasu before translating *Uzun Sürmüş Bir Günün Akşamı*. Therefore his translations of *Troya'da Ölüm Vardı* and *Göçmüş Kediler Bahçesi* has been published previously. Aji explains his experience of translating Karasu in these words:

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[5] 1992. Routledge.

' ...at the end of each Karasu project, I swear I will never translate another one of his work because the experience is so intense and exhausting; but I must admit that, only a year since finishing *A Long Day's Evening*, and I am already itching to return to Karasu again' (Aji, 2013:4)

More detailed information about the functioning of the mind of the translator during translation process will be provided in the fourth chapter of this study.

CHAPTER IV

APPLICATION OF THE MODEL 'HERMENEUTIC MOTION' TO THE WORKS *GÖÇMÜŞ KEDİLER BAHÇESİ* AND *UZUN SÜRMÜŞ BİR GÜNÜN AKŞAMI*

As Schleiermacher proposes, regarding the translation process; there are several necessities to arrive at precise information. These could be expressed by Schleirmacher as the translator must have a complete knowledge regarding the period and the language of the author, must possesses awareness regarding the social circumstances of the work, must have an understanding of what is happening in the author's mind in the creation process. (Cited in Toprak, 2003:40).

In this respect, it might be said that Aji succefully fulfills all the three necessities. Both before mentioned remarks of Aji and the explanations in the examples propose that fulfilling these necessities pave the way for the translator to be successful.

For the first necessity Schleirmacher determines, comprehensive information has been provided in the third chapter of this thesis. As for the second necessity, we may assert that Aron Aji is one of the best sources where we can learn the period Karasu was writing. In order to have a better grasp of what Karasu was trying to achieve, it is best to have a comprehensive understanding of the social circumstances of the period.

> 'Around 1960s are the times of military coup in Turkey, 'an event that was seen then and for some years afterward as liberation because it toppled a government considered oppressive by many people, especially students. The paradox of liberation by force- a scenerio that has been repeated in Turkey at least twice since – inevitably sends us back to Byzantine Emperor Leo III's terror, ostensibly aimed at freeing Christians from idol worship and affirming true faith' (Aji, 2013:10).

Since Aji has a background knowledge about the time the book is written, he could hopefully determine what period the writer had in his mind and this has a direct reference to the Byzantine times. Without this background, this fact would have been a bare element in the text.

Regarding the third necessity that Schleiermacher proposes; it should be noted that the extent we can learn what is happening in the mind of the author is limited to his remarks and the conclusions we may infer from the studies about him. However, it is also crucial to have at least a general grasp of what makes Karasu distinguished among contemporaries. Unlike many other authors, Karasu asks the reader to be quite careful about his writings. For him, the text calls for its reader and reaches its reader. The same may be regarded as translation of the text. Just as the text calls for its reader, it determines its model of translation.

4.1 INITIAL TRUST

The first step of hermeneutic motion, inital trust has a big role in the choice of the author and the work to be translated. At first sight, this trust may seem arbitrary, though when looked closer, there seems a deep roted reason lying behind each choice of the translator. As his publisher Müge Gürsoy Sökmen asserts, Bilge Karasu is among the most difficult writers in Turkish language and the reason is his 'uncomprimising loyality to language' (Cited in Aji, 2010: 4). Karasu's being a semiotician and so faithful to language is indeed quite challenging a situation that may most probably deter any translator. The translation of such a difficult writer through 'language' -his most precious essense; is an overwhelming task. In this case; there must be a strong reason lying behind the translator's deliberate choice in translating Karasu's works.

How was Aron Aji's encounter with Bilge Karasu? In an interview, Aji expresses that after spending long years in the United States, he noticed his longing for 'recovering his Turkishness', and he believed that the most appropriate way to achieve this was through 'translation'(Aji:2013a:1). His aim found a fitted place in Karasu's principle of writing. It wouldn't be wrong to infer that Aji's invested trust in Karasu stems from a core issue: *language*. It is well known that Karasu is a master of languages, and his endevours in the purification of Turkish is depicted in all of his works. It is quite a tough task to attempt to change a *language* –even if it is for good purposes- that it may face confrontation among public. However; in the hands of Karasu, language becomes so smooth that as Aji affirms 'sentences made of pure Turkish words easily roll on one's tongue, and ... 'sense' is complemented and reinforced by sounds and cadences natural and harmonic' (2010:3). Indeed, Karasu's aim with the language is best articulated by Nurbilek. She points out that Karasu's desire is to 'strip' the language bare:

> 'to purge it of its recent past, of its memory, of the layers of grime that have accumulated during those years; he wants to take this language back to a lost origin so old that it is long forgotten, so strange that it can

> not be readily experienced...This way he attempts to explore meanings heretofore undefined, unexpressed...' (Cited in Aji,2010:3)

In this attempt, the reader would find a correspondence with Steiner's remarks regarding the Tower of Babel and the Language of Adam; that one day all languages will become integrated again and there will be only one language; Language of Adam. To come back to the focus of the study, what the translator Aron Aji was deeply influenced is Karasu's occupation with language and attempts to 'narrow the gap between experience and expression so that it can embody emotional and intellectual 'matter' of experience'. In this respect, Aji deems Karasu not only as an author whose works he is translating but also as his teacher. For Aji, Karasu is 'the reader he is seeking to satisfy the most' (Aji, 2010:1).

Aji regards Karasu's works as 'too strange to easily fit in the domestic literary canon and not strange enough, perhaps too familiar, for western readers.' (Aji, 2010:1). He defines Karasu's writing as being void of 'local markers'. Karasu has been likened to Borghes, Kafka or Calvino by literary critics. Similar to these, Karasu's world is 'insistently fantastic, unreal, built with language and words, held together as a literary artifact that, while obviously aware of the intellectual territory of the twentieth century, resist easy territorialization (Aji, 2010:2). This is also one of the factors strenghtening Aji's trust towards Karasu's texts.

If we would follow Steiner's notion; we may infer that; after investing his trust in Karasu, the translator Aji had two ways to proceed, either he would have found 'anything' or 'everything' in the texts of Karasu (Steiner, 1998:312). Not only with the help of his previous experiences but also with his intuition, has Aji, hopefully, found everything in Karasu. We may notice the traces of his amazement in Karasu's works in his remarks. As he invests more, he finds more and more intensified meaning load in Karasu. Therefore, it may be concluded that his invested trust does not result with

dissappointment, or is not betrayed as there is so much in the text to be worth translating.

As his trust is verified, the translator determines ways to cope with the difficulties the text presents -being aware that there is no such perfect translation as an identical copy of the original. The translator believes that 'source text dictates its norms, its own code for translation'. (Aji, 2010:6). Therefore he determines a 'three dimensional mapping' in order to stay faithful to the language of Karasu. In this framework, words are analysed within;

* The context of source text
* The context of Karasu's other works
* The intertextual context of correlative texts (2010:6).

Within the framework of textual context, what we understand from the text is of great importance. On the second level, the meaning is interpreted within the considerations of the story or book. The stories in different books of Karasu are written in overlapping time frames. This situation reveals a very core issue in Karasu's writing that is 'construct'. In 'construct', each happening thing or each idea affects the shape of the other. According to Aron Aji, this is exactly what Steiner calls Hermeneutic Motion. Creating a literary artifact has its own motion of Hermeneutic. The texts propose a certain way to be read. The way it has been written is telling you how to be read. In this respect, the text proposes its own method of translation. The translator does not approach the text as words on their own. Rather the words are literary devices in the text that need literary analysis. Hence, the choices the translator makes are specific to the choices of a translator who happens to have his charactericstics, happens to have doctor of philosophy in literature, training in poetics and hermeneutics, and background in philosophy - in our case.

Every translator comes to the text with a lot in her/his suitcase. When the translator encounters with the text, bringing everything in her/his suitcase, this encounter becomes quite unique. Within this framework, what needs to be looked for in this translation is consistency rather than accuracy. A text is open to several interpretations and thus several possible translations. Hence, the issue here is not about equivalency in the sense of identicity. What should be focused on is the issue of 'correspondance'. The word itself reveals a lot in the sense that the translation co-responds to the text. Translation and the text are in dialogue with each other. This is the first place where the consistency should be sought. Secondly, whether the translation is consistent in its wholeness is important. Rather than accuracy, the consistency of the decisions taken and methods used is sought through the text. At the third level, the translation is evaluated within the framework of the writer's other translated works. Aron Aji has translated three books by Bilge Karasu. The first one is *Death in Troy,* the second is *The Garden of Departed Cats* and the third is *A Long Day's Evening.* If examined in relation to each other, the maturing process of the translator might be witnessed. This could be a topic for another fruitful study. What is important in this study is the extent the translator is consistent to the texts he translated within the entire corpus of Karasu. This fact might be best examplified with master-apprentice relationships in Karasu's writing. When analyzed in its entirety, Karasu's writing reveals key binary patterns such as death-life, dark-light or master-apprentice relationships. One of the most obvious ones is master-apprentice relationship.

- Çünkü her kambur biraz şair bir ailedendir.
  Toparlarsak kendi kendinin <u>çırağı</u> da olabilir
  Ölü sözcüklere ve çocuklara can vermek için
  Hangi marş iki kez çalınırsa yeryüzünde unutmayın
  Hem <u>usta</u> hem <u>çırak</u> bir kambur içindir. (7) (GKB[6], 159)

- Since every hunchback's family is a tad poetic
  Brace him up and he can be his own <u>apprentice</u>
  To revive dead words and children
  Each time a march is replayed on this earth

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[6] Göçmüş Kediler Bahçesi

> Do not forget the hunchback
> Who is his own <u>master</u>, his own <u>apprentice?</u>

> E. Ayhan ''The State and Nature'' (TGDC[7], 177)

This poem by Ece Ayhan is quoted in the beginning of the tenth tale 'Alsemender'. Having a comprehensive knowledge about Karasu's writing, the translator could detect the intentionally chosen poem and its relation to Karasu's master-apprentice image. The fact could be in relation to both the other tale in the book 'Kill me Master' explicitly, and other master-apprentice relationships implicitly not only in other tales but also in other books of Karasu. Among many other mentionings of the apprentice, one example is as follows:

- Önceden hiçbir şey getirmemiş miydi <u>usta</u>sının karşısına çıkarken? Her şeyini <u>usta</u>sı mı biçimlemişti? O halde herkes<u>, usta</u>sının kendini biçimleyişini, hayır, kendi biçimlenişini <u>çırağı</u>na aktarmasıyla mı biçilmeni (GKB, 113)

- Was he nothing when he appeared in front of his <u>master</u>? Had he shaped him entirely? Then, was everyone shaped in the manner his <u>master</u> shaped him, or no, in the manner that the <u>master</u> shaped himself in the <u>apprentice</u>...(TGDC,123)

This might be one of the explicit examples of the importance of master-apprentice relationship in Karasu's writing. However the fact becomes more prominent when thought within the framework of Karasu's entire corpus. Being aware of this fact affects the translation process. This is one of the points where the text in the target context flourishes. As a result of that enrichment, the balance between the source and target texts disrupts. Hence, the situation requires the fourth stage restitution in order to restore this balance. This will be the focus of the study in the fourth stage, restitution.

Within the context of the source texts that are the focus of this study, several key points have been determined about the structure of Karasu's writing:

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[7] The Garden of Departed Cats

- Consistency in his compositional process
- Unfinished sentences
- Sound rhythms created by similar sounds
- Making use of polysemy of Turkish Language
- Ambiguity

 These are special features regarding translation that have been detected about what Bilge Karasu practices on his books *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı.* In the examples that will be evaluated here, the main challenging factors constitute those five features. Rather than explaining each here, these factors will be explained through examples. Although they may be classified under five subtopics, each example necessiates different approaches to the text and different translation methods. As for the second dimension 'the context of Karasu's other works' Aji repeatedly states that in all the problems he encountered, he tried to understand it within the framework of Karasu's entire corpus. In addition, regarding the 'intertextual context of the correlative texts', the translator Aji points out that in the translation process, he continuously reads works from Kafka and Borghes in order to make hiself acquainted (Aji: 2010:5).

 In the stage of initial trust, it is crucial to mention how the translator Aron Aji approached the texts of Karasu. According to Aji, a translator should approach the issue of translation not within the context of source text versus target text, but as:

> Source Text versus Source Context and
> Target Text versus Target Context (Aji, 2010:7)

 The methods of foreignization and domestication finds different shapes in Aji's translation act. Rather than comparing the source and target texts in their individuality, he prefers to see the works with their contexts. In this way, it is more comphrehensive to map what is happening in the mind of the

translator. He aims to preserve the 'foreign' in the original text while 'domesticating a new and foreign language to make it suitable for creative expression' (2010:7). The confusion settles with the realization that while doing this, Aji is well aware of the fact that Karasu remains to be 'foreign' to the Turkish reader and he is foreign to the 'American' reader. Ultimately, what Aji tries to achieve is that to translate Karasu as if he has written in English as his second language.

4.2 AGGRESSION

The process of penetrating into the text is probably the hardest. When it comes to a text full of hidden corners and different doors opening to different worlds, it is a matter of survival to find the most appropriate -as hermeneutics stipulates- and bring out the piece into the receiving language. Given the circumstances, it is no wonder that translation process of the book *Uzun Sürmüş Bir Günün Akşamı* lasted six years (Aji,2013a:2).

In order to penetrate into a text, the translator needs to have a grasp of all the dimensions of the text, the context, the paradigms in the source and target contexts, the author, ins and outs of the text, in order not to lose his way especially in 'aggression' step. The translator studied carefully the works before translating them. Considering the two books, he gives quite useful insights to approach both. He regards *Uzun Sürmüş Bir Günün Akşamı* as a set of common themes and philosophical questions, bringing the narratives together as an author's self-interrogation through invented others' (Aji, 2013a:2). In his translator's preface of *A Long Day's Evening*, he deems it as 'one of those rare works that alter a nation's literature'. (2012:9). Regarding *Göçmüş Kediler Bahçesi* the translator Aji asserts that:

> 'The tales are all mediations on 'death' consisting of various kinds of narrative forms ranging from 'fable to folk tale, fantasy to science fiction and autobiographical essay, exploring the philosophical and existential implications of mortality' (2010:3).

Göçmüş Kediler Bahçesi is also regarded as the most mature work of Karasu not only by Aji but by a number of other critics. With a careful study, it has been recognized that the tales of the book *Göçmüş Kediler Bahçesi* were all written between the years 1968 to 1977. The time also overlaps with the other writings of Karasu. This means each tale informs the final shape of the other while the frame story was started to be written around 1968 and completed in 1972 (2010:3). As mentioned before, Karasu designs the tales symbolizing

the hours of the day and therefore from the sixth tale on, the mood begins to darken as the day turns towards night. Realizing those keypoints about the creation process, the translator leads a right way in translation. Aji verbalizes this process as:

> 'Getting into the heart of a meaning entails a persistent chain of deconstructions and reconstructions, paralleling his patients search for the corresponding diction, syntax and ultimately narrative form. In this simultaneously tantalizing and confounding hall of mirrors, the translator must therefore observe cautionary strategies that rather than promising certain success, minimize failure' (2010:6)

One of the most striking examples of this kind can be seen in the title of the first tale.

- Avından El Alan (GKB:15)

- The Prey (TGDC:7)

In the source text in Turkish; the word 'av' is in the meaning of 'hunt' and 'el alan' is a culture specific term. It is in the meaning of 'the one who receives permission from the master in the sect, in order to guide other people'. At first sight, there seems a loss during the translation process and the culture specific term was not posible to be transmitted to the host culture. However this specific example carries hidden dimensions regarding the penetration stage.

During the discussions with the translator; it has been revealed that in order to translate the phrase into the other language, first the translator needs to penetrate into the text – or the phrase in our example-, revealing hidden dimensions in it. With this aim, upon approaching the text, the translator penetrates into the text. Primarily analyzing the word 'el alan', Aji asserts that in order for a person to receive permisson from another, there needs to be two sides, one is the stronger, the master, supplying the permission and the other receiving it. In this sense, it is the hunter –the fisherman that receives the permission and it means the hunt –the fish is the stronger one. The situation

seems awkward at first since we think the fisherman should be the one who has the authority. Then we realize that things are not so simple as they may seem. As mentioned, in the tale, the fish swallows the fisherman's arm and they live in the same unified body together. Also if we pay closer attention to the text, we realize that it is the 'sea' indeed that sends the fish to the fisherman, which gives us the idea that the fish and the fisherman are indeed personified as 'one' being both physically and spiritually. In addition, in this specific tale, there are two other minor tales told within the text. Both of these tales also bare the same quality. In both tales, there are two characters representing a hunt and a hunter and they are indeed intermingled with each other; it is difficult to differentiate which one is the hunt and which is the hunter through the text. As Nemutlu affirms, in the first tale the Bey knows that what he tries to kill is the one who loves him. In the second tale, the unicorn knows that she will be killed by the one she loves.(Nemutlu, 2013:89) After all, the translator arrived at the idea that when peeled off his covers it is sufism's *vahdet* - 'oneness of manisfestation' that is in the core of the tale. This fact might only be revealed through a deep and careful penetration stage. The outcome of this specific example will be analyzed in the fourth stage.

Among the difficulties and factors making translation at some points impossible are the structural differences between two languages. The gap between two languages is massive, for they come from different language families. Another phrase exemplfying the second stage of Hermeneutic Motion is from the fifth tale of *The Garden of Departed Cats*;

- Ufarak teferek, <u>sıskaca</u>, kuruca bir adam duruyordu pencerenin ardında. Pencere camı kapalıydı; camı, su çizikleri içinde. (GKB:82)

- A tiny, splindy, <u>thirsty </u>man was standing behind the closed window, its glass streaked with water. (TGDC:87)

This example as well illustrates the 'aggression' stage perfectly. This stems from the polysemy in the Turkish Language. In the Turkish text, the words

'sıskaca' and 'kuruca' are closely related words, both in the meaning of 'splindy'. There is no remarkable difference between the two words. Hence, it might be claimed that they are synonyms. As the translator could penetrate into the text, and as he has a grounded background knowledge about Karasu's writing, he decides that Bilge Karasu may not have used those similar words –with no intention- successively and there should be a reason for it. Other dimensions are revealed when the reader/interpreter penetrates into the text. In fact, the first meaning of the word 'kuru' or 'kuruca' is 'dry' as in the opposite sense of 'wet'. This point gains importance when regarded within the context of the text, because the name of this tale is 'Sun-man of the Rainy City'. In the tale, the man longing for the sun is represented. In this sense, it might be inferred that the man is thirsty for not the rain but the sun. Therefore, penetration stage, once again proves another dimension in the text to be translated.

Another example of the polysemy that Karasu uses in his work and enriches it is as follows:

- Dolaşmak: gezmek, gezinmek; dolaşmak: Birbirine geçip güç çözülür duruma gelmek; dolaşmak: Karşılıklı dolanmak birbirine, sarmaş dolaş olmak. Böyle düşünebilmeli bundan kelli. (GKB:197)

- Winding: tangling one with another; becoming difficult to untangle. Winding; interwining, becoming enwrapped, rapt. That's how I must think from now now. (TGDC:220)

This example is taken from the tale 'Another Peak'. In this example, Karasu again makes use of the polysemy of Turkish language. In Turkish the first dictionary meaning of the word is wandering. However, Karasu pays attention to the other connotations the word evokes and concludes that we should see that hidden dimension too. This quotation reveals Karasu's semiotician perspective. This polysemy is not present in English language and only a similar effect is possible to be created. The translator recreates the similar sound effect and form in the host language.

Another example of the polysemy was used by Karasu is as follows:

Geceden Geceye Arabayı Kaçıran Adam. (GKB:31)

The Man Who Misses his Ride night after night. (TGDC: 25)

This is the title of the second tale in the book. In Turkish, two different interpretations could be inferred: The man who misses his ride night after night continuously, and a symbolic meaning the man who carries the night off to another. The second symbolic meaning has no other option than to get lost in the way of 'bringing home' process of translation. However, what is important is to whether or not this loss is compensated in the text and whether the balance is restored.

- Adamız <u>büyüyor</u> demişti. Çocuğu susturdular. Ama içlerindeki kaygı da içlerindeki kaygı da <u>büyümüştü</u>. (GKB, 140)

- Our island is <u>growing</u> he said. They hushed him. Later when they went to bed, they felt <u>more frightened</u> than ever. (TGODC, 155)

The example is taken from the tale 'Hurt me not'. This is another example of the polysemy in Turkish language. The word 'büyümek' may gain different meanings in different contexts. Making use of this, Karasu captures a melody through the text. However it is not possible to recreate the same effect in the receiving language.

In terms of lexicon, Turkish has relatively small vocabulary when compared to English, 'about fifth of the English – but Aji asserts, as an agglutinated language, Turkish employs suffixes to change the root verbs and widen the meanings (Aji, 2013:4). Regarding the language discrapencies, one of the most significant features distinguishing Turkish from English is that agglutinated syntax which gives Turkish more flexibility in forming sentences. In order to give an example, the root verb 'gör' is in the meaning of 'to see'. Several other meanings may be produced from this root verb such as 'gördük' which means 'we saw', 'görmeden' which means 'without

seeing', 'görüş' which means 'opinion', 'görüşme' which means 'meeting' and 'görüntü' which means 'image'. One of the sentences of Bilge Karasu illustrates this quite perfectly in the tale 'The Garden of Departed Cats'

Sen beni yaşayabilirsin, sen beni yaşatabilirsin. (GKB:209)

You can live my life, you can make me live .(TGDC:235)

In the Turkish original text, Karasu creates a sound rhythm with the word 'yaşamak'. In the Turkish language only with the 't' sound the verb can be changed into a transitive verb. There is no possibilty to reproduce the same effect in the English language since the language structure is different. Nevertheless, it is of high importance to be aware of these differences between the languages in order to reproduce the closest effect in the receiving language.

Another example that is the result of the sound rhythm in the Turkish language is as follows:

- Bu soylular kuralını çiğnemesi yanı sıra, ikinci çocuğunu da ortadan kaldır(t)mıştır. (GKB: 221)

- In addition to violeting this custom of nobility, he had also eliminated his second child (had his second child eliminated). (TGDC:248)

The example is taken from the tale 'Where the Tale also Rips Suddenly'. Similar to the previous example, language structure of Turkish enables a change in the meaning of a word with a letter. In this example, while the verb 'ortadan kaldırmış' is an active verb in the meaning of 'eleminated', adding the letter 't' changes the verb into causative in the meaning of 'has him eleminated'. In this case the word has both of these meanings and gains a literary effect in Turkish. These differences between languages reveal which parts of the target text falls behind, so that they could be compensated for other parts of the text so as to restore the balance.

Another example where language structure disrupts translation process is as follows:

- Usta <u>Beni</u> Öldürsen <u>E</u>! (GKB:106)
- Kill <u>Me</u> Master! (TGDC:115)

The example is the title of the nineth tale. In Turkish, the word 'ben' is used for the mole and 'me'. When regarded within its context, this information gains value. In the tale the apprentice seeing a mole in the people who are about to die is told. The apprentice sees a mole in his master's face, but instead of the master, apprentice dies. Therefore here, with the word 'ben', apprentice means the both, 'kill me master!' and 'kill the mole master!' This literary device is only present to the Turkish readers as only the Turkish language permits such a usage.

 Ambiguity is another outcome of the Turkish language's having relatively a small lexicon. According to Aji, what the Turkish Language lacks in lexicon, she compensates in depth of the sense. (Aji: 2013:3). While in the English Language, there are single words for each specific act or concept, the case is the vice versa in the Turkish Language, a single word could mean a couple of different concepts depending on the context. In the hands of Bilge Karasu, a master of the language, each nuance turns into a literary device. It has been illustrated as follows:

Another example illustrating aggression stage is as follows:

- <u>Yengec</u>in karşısında düşmanı (sectiği düşman mı, düşman diye seçtiği mi) var. Onu yıkması gerekmektedir. Karşısındaki insan da artık üstün bir yaratık değildir (olmasa gerek) ; <u>yengec</u>in seçtiği düşman olmayı kabul etmiştir.
   (Derler ki senin burcundakiler birileri kendilerini   korusun isterler. Korusun, kayırsın, pohpohlasın...
   Ya, pohpoha varasıya... – Ondan sonra da saldırmak için uğraşırmış <u>Yengeç</u>ler, o kendilerini koruyan, kayıran, pohpohlayan kimseye saldırmak için fırsat yaratır bahane uydururlarmış gerekirse…)
   ...

(Derler ki <u>Yengeçlerin</u> bir yöntemi de, usandırmaktır,   bezdirmektir; durmadan nazının çekilmesini beklemektir. Nereye varırlar böyle?)(GKB, 77)

- Facing the <u>crab</u> is its enemy. (is its enemy is choice, or its choice an enemy?) It must destroy him. The human standing before the <u>crab</u> is no longer a higher form (he can not be); the crab's choice consented to being the enemy.
  (They say the people born in <u>your sign</u> always want to be protected, by someone, protected, favoured, pampered… - Yes, even pampered… - and afterwards, they say, <u>the Cancer</u> will make every effort to strike the one who protects, favors, pampers them, they will create opportunuties, invent excuses if necessary, just to strike…)

  …
  (one <u>cancer</u> tactic, they say, is to tire you out
     to exhaust and exesperate you, to constantly expect that you put up with their whims. What does such such behaviour get them) (TGDC, 79)

The example is taken from the tale 'In Praise of the Crab' in the book T*he Garden of Departed Cats*. As mentioned in the third chapter, it is a memory told by a friend about a crab and the man named Cüneyt. It is known that Karasu uses indented paragraphs for specific purposes. Through the tale, in indented paranthesis, specific generalisations were made. The striking point here is that, in the Turkish Language, the equivalent word for both the animal 'crab' and the sign 'cancer' is 'yengeç'. Therefore in the original text, the generalizations are indeed made for both the animal crab and the people of the sign cancer. However, the language does not permit to create the same polysemy in the English context since both have two distinct names. It is a matter of penetrating into the text to dig out these kind of usages. However, transmitting the sense into the target language, or recreating it poses problems in the third stage because of the discrepancies between languages. The imbalance here stems from the fact that, as Steiner calls it 'open cast mine left an empty scar in the landscape' (1998: 314). Hence, the imbalance needs the fourth stage –restitution which will be of concern in the following pages.

- *.... Oyunda yeşiller ustalardan seçilmişti, besbelli. Başkanın buyrukları gitgide seyreliyor, güneş batıya doğru kaydıkça kıpırtısızlığın verdiği*

> *kaygı da artıyordu. <u>Bilmem kaç hamleden sonra gerimde kaldı.</u> Onu görememek, ona bakamamak günü karartıyordu çevremde. (GKB:128-129)*

- *The Greens were very skilled, obviously. The Mayor was taking longer and longer to decide each move, and as the sun moved westward, we were feeling the fatigue of being so still. <u>I dont know how many moves later, I finally had the sun behind me.</u> Not to see him, not being able to look at him cast a darkness about me. (TGDC:144)*

This example is also taken from the book *The Garden of Departed Cats* and the main tale with the same title. In this example, too, Karasu uses ambiguity to create a literary effect in the text. When talking about the sun and the man in the other team, Karasu mentioned that he or the sun was behind him. In the Turkish text, language structure provides the flexibility to finish the sentence without using any object pronouns, and thus both meanings could be infered. In the following sentence, we may arrive at the interpretation that indeed the man is equated with the sun. We may infer this from the following sentence that not being able to see him means darkness to the narrator. In order to capture the underlying idea, penetration stage should be carefully fulfilled.

Another example could be given from the tale 'Red-salamander':

- O bitkinin tek yaprağını yiyen <u>alsemenderler</u>, yani <u>al semenderler</u>, doğal yapılarının gerçekliğini bir bakıma doğruluğunu üzerlerinden atmış, insanların doğru bildiğine uymuşlardı. (GKB: 165)

- In consuming a single leaf of the plant, the <u>red salamanders (that is the animals</u>) had forfeited their nature – in one sense, their truth- and conformed to what humans deemed to be truth. (TGDC: 184)

Here, the word 'alsemender' is a made up word by Bilge Karasu. Also through the tale, it is learned that the same name is given to the animals as well. Reading through, Karasu first uses it as a compound noun for the name of the animal then while explaining he uses it as two words and it is understood that the subject is a kind of red animal that is 'salamender'. In the translation process, the translator keeps the originality of the word and carries it to the host culture context. Here certain kind of faith in guest language is preserved.

Flexibility of sentence structure is another difference that gives Turkish language users the opportunity to play with words. In order to enhance the stress of a word for example, the word could be placed closer to the verb within the sentence. Contrastively, English syntax does not give that much freedom to change the places of the words. In his works, Karasu makes a great use of this feature in all its extremes. In *The Garden of Departed Cats*, to express the mode of the character for example, unfinished sentences are used as in the following example:

- *Dost olmamış mıydık hiç bu güne dek? Hiç yan yana durmamış mıydık?*
    Görüştüğümüz anda büyülemişti beni. Ama ben mi ona <u>yaklaş</u>
    Düşündüğümden vazgeçmek istemiyordum. (GKB:158)

- *Hadn't we been friends until today? Hadn't we sat face to face?*
    From the first time we met, he had enchanted me. <u>Was it all an</u>
  <u>illusion</u>?
    I didnt want to give up my resolve. (TGDC:175)

The example is taken from the tale 'The Garden of Departed Cats'. In the Turkish text, Karasu intentionally leaves both the sentence and the word unfinished. In this case, the meaning may be inferred only partially. Leaving both the sentence and the word adds ambiguity to the text. Since the suffixes in the Turkish Language determine a lot of features regarding the word's meaning. Hence, with the unfinished word, there are numerous options to complete the sentence in many ways such as 'did I approach him' or 'didnt I approach him'. The reason here of using unfinished sentences is to provide insights about the mind of the character and his confusions. The transmitting process of this example would be found in the third stage –embodiment.

Another example where Karasu uses unfinished sentences is from the tale 'Kill me Master':

- Böylesinin daha iyi olabileceğini <u>düşün-</u>
        <u>düşünebilecek</u>
         <u>düşünmekten korkmayacak</u> (GKB, 119)

- that would be a better end he <u>thought</u>
    <u>some would think so</u>
    <u>some wouldnt be afraid to think so</u>. (TGDC, 131)

Since Karasu aims at a higher language that will be used in Literature, he tries different forms exceeding the boundaries of prose. In this example, Karasu uses a form similar to verse besides experimental usages with unfinished words. As mentioned before the Turkish Language structure permits such deviations and it adds richness to the literary work. However, due to the differences between languages, creating the same effect in the receiving language is not possible in this specific example. Therefore it may be inferred that the examples of unfinished words and sentences are the ones target text fell behind the original. Therefore, the translation process needs the fourth step restitution in order to repair the balance.

 It is quite obvious that in these tales, nothing is as they may seem. The events, constructs, games and even people are not very probable to be seen in daily life. Even if they may be probable, the reader (or the interpreter) understands that there is another face of the story which is deeper and more intangible. This fact becomes more of an issue when explained with the example:

- Incitmebeni (GKB: 130)
- Hurt-me-not (TGDC:145)

 In the nineth tale, 'Hurt-me-not' the story is quite awkward. The teacher in an island burries the money he has since he does not need it. Following this, the island begins to grow. The islanders decide to excavate the growing parts. As they dig, the island keeps growing. After a while, their only occupation becomes excavating the growing lands. Then one day, both the islanders and the island disappear. It is obvious that there is something else that is meant with the story. However, the fact comes into prominence when the translator – after long searches and discussions- finds out that there is a reason why

these two words 'incitme' and 'beni' is written as a compound word. 'İncitmebeni' is a metaphor that is used for the illness 'cancer' in colloqual language. Although it is not known by majority, the reason obtains its intended meaning when re-considered within this framework. It is possible to arrive at an interpretation as 'all the efforts to prevent the growing of the disease results in diseppearance of the body'.

When it comes to what gives the strength to the translator among these hardships, Aji asserts that it is more by 'instinct' than 'reason' that one tangles and distangles thoughts through this process (Aji, 2013b:1). What matters is not whether the thought is 'grammatical' and 'rational' but whether it is 'associative' and 'symbolic' (Aji, 2013b:1)

One of the most obvious proofs that exemplify Aron Aji's proccess of hermeneutic motion is as follows:

> 'While translating, I follow a disaggregation process, exploring the full taxonomy of a given Turkish word or phrase, considering all its properties, mining its sense, sound, syllabic meter as much as its metaphoring depths, translating it in as many ways as its metaphoric depths, translating it in as many ways as it can sustain, then reducing the options while trying to preserve as much of the semiotic range as possible. (2013b:1)

The quotation has a stress both on the second and the third stages of Hermeneutic Motion that the translator passes through. With the disaggregation process Aji experiences, he fulfills the penetration process, getting to the heart of the language. Translating in a number of different ways and arriving at the most appropriate translation is the depiction of the third move 'embodiment'.

4.3 EMBODIMENT

Upon penetrating into the text and digging out the hidden parts, the most challenging stage is to recreate the same effect in the receiving language within the receiving culture. Steiner believes that the reason of the imbalance is that something has been taken out of the original and brought to the receptor. He is on the idea that the process of translation is to 'dislocate and relocate the very nature of the source structure' (Steiner, 1998: 315).

Aji asserts that sometimes it may last hours to translate a sentence. Similarly, for a phrase in *A Long Day's Evening* took several months for Aji to translate. This example is one of the most remarkable ones illustrating Hermeneutic Motion.

- Martı, ısıtıcı güneşi yeniden yaşamak, tatmak, suların çamur sarısından,yavaş yavaş yeşile dönüşmesini seyretmek, günün birinde karpuzları, incirleri, üzümü yeniden görmek, uzaklarda, uzak zamanlarda, uzak yerlerde anlatılmış, hayal meyal anımsanan, olmayacak, inanılmayacak masallar gibi geliyor şimdi ona. Oysa yeniden incir, üzüm yemek, onu yeni bir kışa, büsbütün inanılmaz, yaşanması daha da az olası bir serüvene doğru sürüklemeyecek mi? O <u>yaklaşmanın uzaklaştırıcılığını</u> daha da acı, daha da keskin, duymayacak mı yüreğinde? (USBGA[8]:59)

- To see the March again, to feel the warm sun in his joints, to watch the river gradually change from brown to green, to taste again the watermelon, the fig, the grape – these seem to him now as incrediable, as improbable as fairytales from faraway times, faraway places, vaguely remembered. Yet, it is not also true that tasting the fig, the grape once again, will bring him closer to another winter, sweep him into an altogether incredible, all the more improbable adventure? Will he not experience all the more keenly in his heart that <u>being ever near is also being never, ever there</u>? (ALDE[9]:76)

The example is taken from the story 'The Hill'. This specific example is maybe one of the most challenging one for the translator. The reason is the

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[8] Uzun Sürmüş Bir Günün Akşamı
[9] A Long Day's Evening

difference between languages and Karasu's mastery of hardening the situation. As Aji himself asserts:

'Consistent sound structures of Turkish (each word containing either high or low vowels but only exceptionally both) often create a very close correspondance between the sense of a word and its emotional tenor, or in the case of a sentence between the train of thought and the emotional cadence' (Aji, 2013b:2).

Karasu is well aware of this feature and it is this awareness that makes him a unique author. In the examples the features of the sounds is so consistent with the sense of the word that it will inevitably change something on the way. The word 'yaklaşma' is in the meaning of 'getting closer' and with the suffix and the consonant sound at the end of the word, 'yaklaşmanın', becomes a stoppable word. This sound structure here may be associated with being close'. On the other hand, 'uzaklaştırıcılık' is used in the meaning of 'getting far'. The word 'uzaklaştırıcılığı' carries a wovel at the end that may be stretched out. It might be uttered as 'uzaklaştırıcılığııııııııı...' the wovel I at the end enables the word to be stretched infinitely and that can be associated with 'being and getting far away'. Within this framework, these two words come after one another and they refer to completely opposite ideas. Not only their meaning but also their sound is consistent with what they try to express. As Steiner calls it, there would be a difference on the way of the original getting to the receptor. However, the aim of the translator here is to minimize that difference and after long endavours for months, he comes up with the phrase 'being ever near is also being never, ever there' which gives a similar sound consistency. The words 'near' could be thought in relation to 'yaklaşmanın' carrying a consonant and associating to closeness. On the other hand with the words 'never, ever there' the same sound structure with the word 'uzaklaştırıcılığı' is achieved.

Another example of this type could be given from the same book *Uzun Sürmüş Bir Günün Akşamı:*

- Çocuk sesleri akşam lokmalarının ağır çiğnenişinde susuyor. Kadınlar kimseyi çağırmıyor artık. Erkekler yorgunluğun sessizliği içinde olsa gerek. Çanlar bir daha çalınmayacakmış gibi katılaşmıştır akşamın bu ilk saatinde. Uzakta sivrisinek ağıtları sessizliği koyulaştırıyor. (USBGA:81)

- Children's voices are silenced at meal time. Women no longer call for them. Men too must have fallen silence with fatigue. The church bells are stilled, as if never to ring again in this first hour of evening. In the distance, the lit- any of mosquitoes accentuates the silence. (ALDE: 104)

The example is taken from the story 'The Hill'. Two examples could be observed in this passage. In both, the common point is that two contrasting words are used in relation to each other such as 'ses' in the meaning of 'voice' and 'susumak' in the meaning of 'silence'. The phonetic similarity here creates a literary effect at the same time. The decision of the translator is on the side to repair the balance within the passage. He creates a similar phonetic consistency without loosing the sense.

Similarly, in Karasu's works, a wide range of different meanings may be given with the words with 'phonetic similarities' and also at the same time 'implicitly' evoking one another's meaning and 'explicitly' echoing the sound of the other. (Aji, 2013b:2). Making the most of this feature, Karasu composes a unique sort of art which intensifies the work of the translator in incorporation stage.

- Ama buna inanmıyor, inanıp, inandığına inanıp, inandığına artık inanmayıp, inanmadığına artık inanmayıp, inanmadığına inanmadığına artık inanıp inanmayıp (USBGA: 82)

- But he doesn't believe it. While believing, while believing he believes, while no longer believing he believes, no longer disbelieving he disbelieves, no longer believing he disbelieves he disbelieves (ALDE: 104)

This example is taken from the story 'The Hill' and fits to the above mentioned explanation perfectly. Even from the appereance the example

illustrates the repeating morhemes, sometimes with a reverse idea and sometimes repeating similar ideas. In Turkish, these conflicting and strengthening feelings could be given by changing the suffixes, and therefore the passage flows one's tounge without disrupting the fluency. However, even in the original language, it needs a second reading in order to get the idea in the passage as it becomes so complicated. That is why, the translator pays special attention to the penetration and incorporation stages. Rather than restoring the balance in the whole text, these are the pieces that need a repaired 'balance' itself.

- Bu dikenin rahatlığının acısına katlanıyordu. Bütün acılarını, pişmanlıklarını, suçluluk duygularını, bu dikende topluyor, başka bir şey düşünmemek için artık bir felsefe imgesi olan, boş, soyut bir dikenin acısına sığınıyordu. Sığındığı için katlanması, katlanabilmesi, acısını artırdıkça, katlanmayı bir parçacık olsun bağışlayabiliyor kendini bağışlayabilmesi kendi gözünde kendini küçülttükçe duyduğu sevinci bilmezden gelmeye çalışıyordu. İçinden çıkılamayacak bir döngüye saplanmıştı; kısır bile değil, bir dolap beygirinin kısırlığı bile düşündürmeyecek döngüsüydü bu… dolap beygirinin suladığı bostanlar yerine çevresindeki çöle su serptiğini düşünmeye başlamıştı ki… (USBGA: 69)

- All of his anguish, regrets, feelings of guilt,concentrated in this thorn, now no more than an empty abstraction, a mental image; he took refuge in its pain to avoid thinking of the rest; enduring this pain willingly, because it was his refuge actually worsened it, which in turn allowed him to forgive himself, if to a small degree; his willingness to forgive himself in turn denigrated him in his own eyes, which in turn obtained him a certain amount of happiness that he tried to pretend he didn't feel. He was caught in this unrelenting circle – not even futile, it was like the mindless circling of a horse yoked to water-mill that disallowed even thinking of futility. Worse still, the mill horse helped to irrigate the fields, whereas he was throwing sand at the dessert surrounding him. All of this become clear to him when (ALDE: 89)

This example is taken from the story 'The Hill'. When evaluated the two texts, it could be observed that the translator Aji enriches the host text with the method of Karasu. In the host text, the long sentences with rhythmic sounds are seen while it is not that obvious in the source text. Even it is enrichment, one side of the translation overweights and this also needs the fourth stage in order to restore the balance.

- Kubbelerin arasında buğuyu bastıran, kara kara bir takım dumanlar var. Dikiyor gözünü bu dumanlara. Yangınlar bu mevsimde, hele bu saatte kolay çıkar. Bu kadar uzaktan gördüğüne göre, yaygın olsa gerek bugünkü yangınlar. Ama bu kadar da çok…yoksa… (USBGA:31)

- Among the domes, black clouds of smoke rise through the mist. He stares at the blows of smoke. Fire start easily in this season, especially at this hour. Because the smoke can be seen from such a distance, the fires must have spread quickly today. But so many of them at once… (ALDE:44)

This example is taken from the story 'The Island'. In *Uzun Sürmüş Bir Günün Akşamı*, Karasu's experimental style and his musical background become more and more obvious. In the example, the repetation of certain sounds such as 'b', 'd', 'g' that are soft sounds strikes the attention. When read, it becomes a greatly composed melody with a harmony. In the translation, it would be almost impossible to keep the same balance with the same sounds. However, with a careful penetration and embodiment stages, very similar sound consistency has been achieved in the host language with the sounds 's', 't' and 'f'.

- Başından geçmiş bu olayı Cüneyt iki yıl önce anlattıydı bana. Ocak ayında. Güneşin oğlak <u>evinde</u>, benim <u>elimde</u> olduğu sırada.(GKB:75)

- Cüneyt told me about this experience two years ago. It was the month of January. When the sun was in the house of Ram, that is, in my hand. (TGDC:77)

The example is taken from the tale 'In the Praise of Crab'. With the words 'evinde' and 'elinde' a certain kind of sound effect has been created in the Turkish Language. With a change of a letter, the two words have different meanings evoking each other. A similar effect in the English Language is created with the words 'house' and 'hand'. As it has been mentioned, since no perfect copy of the original is possible in translation, the aim here is to recreate the sense as close as possible, keeping the scar as small as possible.

A similar example could be given such as:

- <u>Gülünçle acıklının, gülünçlü ile ağlancın</u> böyle birbirine girmesi kafasını büsbütün karıştırıyordu. (GKB, 117)

- ...found the strange convergence of <u>ridiculus and the serious- of comedy and tragedy-</u> utterly confusing. (TGDC,129)

The example is taken from the tale 'Kill me Master'. In this example as well, the words 'gülünç' and 'gülünçlü' have small differences just like 'acıklı' and 'ağlanç'. While the first pair of words refers to a meaning close to 'laugable' the second pair of words bring into mind the word 'tragic'. These two binary groups of words evoke opposing feelings and again they come succesively capturing a sound rhythm. A similar sound consistency has been achieved in the receiving language with the words 'ridiculus' - 'serious' and 'tragedy'- 'comedy'.

A similar example could be given from the book *Uzun Sürmüş Bir Günün Akşamı*:

- Oraya çıkarken bir şey düşündüğü bile yoktu belki. Ya da aynı şeyi, aynı iki üç şeyi, <u>düşüne düşüne düşündüğünün</u> farkına bile varamayacak <u>biçimde düşüncenin de bilincin</u> de ötesine geçmişti. (USBGA: 68)

- Perhaps he didnt have a particular thought in his mind, but perhaps he <u>transcended thought, transcended consciousness</u>, to the extend that he wouldn't even noticed that he was <u>thinking the same thing</u>, or the same two or three things. (ALDE:87)

The example is taken from the story The Hill. In this example, by reduplication and repeating sounds, both the meaning and the sound intermingle. In the host text, the change is minimized and an appropriate equivalent was achieved. While the literary effect is ensured with the words 'düşüne düşüne düşündüğünün' the similar effect is secured with

'transcendent thought, transcended consciousness' and 'thinking the same thing'. By doing so, the balance is restored within the passage.

- Ölen insanların başında döğünenlerin duydukları acının arkasında sinsi sinsi <u>kıvrılan, kıvranan, kıvrandırılan</u> düşüncelerini biliyordu. (USBGA: 67)

- Those who failed themselves beside their dead, he knew their thoughts, their insidiously <u>twisting, writhing, wrangled</u> thoughts beneath their pain. (ALDE: 86)

The example is taken from the story 'The Hill'. In this example as well, a similar situation is observed with the words 'kıvrılan, kıvranan, kıvrandırılan' each of them signifying something different although there is only a slight change in the letters of the words. With a careful embodiment stage, the similar effect is achieved in the host text with the words 'twisting, writhing, wrangled' echoing each other.

Another similar example is as follows:

- Bir <u>su gibi susakalmıştı</u> şimdi (GKB, 209)

- <u>Like water. He didn't speak</u>. He felt silent suddenly. (TGDC, 234)

Here, in this example, with the words 'su' and 'susakalmak' a melody in the text has been achieved in the original. Due to language factors, the same is not possible in the English text. Similar to previous two examples, this translation necessiates the fourth stage in order to restore the balance.

Karasu's works are quite rich in rhythmic elements as seen previously. In reading his books, one may definitely feel the melody. Recreating the same effect in another language is quite a difficult task to achieve.

- Çocukların bir ayakları <u>tozda</u> bir ayakları <u>tuzdaydı</u>. (GKB: 125)

- The children had one foot in the <u>dust</u>, the other in the <u>sand</u>. (TGDC:140)

The example is taken from the tale 'Our Sea'. In this example as well, with the words 'tuz' and 'toz' which mean 'salt' and 'dust' are used keeping a certain rhythm and roll of the tongue when speaking. Therefore in the target text, decision is taken in order to keep this rhythm and achieved to a certain extend.

In any case, - either when the target text enriches or impoverishes the original- the translation inevitably opens an empty scar on the surface of the original as Steiner affirms. However; this is illusory. The translation is incomplete without the last stage.

- Tekerleği düşünüyorum.
  Tekerlek nasıl ilerler?
  Poyradan çıkan parmaklar ne kadar uzunsa, çember o kadar büyük olur. Bir dönüşün gerektirdiği süre, o ölçüde uzar. Çemberin her noktası ard arda yere değmedikçe tekerin ilerlediği söylenemez. Ilerlemesinin birimi ise, ancak yere ilk değen nokta bir daha yere geldiğinde dolmazmı.
  Ama ilk değen nokta demek, bir yapıntıya gereğinden çok gerçeklik vermek olmaz mı? Bu çizgisel açıklama yetersiz kalır. Olsa olsa düzlüğü aşıp tepenin eteğine varışımı açıklar böyle düşünmek. Oysa şimdi yapmakta olduğum başka, bambaşka bir şey. Yaptığım da, aradığım da.
  Bunu düşünebilmek için düzlemden kurtulup çıkmalı. Çocukluğumuzun okul kitaplarındaki düzlem tanımını, yıllarca sonra, yaşayarak doğrulayacağımızı, gerçekleyeceğimizi kimse söylemediydi o sıralar; ama söyleseydi de inanır mıydık?
  Düzlemden kurtulmak için şöyle bir şey denenebilir mi? Tekerlek çemberinin eni artırılabilir, poyradan çıkan parmaklar aynı düzlem üzerinde dizilmez. Ilki çemberin bir ayrıtına, sonuncusu da karşı ayrıtına gelip dayanacak, aradakiler de ufak ufak kaymalarla hep ayrı düzlemler üzerinde tutularak dizilecektir birinden öbürüne doğru. Ancak ikişer parmak aynı düzlem üzerinde bulunacak. Her düzlem hem ayrı olacak öbürlerinden, hem öbürleriyle kesişecek. Başka başka görgü alanlarını imleyecek bu düzlemler, biribirlerinden ayrı ama biribirileriyle ilişkili.
  Yeni bir düşünce değil bu, biliyorum. Ancak her çağda her yerde, hiç değilse bir kişinin bu düşünceyi yeniden bulması, kurması, dile getirmesi gerek. (GKB,199-200)

- I am thinking of the wheel.
  How does the wheel move?
  The longer the spokes extending from the hub, the longer the circumference. Time per cycle must measure longer accordingly. In

succession, each point along the rim must make contact with the ground so we can say that the wheel is moving; and each cycle of moving concludes – does it not?- only when the first point makes contact with the ground again.

But by designating a first contact point, are we not giving a construct more truth-value than it deserves? This kind of linear explanation feels inadequate. At the most, it may explain how I crossed the plain and arrived at the foot of the mountain; yet what I am doing now is something else, something else entirely. Both what I am doing and what I am searching for.

To understand what it is, I must free myself from the linear plane. When we were children, no one told us that the schoolbook definition of linear planes would, years later, come true, become real, in our lives; but if someone had, would we have believed it?

To escape the linear plane, what if I tried something like this: make the rim wider and extend the spokes at various angles from the hub.the first spoke meets the rim at one edge, the last one at the opposite edge, while the spokes in between are set slightly, very slightly off from one another so that only two spokes, diametrical opposites, extend to the same plane. This way, each plane is seperate from but also co-exists with the others. Each signifies a different field of vision, seperate from but also related to the others... (TGDC: 223)

This example is taken from the eleventh tale 'Another Peak' in *The Garden of Departed Cats*. In the paragraphs, a special kind of 'wheel' which is not possible to build in real life is being described. Although we start with certainities, we do not always arrive at confirmations. What we encounter is rather a question. The aim of investigation can sometimes arise doubt rather than conformation. Here, the definition of the wheel is done with scientific language. The aim is to validate the human being in different planes of thought. However this sort of wheel is not physically possible in reality. It may be a globe but not a wheel any more. It may be claimed that the meaning of the image can be refered but it is in darkness itself. Then Karasu asserts that it is an ordinary thought that everyone can say it. The idea may be similar here, yet the image of it is what differs in Karasu. This again is related with the 'construct' image in Karasu. Then what should be taken into account when translating this? As mentioned before, since the translator considers the translation process between the source text versus source context and target text versus the target context, his decision may be interpreted within this framework. The translator believes that the reader Karasu forsees in his time, is a reader who has a scientific experience and who is familiar with these kind

of terminologies. However in today's American Culture, popular scientific writing is widely read. Therefore in order to insist on this scientific terminology, Aji intentionally uses scientific terms such as diametrical opposites, time per cycle, circumference, and first contact point' since he believes that authority of this object which itself is impossible is entirely dependent on how convincingly you describe it. For him, it s not explicative move, saying 'in case you dont understand' but further the fabrication.

Another example of the usage of scientific language could be given as follows:

- Usa sığmaz bir ustalıkla hesaplanmıştı bu değirmilerin çapı; taşlar özenle yerleştirilmişti. Yeni yıkandıkları için renkleri parıl parıl, koyu koyuydu. Değirmilerin çapı bir metreyi epey aşıyor olmalıydı. (GKB:103)

- The amazingly precise circles were over three feet in diameters, and masterfully laid. The arena had just been washed and the colors glowed with a deep brilliance. Bleachers were built around. (TGDC:112)

The example is taken from the tale 'The Garden of Departed Cats'. Here as well, Karasu uses scientific language which is unfamiliar to the Turkish reader but quite familiar to the American reader. In this example, in order to stress the scientific language, the translator uses words such as 'three feet in diameter'. This example as well gains more value when regarded within target context and target audience.

- Incitmebeni (GKB: 130)
- Hurt-me-not (TGDC:145)

After arriving at an interpretation that the whole story is the depiction of the illness cancer, the difficult part starts with how to give the sense in the English Language to American readers. The translator's decision is 'hurt-me-not'. In English language there is a similar usage with the same idea. It is the flower named 'forget-me-not'. Therefore, in order to transmit the underlying

purpose, the translator decides to translate the phrase as 'Hurt-me-not' creating a link between the two words. The meaning may not be preserved in the whole sense, yet given the cultural discrapencies, the solution seems quite justifiable since it can give the underlying symbol in the topic.

- *Dost olmamış mıydık hiç bu güne dek? Hiç yan yana durmamış miydik?*
  Görüştüğümüz anda büyülemişti beni. Ama ben mi ona yaklaş
  Düşündüğümden vazgeçmek istemiyordum. (GKB:158)

- *Hadn't we been friends until today? Hadn't we sat face to face?From the first time we met, he had enchanted me. Was it all an illusion?I didnt want to give up my resolve. (TGDC:175)*

The example is taken from the tale 'The Garden of Departed Cats'. Usage of unfinished sentences has been mentioned in the aggression process. In the English Language, it is not possible to leave either the sentence or the word unfinished since the language structure does not permit such a flexibility. Nevertheless, there is something that a translator could do. The translator arrives at the conclusion that in any case the unfinished sentence is a question form and tries to compensate it in the English Language by using a question form. Thus a certain level of faithfullness has been achieved.

In relation to Karasu's aim of higher language, he makes use of all the possibilities of Turkish Language

- <u>Kardeşkovan</u> damarının mor çatalı yerine <u>ogultutmaz</u> damarının yeşil kamasını. (GKB:112)

- Instead of the purple fork of the <u>jealous brother</u>, the greenish scalpel of the <u>father who rejects his sons</u>. (TGDC:122)

The example is taken from the tale 'Kill Me Master'. In the source text, the author makes a new word combination and creates a culture-specific word. In the target text, the translator has no other choice than explicitation, a form of deforming forces. This example is one of the ones where the target text inevitably falls behind the source text.

Regarding the stream of consciousness in Karasu's works, it is obvious that it goes hand in hand with the atmosphere that is tried to be created. It may be claimed that the mood the character is in is depicted in the sentences. Sometimes it may flow fluently if the character is sure and sometimes the sentences may be left unfinished, even without using any punctuation. The examples could clarify the situation:

> Ölçünün tek bir durağı tek bir sonu var. Tek yere doğru kayıyor her geçen günle birlikte. O halde her gün yeniden bir şeyler yapabilmeli, her gün yeniden kurmalı, düzeltmeli dünyasını, her gün yeni bir şey katmalı ki yaşayışına, ölüm payı artacak yerde eksilir gibi olabilsin, dağılsın, parçalansın; yaşayışını kolaylaştıran kendi alışkanlıklarının yanında kendi getirdiğin değişiklik de olsun, bu denge içinde yaşadığını, sürüklenmediğini anla, anlayacak hale gel… (USBGA: 46)

> The internal rhythm never falters. It has only one stop, only one ending, toward which it moves steadily with each passing day. Therefore, you must do something new every day, you must recreate, reorder your world anew, each day you must add new dimensions to your life so that you feel as if your share of mortality is diminishing, dissolving, crumbling, so that your life contains something else – and of your own making- beside the modest habits intended to make living easier. Understand, at least prepare yourself to understand that within this rhythm you are actually living, not merely being swept along. (ALDE:62)

The example is taken from the story 'The Island'. In this example, the lenght of the sentence in Turkish strikes attention besides repeating words and sounds. As mentioned before, the structure symbolizes the mood of the character here. As the consciousness flows without break, the sentences are stretching. Turkish language gives the opportunity to stretch the sentence as long as one wishes. It could be done through different ways not necessarily with subordinate clauses. Therefore Karasu creates a quite long sentence without boring the reader, leaving her/him out of breath. In the translation, the translator, as a mediator, sits on the fence and without upsetting either source text or the target audience, recreates the paragraph keeping it as long as it could stretch. Catching the sound rhythms at the same time is a big challenge too. However, when read in the host context and when regarded within its

relation to the guest text, the translation seems to keep a balance between the two.

The example illustrating the unfinished sentence, again symbolizing the atmosphere in the text is as follows:

- Oysa bu yapıntıların farkına vardıran yaşlılıkla gerçeğin insan yaşamında ne kadar az yer tuttuğunu, ona yaşayışımızda ne kadar az yer vermeği kabul ettiğimizi

- Andronikos belki de ilk yaklaştığı adamdı. Neden sonra. Belki de ilk konuşmak istediği, ilk konuştuğu, ilk sevmeye başladığı, ilk güvendiği, bel bağladığı, ilk   (USBGA: 60)

- Yet, that old age makes us keenly aware of these inventions, that reality occupies such a small space in human lives that we agree willingly to allow it such a small place

- Andronikos was perhaps the first person he felt close to. Eventually. The first person he wanted to speak with, the first he spoke with, the first he began loving, the first he trusted, depended upon (ALDE: 77)

The example is taken from the story 'The Hill'. While the sentence is flowing, all of a sudden it stops. Karasu, purposefully does not use any punctuation here. Since Ioakim here, recalls the past, his memories and his feelings are in constant move while he is expressing. All these qualities necessitates a careful aggression stage so that in the process of 'bringing home' loss is minimized. When examined within its relation to the target context and its relation to the source text, the translation keeps the balance.

As for the footnotes, Aji asserts that literature from less commonly translated languages gets particularly heavy handed treatment when it comes to footnotes. (Aji, 2013:3). That is why, he avoids using footnotes or endnotes while in the original language while Karasu gives fifteen endnotes at the end of the book.

- Yavuz ile Patrick için

> ''Lamitie est avant tout certitu-
> de, c'est ce qui la distingue de
> l'amour. Elle est aussi respect,
> et acceptation totale d'un autre
> atre'' (8) (GKB, 211)

- For Yavuz and Patrick

> ''Lamitie est avant tout certitu-
> de, c'est ce qui la distingue de
> l'amour. Elle est aussi respect,
> et acceptation totale d'un autre
> atre'' (TGODC, 237)

In the original text, the quotation has been left as it is and at the end of the book, the translation has been given by the writer. The aim of the footnotes is varied in Karasu. While some of the footnotes he uses are translations, some of them are his notes and some are extra information. In this example, he prefers to give the translation in endnote. When the translation is analysed, it could be observed that, due to the mentioned reason, the translator Aji prefers not to use any footnotes or endnotes. Also, the dinamics of the target context carries paramount importance. The important point here is again being consistent in translation as a whole. That is why in all through the text, the consistency in this sense has been achieved. Another reason of the translator's decision could be explained with his words: 'In the era of globalization, feeling a little bit lost in the other's culture is the vital spark that awakens us to difference.'(Aji, 2013b:3)

Another quite unique example that might examplify the process of 'incorporation' stage is a part of work written by another Turkish author Murathan Mungan and translated by Aron Aji. The reason to mention it here is the fact that the translation is still in the 'incorporation' stage –which means unfinished. The translator Aron Aji provided four different versions of translation. However still he feels the imbalance that one ultimate version has not been reached yet. The four versions of the first stanza are as follow:

Source Text in Turkish

Cevabı ömür boyu süren bir soru bıraktım sana
Mendili kan kokan sevgili arkadaşım
Usta bakışların keşfettiği rahatlıkla arkama yaslandım
Elimde şah mat yüzüğümde tek taş siyanür
Adınla bulanan bir aşkın, bir maceranın
Macerasında
Yolun sonunu söylüyordu
Günahkar iki melek olan sağdıçlarım

Interlinear

The answer of which lasts a lifetime – a question- I left you
Whose handkerchief smells of blood – my dear friend
By expert eyesight –discovered an ease – I leaned back
In my hand -checkmate – on my ring – a solitare – cynadine
With your name – muddled – of a love affair – of an adventure
Of an adventure
The end of the road – were announcing
Sinful –two angels – who are – my groomsmen

Version One

I left you a question, its answer lasts a lifetime
Dear friend whose handkerchief smells of blood
I leaned back – an ease found with keen eyesight
Checkmate in hand, a cyanide solitaire on my ring
My groomsmen two sinful angels, announcing
The end of the road along the adventure
Of an adventure
A love affair clouded with your name

Version Two

I left you a question, the answer will last a lifetime
Dear friend, there is blood smell on your handkerchief
I leaned back, cool with a gamesman's eyesighy
Checkmate at hand, my ring, a cyanide solitaire
My groomsmen, two sinful angels, announcing
The end
Of the road along the adventure
Of an adventure, of love clouded with your name

Version Three

I left you a question, the answer will last a lifetime
Your handkerchief, dear friend, smells of blood
I leaned back, cool with a gamesman's keen sight
Checkmate at hand, my ring, a cyanide solitaire
This is the road's end, of love clouded with your name
The adventure
Of an adventure, announced
Those sinful angels, my groomsmen.

Version Four

I left you a question, the answer will last a lifetime
Your handkerchief, dear friend, smells of blood
I leaned back, my gaze practiced, untroubled
Checkmate at hand, my ring, a cyanide solitaire
Here ends love (clouded with your name), the adventure
Of an adventure
Here the road ends, spoke
Two sinful angels, my groomsmen

For the translator, while one may give the poetic language, it feels inadequate in recreating the sense of the poem. That is why the poem is still unfinished. When the imbalance has been repaired with the fourth stage, one ultimate translation would be possible.

It may be claimed that what the translator tries to achieve in the embodiment step is to achieve 'consistency' throughout the work since he sees consistency as the core of the original work. For Steiner, this stage 'incorporation' ranges from complete domestication to permanent strangeness. However in any case, bringing back process always changes something. That is why the fourth stage is necessary.

4.4 RESTITUTION

The imbalance that occurs as a result of embodiment stage may only be restored with the fourth stage restitution. As mentioned in the second chapter, Steiner proposes two dimensions of this stage; loss and gain. While the loss is inevitable in the translation process, the translation at some points enriches the target text, and hence creating a positive outcome. In any way the balance is disrupted and needs to be repaired.

The translator has enriched the text in some respects and empoverished in some others as examplified. In any case, a flowing energy from the source text through target text is present and this energy changes both of the texts. At this point, Steiner affirms that geniune translation makes the original work's autonomous virtues more visible in the places where the translation falls short of the original. Also in the places where the target text surpasses the original, the translator infers that the source text has elemental reserves and potentialities that are unrealized by itself. (Steiner, 1998:318). With this idea in mind, the translator tries to keep the balance between two texts, trying to mediate lacking and overflowing parts. The determined examples of such an attempt will be given in this section.

The first of such attempts could be examplified regarding the usage of the very common conjunction in Turkish 've'. In *A Long Day's Evening*, Karasu did not use any 've' which means 'and' in English. Not to use such a frequent conjunction is a tough decision and difficult to apply in a narrative text. The reason of this decision is that the conjunction 've' in the Turkish Language is of Arabic origin. Since Karasu is standing up for 'purification of Turkish', he does not use any 've' in his three stories in *A Long Day's Evening*, even if there are quite long sentences. The translator decides to do the same in the English language in order to keep the balance between the guest and host texts.

Another example could be given from the same book with the words of Aji:

> 'Because Karasu is interested in narrowing the space between experience and expression, his writing approximates the rhythm of the monks, thinking so much that the narrative duration of each section appears to correspond to the duration of each walk. In translating this work, I used pencil and eraser for much of the first section in order to slow down and experience physically these durations. And of course I must always keep a cat beside me and frequently pet between her ears, while translating Karasu who wrote *Neither without Books nor without Cats*!' (Aji, 2013b:2)

In *A Long Day's Evening*, the narration time is equal to the time of the walk. Therefore, this aspect has been detected and tried to be recreated accordingly in the receiving language. This is another point where the translator attempts to repair the balance of the translation.

Another important trace of the translator's attempt to restore the balance is the effort to compensate, in a sense through explicitation. This fact might be generalized for all translation acts. Since the primary aim of the translator is to be understood in the receiving culture, explicitation is a 'disrupting' but at the same time an 'unavoidable' move. The best proof indicating this is the difference between the pages of the original work and the translated one. The text in the source language, *Göçmüş Kediler Bahçesi* is 230 pages while the translated text *The Garden of Departed Cats* is 256 pages. Similarly, while the source text *Uzun Sürmüş Bir Günün Akşamı* is 138 pages, the translated text *A Long Day's Evening* is 167 pages.

- Avından el alan (GKB:15)
- Prey (TGDC:7)

Regarding the example, the implied Sufism in the text was mentioned in the 'aggression' step. Upon reaching the core of the text, it is a matter of transmitting it in the receiving culture. The decisions a) whether to include the culture specific item and b) how to express implied 'sufism' constitute the

challenge. The translator decides to use the 'prey' in order to give the implied 'sufism's oneness' notion. Rather than the word 'hunt', the word 'prey' associates with 'pray' having a divine connotation. This part includes the stage of restitution as well. The translator prefers the word 'prey' to 'hunt' in order to restore the balance distrupted with the loss of culture specific item.

- *.... Oyunda yeşiller ustalardan seçilmişti, besbelli. Başkanın buyrukları gitgide seyreliyor, güneş batıya doğru kaydıkça kıpırtısızlığın verdiği kaygı da artıyordu. Bilmem kaç hamleden sonra gerimde kaldı. Onu görememek, ona bakamamak günü karartıyordu çevremde.* (GKB:128-129)

- *The Greens were very skilled, obviously. The Mayor was taking longer and longer to decide each move, and as the sun moved westward, we were feeling the fatigue of being so still. I dont know how many moves later, I finally had the sun behind me. Not to see him, not being able to look at him cast a darkness about me.* (TGDC:144)

The example is taken from the tale 'The Garden of Departed Cats'. Regarding this example, the underlying ambiguity is expressed in the aggression stage. In the sample, it is not clear whether the writer is speaking about the man or the sun. In the receiving text, the translator preferred to use the word sun in the sentence 'I dont know how many moves later, I finally had the sun behind me' maybe considering the ambiguity will be too much for the American reader. However, in the next sentence, the ambiguity has been compensated since both the man and the sun is referred to 'him' and it is intentionally left unclear 'not being able to see' whom casts the darkness to the narrator. The decision taken in the previous sentence was compensated with the sentence following it. Here a compensation within the paragraph is represented.

- Otuz beş yıl kadar önceydi. Hocam kanserin ne olduğunu anlatıyordu bana. 'Yengeç gibi bir şey' diyordu. 'Yavaş yavaş insanın karnını, ciğerlerini yer bitirir...' O yaşta, bir imgenin ne ölçüde yalan söyleyebileceğini bilmezdim. (GKB:74)

- It was thirty five years ago. My teacher was describing cancer to me. 'It's something like a crab' he was saying. 'Little by little, it eats away one's lungs, one's stomach...' At that age, I didn't know the extent to which an image could lie. (TGDC:76)

The example is taken from the tale 'In the Praise of The Crab'. In this example, the differences between the languages give positive results for the English Language. In this respect, the translator could compensate the parts in the text where he falls behind the original text. It has been presented that because of the discrapency between languages, some certain aspects could not be recreated in the receiving language and the text in the host language falls behind the guest text in Turkish. Therefore, the imbalance between the two texts becomes even more obvious. In order to repair the balance, the translator takes decisions to compensate the parts where the target text lacks. In this example, a certain kind of enrichment was taken place. While the word 'yalan söylemek' has only one meaning, the equivalence in English, 'lie' has two meanings that would fit the context of the sentence. The first meaning is 'to be in flat position', 'lying down' and the other meaning is 'to tell deliberately something that is not true'. Within this sample, the word enriches the text and provides the ambiguity to compensate the places it lacks.

Another point where the balance is restored lies in the decisions taken towards foreignazing and domesticating some phrases. It can not be concluded that the translator favoured one side -be it source or target language. In this sense as well, the translator's aim is to balance both. While in certain examples, domestication is observed, for some others, the translator prefers to foreignize. The point could be clearer with the examples from 'The Man Walking in the Tunnel' and 'In the Praise of the Crab':

- Kiminden tuzlu kiminden tatlı, kiminden su, kiminden <u>ayran</u>, kiminden balık, kiminden sebze… (GKB:98)
- One offers salted snacks, another sweets, another water, another *ayran*, another fish, another vegetables. (TGDC:105)

- <u>Kırık bir güneş</u>in altında, kayanın dibindeki bir oyukta. (GKB: 78)
- Under <u>a broken sun,</u> in a hollow beneath a rock. (TGDC: 80)

The examples illustrate that a guest language/context/ text is favoured in the bringing back process of the translation. In the first example, the culture specific word 'ayran' is preserved in the host text. The word means a kind of drink and it is a mixture of yoghurt. The second example also is a representation of a guest language oriented approach. The phrase 'kırık bir güneş' is preserved in the host text. It is obvious that the translator favours a guest language approach. However it could not be generalized to the whole text.

On the other hand, host language/context/text oriented examples could be observed in the text as well. The examples are taken from the tales 'The Man Walking in the Tunnel' and 'In the Praise of the Crab'.

- Yolun sonu gözükmüştü. <u>Kalıbını basabilirdi</u> buna. (GKB: 100)

- So is the end of the path. He could <u>wager his life</u> that it is. (TGDC: 107)

- Üstelik böyle bir anlatışın <u>geçer akçe</u> olduğu günlerden bu yana yüz yıl geçmesine karşın, bugün bile herhangi bir şey 'anlatan' yazının tek olabilir biçimi budur diye düşünen pek çok okuru da sevindirirdim. Ama <u>eski bardaklar çam olur mu bir daha</u>? (GKB: 73)

- Narratives like this used to be <u>popular</u> a hundred years ago, but I may still please quite a number of readers who think, even today, that this is the only writing form that 'narrates' something. Yet, <u>can you turn back the clock so easily</u>? (TGDC: 75)

In the first example, the phrase 'kalıbını basmak' is an idiom used when somebody is sure of something. In the host language, an equivalent idiom is used, favouring host context. In the second example, the words 'geçer akçe' is a culture specific word used for 'popular'. And at the end of the paragraph, another idiom is used. The word for word meaning is 'Could the old cups become pines again?' In the English translation, an equivalent idiom is used. From these examples, it could be inferred that both guest and host language is preserved in certain places with certain decisions. The reason for this is to repair the balance between the two texts/languages/contexts.

Another quite striking example is the name of the book *A Long Day's Evening*. Since the translation process lasted six years, the decisions taken are quite grounded. Through the process, the first name Aron Aji proposed was The Evening of A Very Long Day. Then through his researches he found out that there is a book already with the name. Also there is another book with the name *Long Day's Journey into Night* which was another option in the mind of the translator. Then contemplating about the most appropriate name, he decided on the title *A Long Day's Evening*.

Not only on the basis of this book but also in the translation task of the translator, Aji asserts that:

> 'To this day, I whisper each sentence I translate, and adjust it until the sounds feel correct in my mouth. No matter how well I captured the meaning, unless the sound is right, the translation never feels right to me' (Aji, 2013b:2)

This is another aspect of what Steiner proposes for a good translation. The sense of a word is reevaluated several times till it feels adequate in the target text. This could be another dimension of the restitution stage.

> 'Every instance of meaning from one linguistic context to another finds the translator both reflecting and being reflected in the original and naturally, in the translation. I think the same holds true for the reader, too, who likewise reflects and is reflected in the text being read. This is the only way I know how such a subjective and creative act as translation at the same time remain faithful to the reality of the original.(Aji, 2013b: 2)

In conclusion, it wouldn't be wrong to claim that what Aji tried to achieve is to keep the 'consistency' in his translation.

CONCLUSION

This thesis studied the translations of Bilge Karasu's two books entitled *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı*. Translations are done by Aron Aji. The framework that has been used for the study is Hermeneutic Motion proposed by George Steiner.

The study initially explores the literary translation, its pros and cons and the richness it offers in translation criticism. Within this framework, a brief history of translation studies has been given besides the main theories which have been proposed such as invisibility of the translator, skopos theory, and polysytem approach. While the first proposed theories about translation are on the linguistic basis, later with the cultural turn, the role of culture has been focused in analysing translations. With this stage, translation began to be perceived more than a linguistic transfer. With the cultural turn, new areas such as gender and translation, translation as rewriting, postcolonial translation ideology started to flourish.

 The thesis perceives translation as an intercultural communication. It is believed that approaching the two cultures in a more lenient way enables to have a better understanding regarding both cultures. In this sense the thesis has adopted Lydia Liu's concepts 'guest language' and 'host language'. Through this process, the role of the translator is in the centre, mediating between two different cultures and languages.

In order to arrive at more accurate interpretations regarding the text, the translator and the text should be seen within their contexts. The thesis shed light upon the determining factors that have an effect on the translator's method. In analyzing a translation, factors such as the dominant ideological considerations, the hegemony of language, acceptability of the languages, linguistic considerations, the social circumstances, and the position of the

translator should be taken into account. Besides, regarding the literary system, three major components influence the ideology; professionals within the literary system, patronage outside the literary system and dominant poetics. These three elements also affect the translation methods to be used.

Furthermore, the thesis may explore the relation between philosophy and translation. Translation is known to have been an interdisiplinary area that is in relation to linguistics, sociology, literature, philosophy, electronics, and many others. However the relation between philosophy and translation fits the purpose of the thesis appropriately. The reason for this could be illustrated in two dimensions. The first one is the fact that Bilge Karasu is also a philosopher and his writings bare philosophical content. Secondly, the translation process of his works has a philosophical dimension that is represented by Hermeneutic Motion.

In general sense, according to Anthony Pym, it could be noted that there are three main intersection points between philosophy and translation. (Pym, 2002:1). The first one is various philosophers use translation as a case study or metaphor for general applications. Secondly, translation scholars refer philosophical discourses for authority as philosophy is a grounded and old discipline. Thirdly, translation scholars and philosophers comment on the translation of philosophical discourses. The case in this thesis could be considered under the second intersection point.

This thesis conducts a detailed research into Hermeneuitcs, its roots and history. Initially proposed by Johann Conrad Dannhauser in the 1600s, hermeneutics deals with the 'Meaning' in the language. Different philosophers and linguists such as Friedrich Schleirmacher and Walter Benjamin contributed to the studies about Hermeneutics. Although there are different approaches, it could be asserted that in general, hermeneutics searches for the most probable and the most acceptable meaning that could be inferred from a piece of writing. The most important point regarding

Hermeneutics and translation lies here. Although it could be criticized that what Hermeneutics focuses - 'the most probable' and the most 'acceptable' interpretation- differs depending on circumstances, this special point carries paramount importance when it is reconsidered within the 'translation' perspective. In order to translate a text, in order to recreate it in another language, the translator has to reach a 'most probable' and 'most acceptable' meaning.

Moving from Hermeneutics to the specific concept of the study, this thesis presents George Steiner's Hermeneutic Motion. While Hermeneutics is the discipline related to 'meaning', George Steiner moves the subject into translation and proposes a fourfould cycle for the process of translation. The first stage of the motion *initial trust* proposes that the translator invests a trust to the text, believing that there is something there that is worth translating. Here Steiner uses Schleiermacher's 'da-sein' concept. In the second move *aggression*, the translator penetrates into the text, moving beyond the surface meaning. This is possible only with a thorough knowledge about the author, her/his time and circumstances s/he experienced. The third one in Hermeneutic Motion is *embodiment*, the bringing back process. In this move, Steiner uses the metaphor 'open cast mine leaves an empty scar on the landscape'. Since something has been taken out from the source and brought back to the receiving language, an imbalance occurs and that is why the translation is incomplete without the fourth stage restitiution. The last stage *restitution* is a compensation stage in which the balance is restored with certain decisions. According to Steiner, the translator either takes too much or too little from the source text, that is why s/he either enriches or empoverishes the source text. Therefore with the last stage restitution, the balance should be restored.

The thesis also presents a wide research about Bilge Karasu and his writings. Within this framework, Bilge Karasu is studied under three main topics: Karasu as a writer, as a translator and as a semiotician. While Karasu is

known as an author, he has translations from several languages and several writers and poets. In addition, for the most of his life, Karasu was teaching at the department of Philosophy and it is known that he is especially interested in semiotics. The traces of this occupation could be felt in his writings.

In addition, the thesis explores the two books of Bilge Karasu in detail in order provide a comphrehensive analysis with the examples. The characteristics of Karasu writing have been explored with the examples. Since Karasu is master of language, and since his aim is to purify language, the task of the translator becomes even more challenging. The translator, Aron Aji, who hopefully had an education in philosophy, literature and semiotics, was able to find ways to cope with the problems he encountered in the translation process.

In the light of the abovementioned conceptual and theoretical knowledge, the study concentrates on the functioning mind of the translation within the framework of the Hermeneutic Motion approach. With the examples from the two mentioned books it becomes obvious that the task of translation has deeper dimensions than thought so far. In order for a translator to be succesful, he should be ready for the text with her/his background knowledge regarding the text, the author to be translated and the circumstances of the time the text was written and the circumstances of the receiving culture.

With the help of the examples from the two books, it could be concluded that in the first stage of Hermeneutic Motion, that is *initial trust*, the translator invests a certain trust to the text and lean towards that text with a belief that there must be something in the text that worths translating. The stage gains prominence with Aron Aji's remarks that after long years he spent in the United States, he feels the necessity to recover his Turkishness through language. That is why he approaches the texts of Karasu with a sense of trust. Upon approaching, he finds out that Karasu is a master of language and he has a noble duty that he is trying to 'purify' Turkish Language. Hence,

regarding the first stage, it could be concluded that the translator's invested trust is not betrayed but is flourished.

Following this, in the *aggression* stage, the translator decides to get into the texts of Karasu. As shown with the examples, the translator goes beyond the curtains of meaning and searches for the core in the foundation. In the discussions with the translator, in most of the cases, the determined examples that are perceived as loss at first sight turn out to be grand gains lying under the text. Since the translator has a good command of Karasu's world, he could experience a fruitful penetration stage. Most of the hidden dimensions in the text have been revealed with the 'aggression' step when the translator penetrates into the text. As Steiner defines this stage is an attack towards the text.

In the third stage *embodiment*, the translator tries to bring what he has digged out into the receiving language. Here one point is crucial. It should be admitted that the text in the receiving culture could not be a perfect copy of the original. Rather, it is a recreated work in a receiving culture. Therefore the equivalency concept should be considered not as source language versus target language. The equivalency should be framed as source text versus source context and target text versus target context. It is because the text gains prominence within its context. Therefore, bringing back process occurs within these considerations. Steiner here uses another metaphor as 'open cast mine leaves an empty scar on the landscape'. He belives that in any case this process results in imbalance. The reason is whether the translator takes too much or too little from the source text. In the examples, this fact becomes more concrete. While in some examples, it is not possible to give the same sense in the receiving culture due to language discrapencies, with the help of penetration stage, some other examples flourish the receiving text.

In the last stage of Hermeneutic Motion that is restitution, this balance is tried to be restored. This fact could be considered again in two dimensions. The

books keep a balance both within themselves and also in relation to each other. A certain type of balance is gained. Therefore, it could be asserted that created *in The Garden of Departed Cats,* still*, A Long Day's Evening* complements it in some respects that with the fourth stage, the translation is complete as it could restore its balance and stand on its own in the receiving language.

The thesis tried to arrive at the idea that in a translation, the parts that may seem *wrong* (when looked from a protective point of view with the effect of culture), could indeed hide well decided *rights* about that text. Therefore in its wholeness, what is crucial is the consistency within the translation, its relation to the text and its relation to the whole context. It should be admitted that the translation is a mode of attack. However this attack could give positive results if the balance is restored. Regarding the translation of the two books of Karasu *Göçmüş Kediler Bahçesi* and *Uzun Sürmüş Bir Günün Akşamı*, the translator Aron Aji seems to have achieved to keep this balance.

It can be concluded that the translator Aji approaches the texts of Karasu as a literary critic, getting into the heart of the text. Regarding the translation process, Schleiermacher asserts that the translator either moves the author to the reader or moves the reader to the author. This generalization can not be true for this specific translator because it can not be concluded that he favoured one of the sides while translating. What the translator aims at is to keep the balance between the guest and host languages, domesticating without loosing the spirit of the guest text, or foreignizing without upsetting the host language context. The translator is in the position of a 'mediator' between the two languages/cultures/contexs. Rather than imitating the original text in the host context, the translator manages to recreate and introduces the text in another language to the speakers of that language by preserving the very soul of the text. The hermeneutic motion's fourfould cycle illustrates this process with the help of the examples. Since it is now accepted that there is no 'perfect' translation, as the translation itself is a form of rewriting, the aim is to recreate the work of art by staying faithful to the soul of the text.

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