



Hacettepe University Graduate School of Social Sciences
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**AN ANALYSIS OF THE TURKISH TRANSLATION OF OBSCENE
WORDS IN JEANETTE WINTERSON'S *WRITTEN ON THE BODY*
AND *SEXING THE CHERRY* IN THE LIGHT OF RELEVANCE
THEORY AND NORM THEORY**

Hilal ÖZTÜRK BAYDERE

Master's Thesis

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Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü
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KABUL VE ONAY

Hilal ÖZTÜRK BAYDERE tarafından hazırlanan “An Analysis of the Turkish Translation of Obscene Words in Jeanette Winterson’s Written On the Body and Sexing the Cherry in The Light of Relevance Theory and Norm Theory” başlıklı bu çalışma, 09.10.2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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BİLDİRİM

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Hilal ÖZTÜRK BAYDERE

DEDICATION

I dedicate this thesis to my beloved husband Muhammed, my mother Emine and father Ömer, brother Mehmet and sisters Hacer and Sümbül for supporting me in all the phases, spending efforts to overcome each difficulty and doing all the best they can do to tolerate my impatience in every way.

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ÖZET

ÖZTÜRK BAYDERE, Hilal. *Jeanette Winterson'un Written on the Body ve Sexing the Cherry Kitaplarındaki Müstehcen Kelimelerin Türkçe Çevirilerinin Bağntı Kuramı ve Norm Kuramı Işığında Analizi*. Yüksek Lisans Tezi, Ankara, 2015.

Kelime seçimleri yazarın biçeminde son derece önemli bir rol oynamaktadır, zira yazar bu seçimleri mevcut diğer birçok dilbilimsel seçenek arasından özellikle seçmektedir. Bu bağlamda, kelime seçimleri, çeviri sürecinde dikkate alınması gereken önemli hususlardır. Çeviri söz konusu olduğunda, bu noktaya özellikle dikkat edilmesi gerekir, çünkü edebi metinlerin çevrilmesinin nedeni kaynak metnin okuyucularından daha farklı bir okuma süreci deneyimleyecek bir okur kitlesine hitap etmektedir. Bağntı Kuramı'nın, iki kişinin karşılıklı bağlamsal bilgi paylaşımıyla daha kolay iletişim kurabileceği varsayımından hareketle, bu çalışma Jeanette Winterson'un *Written on the Body (Bedende Yazılı, 2013)* ve *Sexing the Cherry (Vişnenin Cinsiyeti, 2000)* kitaplarının sırasıyla Süheyla Çağlayan Mathews ve Pınar Kür tarafından yapılmış çevirilerinin analizine odaklanmaktadır. Winterson'un eserlerinde, toplumsal cinsiyet ve din gibi konularda toplumun empoze ettiği sınırlamalar sorunsallaştırılmaktadır. Bu yüzden, eğer çeviri sürecinde amaç erek metin okuyucuları arasında kaynak metin okuyucularınıninkine benzer bir etki oluşturmaksa, Winterson'un bu konular bağlamında eserlerine dâhil ettiği dünya görüşünün çeviriye aktarılması gerekmektedir. Çalışma, Pınar Kür'ün *Vişnenin Cinsiyeti* adlı çeviri eserinde çevirmenin biçimsel etkileri erek metinde yeniden oluşturabilmesi sayesinde kaynak metne yüksek seviyede bir benzerliğin sağlandığını, Süheyla Çağlayan Mathews'in *Bedende Yazılı* adlı çevirisinde ise Winterson'un eserlerindeki müstehcen dil kullanımını yansıtmadığı düşünülen çok sayıda güzel adlandırma kullanımının söz konusu olduğunu ortaya koymaktadır. Sonuç olarak, bu çalışmada Kür'ün Winterson'ın eserlerinde kullanılan müstehcen dil kullanımını yeniden oluşturma çabasının, kendisinin de bir çok kez belirttiği gibi, onun marjinal karakterinden ve toplum üzerinde dayatılmaya çalışılan sosyal normları ihlal etme arzusundan kaynaklandığını, buna karşın Çağlayan Mathews'in çevirisinde geçen güzel adlandırmaların Türk toplumuna dayatılmaya çalışılan tabu kelimelerin kullanımına ilişkin sosyal normları yansıttığını ortaya koymaktadır. Bu bağlamda, çalışmada Gideon Toury'nin norm kuramına başvurulmuş, *Bedende Yazılı* adlı çeviri eserde Winterson'ın müstehcen dilinin güzel adlandırma ile karşılanmış olmasının Türk toplumunda müstehcen kelimelerin tabu olarak kabul edilmesine ilişkin sosyal normları yansıttığını ortaya çıkarmaktadır.

Anahtar Kelimeler: biçem, Bağntı Kuramı, dünya görüşü, Jeanette Winterson, biçemsel ipuçları, normlar

ABSTRACT

ÖZTÜRK BAYDERE, Hilal. *An Analysis of the Turkish Translation of Obscene Words in Jeanette Winterson's Written On the Body and Sexing the Cherry in The Light of Relevance Theory and Norm Theory*. Master's Thesis, Ankara, 2015.

Word choice plays a substantial role in the style of the author because it is specifically chosen by the author among many other linguistic options. In this sense, word choices, are important elements to be considered during the translation process. Literary texts go through the translation process for the target audience's reading experience which may not be similar to the reading-experience of the source-text readers. Based on the assumption of Relevance Theory that people can communicate as long as they share mutual contextual knowledge, this study dwells on the analysis of the Turkish translations of Jeanette Winterson's *Written on the Body* (*Bedende Yazılı*, 2013) and *Sexing the Cherry* (*Vişnenin Cinsiyeti*, 2000) done by Süheyla Çağlayan Mathews and Pınar Kür, respectively. Winterson's works problematize many limitations imposed by the society on people concerning such issues as gender and religion. Therefore, Winterson's worldview embedded in her works needs to be conveyed to the target audience if the aim is to recreate the text producing an effect on the target-text readers which is similar to that of the source-text readers. The study reveals that *Vişnenin Cinsiyeti* (2000) by Pınar Kür achieves a high level of resemblance to the source text thanks to the translator's recreation of the author's word choices in the target text. However, *Bedende Yazılı* (2013) translated by Süheyla Çağlayan Mathews covers many euphemistic expressions which do not reflect the obscene language used in Winterson's works. The study underlines that Kür's recreation of Winterson's obscene language, as stated by her, stems from her marginal character and her desire to violate the social norms imposed on society whereas euphemistic expressions in Çağlayan Mathews' translation of Winterson's obscene word choice reflects the social norms imposed on Turkish society concerning the use of taboo words. The study also refers to Gideon Toury's norm theory to dwell on why the obscene words might have been euphemized in *Bedende Yazılı*.

Keywords: style, Relevance Theory, worldview, Jeanette Winterson, stylistic clues, norms

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INTRODUCTION

1. GENERAL REMARKS

Translation has never been merely a process of transferring words from one language to another. Its importance lies in its functionality in terms of communication. Building a bridge between cultures, translation constitutes a crucial part of human lives. In this context, communication requires more than the transfer of the words. Hence, various studies have been conducted to deal with the communicative aspect of translation. Translated texts are special because they comprise of “conscious and unconscious” decisions of the translator (Munday, 2009). It is quite evident that in order to render the context of the source text for the target text reader, the translator needs to be careful in this decision-making process. This is because all the components of the text have a role in creating a certain effect on the reader.

Saying that all the components of the text play a role in creating a certain effect on the reader, one has to agree that the act of writing is always ideological on a certain level (Tymoczko, 2010). Ideology constitutes a set of beliefs. According to Fairclough, ideology refers to a concept which is almost the same as “worldview” (1995). Thus, it is possible to say that a group of people or even a single person can have an ideology “corresponding to his/her/their interests and position in social life” (1995). Hence, it is possible to assume that every piece of writing is also marked by its author’s ideological stance. The author, either consciously or unconsciously, integrates his/her ideological stance into his/her work. Every word choice made within the work constitutes a part of this stance.

Based on this assumption, the style of the texts is important in translation studies. This is because though it is not possible to pin down the authorial intention with certainty (Fish, 1982), the translator has to translate what he or she assumes to be the intended by the author in order to translate a text (Boase-Beier, 2004). As Munday emphasizes, “the author’s judgement is always present, always evident to anyone who knows how to look for it” (Munday, 2009).

Stylistics, focusing on the stylistic markers of the authors in a text, has contributed much to translation studies in this respect. Scholars such as Short and Leech (2007), Boase-Beier (2004) and Munday (2009) discussed the way stylistics can be addressed in a study of translation. Several points which are indicated by these scholars need to be taken into account during the translation process. Both Munday (2009) and Boase-Beier (2006) suggest a framework for studying stylistics in terms of translation.

According to Munday, word choices are important for an author's style. Furthermore, he believes that the translator may, either intentionally or unintentionally, misrepresent the source text through his/her word choices (Munday, 2009). S/he is capable of re-shaping the ideology of the source text because "exposure to a second language and to the ways of speaking that come with the second language" will inevitably lead to new discourses in the target text (Tymoczko, 2010: 27). In order to avoid any misrepresentation of the source text, Munday believes that the translator should be careful to avoid distorting the lexical choices of the author.

Munday assumes that if the translator is careful about the wording of the utterance, s/he becomes closer to the discourse created by the source text author (Munday, 2009). He claims that even if the translator's presence is apparent in the additions s/he makes (e.g. footnotes and prefaces), it is the words within the text that carries profound importance (Munday, 2009). It is noteworthy that words on the pages may refer to wider concepts through their connotations and the context. Therefore, they need to be handled in the light of the fact that misrepresentation of a lexical choice may lead to a change in the discourse. The changes in discourse may be in the form of "muffling, exaggeration" or "blurring" (Munday, 2009). Hence, it is possible to argue that euphemistic expressions are one of these alterations. Euphemism refers to words or expressions that are used to make a taboo concept politer or not to offend the hearer or the reader (Walaszewska, 2011: 62). Euphemistic expressions, according to Fernandez (2006), "narrow down" or "mitigate" the meaning of an utterance (11). Thus, it can be argued that euphemistic expressions may lead to an alteration in the discourse of the utterance.

On the other hand, it is possible that an author prefers explicit and obscene expressions deliberately. In such cases where the author deliberately places certain explicit expressions within the text, the underlying reason may be to address the reader with a

certain ideology and raise awareness in the readers towards that ideology. Therefore, word choices of the author may be deliberate choices. The author may assume that the choices s/he has made precisely reflect his/her ideology. Therefore, the translator may face certain challenges in dealing with the obscene expressions especially when the issue is regarded as a kind of taboo in the target culture.

In order to overcome such challenges, the translators may resort to euphemistic expressions. However, as mentioned above, because euphemistic expressions “narrow down” the potential meanings in an utterance, to euphemize a translated text may lead to a change in the discourse of the source text. On the other hand, it is necessary to keep in mind that there is always the possibility that ideological stance of the target text may contradict the ideological stance of the source text.

Jean Boase-Beier has conducted many studies on studying the style of translation. Like Munday, Boase-Beier believes that style provides necessary evidence for a translator to base his/her choices on. In other words, in order to overcome the challenges mentioned above, Boase-Beier suggests that it is necessary to focus both on the style and on the content (Boase-Beier, 2011: 40). According to her, style is the thumbprint of the author (Boase-Beier, 2011: 40). Hence, even if it is not possible to determine the intention of the author, the translator can find clues regarding the message and ideology of the source text by looking at the style of the author (Boase-Beier, 2011: 40). Therefore, the translator finds the justification s/he needs for his/her lexical choices to reproduce the target text in line with the stylistic clues (Boase-Beier, 2004: 277).

Boase-Beier (2004) suggests that integrating Relevance Theory, which was developed by Sperber and Wilson (1975) and adapted into translation by Gutt (1989), into translation studies facilitates studying style in relation to translation (277). Style is an important concept in terms of re-creating the source text. As explained above, Boase-Beier (2006) and Munday (2009) believe that the author makes his/her ideology evident through the choices s/he makes to create a certain context. In relevance-theoretic terms, context is a broad concept. It refers to multiple premises covering the reader’s “assumptions about the world” (Sperber and Wilson, 1995: 251). In other words, context involves the reader’s background knowledge as well as his/her “expectations about future” (Sperber and

Wilson, 1995: 255). Therefore, translation is important in recreating the source-text context for the target-text reader.

Style, and thus the word choice of the author which constitute a part of his/her style, is a part of context. Based on his/her own background knowledge and expectations, the author creates a certain context through his/her work. As argued by Munday (2009), lexical choices constitute a crucial part of the author's style because the author makes these choices based on the context s/he tries to create. Therefore, the translator needs to deal with the author's lexical choices with particular attention if the aim of translating is to reproduce a text with a context which is similar to the source-text context.

In the light of the importance attached to the context in a literary text, Gutt's (1989: 202) adaptation of Relevance Theory into translation studies involves two types of translation: direct and indirect translation. Gutt (1989: 203) believes that the stylistic elements such as word choices within a text should be handled as contextual clues. The author of the source text crafts these clues to create a kind of relevance in the source text readers' mind and help them reach the relevant context. Creating the context intended by the author, these contextual clues produce a certain effect on the readers. This effect may also be associated with the ideology of the source text author, his/her worldview, and the like.

In this sense, direct translation, just like direct quotation, is an attempt to preserve the form (e.g. word choice) of the utterance. In other words, direct translation covers as many stylistic clues from the source text as possible to re-create its context. What Boase-Beier (2004: 25) suggests is that the clues that help the target-text reader create the source-text context in the target language can be found in style, which means that the meaning of a target text cannot be limited only to the content of the source text. Gutt (1989: 72) supports this belief by stating that the translator's word choices are important because they influence the way the text is handled and comprehended.

Indirect translation, on the other hand, only preserves the meaning of the source text rather than its style (Gutt, 1992: 202). Since, according to Gutt, the "linguistic form of an utterance can influence" (Gutt, 1992: 72) the effect it produces on the readers, indirect translations run the risk of distorting the style of the source text and hence its ideology (Gutt, 1989: 74). All in all, it is suggested that "if the meaning and the style of the receptor

language text faithfully reproduces that of its source, then the effect it has upon its readers should be similar to that of its source” (Smith, 2000: 12).

Accordingly, this study underlines that the word choices in literary works constitute a part of the author’s style. The author makes certain choices, either consciously or unconsciously, to represent his/her worldview and to create a certain effect on his/her readers. Hence, it is the responsibility of the translator to transfer this effect to the target text readers if his/her aim is to offer a similar reading experience to the target text readers. In this sense, it is believed that word choices bear crucial importance as part of the author’s style. It should be taken into account that the author selects the words even when there are many other lexical options. In order to avoid any kind of subversion, ambiguity and mitigation in the target text the translator needs to deal with the word choices with particular attention.

On the other hand, translated texts may not reflect the source-text context due to various reasons. One of the reasons is that the translator may not comprehend the function of the stylistic features within the context. It is also possible that the translator feels obliged to abide by certain norms which is an inseparable part of the translation process due to its cultural aspect. Toury (2012) defines certain translational norms which have an impact on the translated text. Norms cover many components some of which are translation policy, publishing constraints and socio-cultural customs. Obviously, norms have a role in shaping the target text which is why this theory has been included in this study. Since norms are unstable and are not observable directly in a text, they have to be looked for in “patterned and recurrent behavior” (Norms and Nature in Translation Studies, 2005: 14). Therefore, norms are incorporated in this study as a contributor to analyze why recurrent use of certain expressions have been preferred in the target text as a part of style.

This study dwells on the Turkish translations of Jeanette Winterson’s *Written on the Body* and *Sexing the Cherry*. Andermahr suggests that Winterson’s works are known for their witty, explicit, bawdy and obscene use of language (2008: 156). Having such an obscene style and focusing on love, sex and relationships, Winterson opposes euphemism (Jaggi, 2004). In the book *Art Objects: Essays on Ecstasy and Effrontery*, she states that all kinds of art should be brave enough to make a change in the observer even if it is an uncomfortable one (1996: 104-105). Therefore, the expressions which can be categorized

under the euphemistic use of language contradict the style of Winterson. Moreover, the word choices in the translation of her works are particularly important since they constitute the witty, bawdy and obscene language of Winterson.

Sexing the Cherry was first published in 1989. Winterson employed a kind of historiographic metafiction technique in this work. It is set in the seventeenth century England. It tells the story about Dog Woman and Jordan, whom she takes under her protection after finding him by Thames. Some of the characters (i.e John Tradescant, the king) are the real life characters of that time. However, this work covers more than the blending of fact and fiction. *Sexing the Cherry* retells the story of Twelve Dancing Princesses. It is a typical folk tale about the union of princesses and princes. It also shades light on the aftermath of ‘happily ever after’ concept. This retelling is deeply associated with the representation of traditional gender roles imposed by the society through fairy tales.

Therefore, Winterson’s word choices are important in this work. They are part of her style that create a context and represent her ideology. Hence, this study dwells on the Turkish translation of *Sexing the Cherry*, focusing on the word choices of the translator. It should be kept in mind that since the obscene style of Winterson is dealt with in this study, obscene word choices will be analyzed in comparison to Turkish translation *Vişnenin Cinsiyeti*. *Sexing the Cherry* has been translated into Turkish by Pınar Kür, who is both an author and a translator. Remarkably, it is important to note that Pınar Kür is an author who has experienced prosecution for her work *Bitmeyen Aşk* due to obscenity. In this sense, it is possible to say that obscenity is a common point between Kür and Winterson.

Written on the Body is Winterson’s sixth novel. It deals with post-marital affair of Louise, the female protagonist, and the narrator whose sex is concealed from the reader. The book is rather sensual, and it is possible to label the work as an erotic novel (Publisher's Weekly, 1993). Winterson prioritizes the use of language more than the plot (Smith, 2015). *Written on the Body* is the most prominent evidence of this view. The book is told through the narration of a sexless narrator. He or she has had many love affairs with women who have unhappy marriages. One can clearly observe that the plot of the book is rather simple: a fickle lover seeks love, finds true love, is interrupted by the disease of the female protagonist, and sacrifices himself/herself for the beloved.

However, the language used in the book is not simple. It is carefully crafted by Winterson. This can be observed both through the effort Winterson spends to keep the narrator sexless and through the depiction of the love scenes. The bawdy and obscene language employed in the other works produced by Winterson is also used in *Written on the Body* which is integrated with sensuality and salacity. In addition to special form of language talking about love and lovemaking, the creation of a sexless narrator is a remarkable aspect of this work.

Written on the Body was translated into Turkish by Süheyla Çağlayan Mathews. To recreate the language used in *Written on the Body* is a tough job for the translator because each verb, adjective or even the exclamation mark within the text has a specific purpose (Winterson, 1995: 165). This book is one of the most remarkable examples of “effrontery” as supported by Winterson (Winterson, 1995: 165). Therefore, one can say that Winterson’s obscene use of language serves the purpose of creating a certain kind of awareness on the readers. As Winterson argues in *Art Objects* (1995), she writes such texts because she wants to take her readers out of the safety zone. That is, her works deal with the issues of social, cultural, and religious boundaries imposed by society on certain social events.

2. PURPOSE OF THE PRESENT STUDY

The purpose of the present study is to find out, in the light of relevance theory, whether or not the Turkish translations of *Sexing the Cherry* and *Written on the Body* reflect the word choice of Jeanette Winterson. This study is an attempt to reveal whether or not the lexical style of the author has been preserved to render the worldview of her texts into the target texts. This study particularly focuses on the word choices of Winterson as part of her style and their function in conveying the worldview depicted by the author. Therefore, this study seeks to determine whether or not Winterson’s stance which is created in the source texts through her wording is preserved in the target texts. In order to achieve these purposes, this study presents a comparative analysis of the Turkish translations and the source texts. Moreover, the translated texts differ from each other in terms of the choices corresponding to obscene words. The difference in the style of the two translated texts will be analyzed in the light of Toury’s norms.

3. RESEARCH QUESTIONS

This study seeks to answer the following questions:

1. How does a relevance-theoretic approach to translation contribute to the analysis of the Turkish translations of Winterson's *Sexing the Cherry* and *Written on the Body*?
2. a- Given the presence of obscenity in Winterson's novels, how do the two translators approach the profane words chosen by Winterson in *Sexing the Cherry* and *Written on the Body*?
b - Has the worldview of Winterson in relation to the gender and sexuality issues been preserved in the Turkish translations of the two works identified above?
3. Given the cultural impact on the translation process, how can the difference between the two translated texts of Winterson's works be explained based on Toury's norms?

4. METHODOLOGY

In order to deal with how style has been handled in the Turkish translations of the aforementioned works, a comparative analysis will be carried out in this study. By comparing the word choices in the source texts with those in the translated versions, this study will discuss whether or not Winterson's style is recreated in the Turkish translations. In this sense, the study focuses on the words that denote bawdiness and obscenity. In doing so, this study also focuses on whether or not euphemistic expressions have been used in Turkish translations.

This study employs a relevance-theoretic approach to analyze the Turkish translations of Winterson's *Sexing the Cherry* and *Written on the Body* because Winterson has a unique style. Moreover, she offers some of her worldviews through her works. It is widely acknowledged that Winterson problematizes gender issues and the social limitations accompanied by the gender impositions¹. In this sense, it is important to convey the stylistic features of her works to the target texts if the aim is to offer a similar reading

¹ see Makinen (2005) and Andermahr (2008)

experience to the target-text readers. In this regard, whether the translated texts are closer to the direct translation type or the indirect translation type will be discussed in this study.

Moreover, the difference between the attitudes towards obscenity in translated texts will be discussed in the light of norm theory. Norm theory is based on the assumption that a translator acquires certain norms, which emerge out of cultural impact, and abides by these norms consciously or unconsciously. Given the fact that the two works of the same author who uses profane language have been translated by two different translators in different ways, the differences in the target texts are inevitable. This study further focuses on the analysis of these differences in the light of Toury's norms.

5. LIMITATIONS

This study could have covered the Turkish translations of the other works produced by Winterson. However, only *Sexing the Cherry* and *Written on the Body* were chosen for the analysis in order to limit the scope of the study. Furthermore, this study could have covered various stylistic features that are present in Winterson's works. However, the analysis is limited only to her obscene word choices which constitute a part of Winterson's style. The reason why obscene word choices have been focused on is that they constitute a substantially important part of Winterson's style and it is noteworthy to study obscenity in a country such as Turkey, which witnessed prosecutions of many literary and non-literary works due to obscenity as put by Üstünsöz (2010).

6. AN OUTLINE OF THE PRESENT STUDY

This study covers seven chapters. In the Introduction, the subject of the current study is presented. This section covers the main assumptions and the purpose of the study as well as the method employed within the study.

The second chapter contains the definitions of style, the field of stylistics and the importance of style for literary texts. This section also covers the concept of euphemism in literature and literary translation. How euphemistic expressions affect the association between the source and target texts is also exemplified in this section.

The third chapter deals with Relevance Theory. It explains how the theory emerged and how it has been integrated into translation studies. The chapter presents the basic concepts of Relevance Theory which are used within translation studies. This chapter covers several examples from both the source and the target texts of certain literary works. It explains how Relevance Theory operates in understanding the transfer of the style of the source-text author to the target text. This chapter also gives brief information on censorship in translated literary works and dwells on Toury's norms and their relationship with the cultural impact with the translation process.

The fourth chapter introduces the literary style of Jeanette Winterson and gives additional information on the author's life. The effects of her life on her writing style are also presented through Winterson's own statements on her narratives.

The fifth chapter is devoted to the case studies. The examples from both *Written on the Body* and *Sexing the Cherry* are comparatively analyzed with the two Turkish translations in the light of Relevance Theory. The analysis focuses on whether the bawdy and obscene style of Winterson is conveyed to the target text. This chapter covers a discussion of the case studies and seeks to find out whether the transfer of style to the target texts recreates the worldview of Winterson in the target texts. Moreover, it is discussed whether Çağlayan Mathews' translation of Winterson's bawdy word choices in a euphemizing way reflect the socio-cultural norms that exist in Turkish society.

In the Conclusion section, the findings derived from the comparative analysis of the Turkish translations of *Sexing the Cherry* and *Written on the Body* are evaluated in the light of the research questions given in the Introduction chapter.

CHAPTER I

STYLE

1.1 DEFINITION

Style is a broad term used in various ways. It “consists of any interaction between role and personality that finds expression in behavior” (Crawshaw, 1996: 274). In this sense, it is possible to use the term for a trend pertaining to a period (e.g. Pre-Raphaelite style, Victorian style, and so on), or it is used for attributing a certain characteristic to a person (e.g. different style of addressing people). It is also used to define a certain set of features in a text (e.g. writing in a journalistic style) and to refer to the characteristics of a person’s writing. Therefore, style has always been a term strongly associated with literature.

In literary terms, style is the distinctive use of language. However, many scholars define the concept of style in order to specify its function within the literary circle. Two of such scholars are George Leech and Mick Short who have produced important works on the use of language in literature. One of them is *Style in Fiction* (2007). Leech and Short define style as the language used in a given context by a given person, for a given purpose (Leech, et al., 2007). This definition includes three important aspects: context, person and purpose. In the following sections, these aspects will be clarified. However, before dwelling on the concepts in detail, it will be beneficial to have a look at the other the definitions in order to gain a holistic view of style.

In her article entitled “Towards a Cultural Approach to Stylistics”, Sonia Zyngier suggests that “style is seen as the (conscious or unconscious) selection of a set of linguistic features from all the possibilities in a language” (Zyngier, 2001: 368). In addition to the three aspects mentioned above, Zyngier draws attention to the fact that a person makes a choice in forming his/her style. Furthermore, these choices are not always deliberate. They may stem from the previous background of the person. In other words, these choices may be made without having a kind of immediate consciousness underlying them.

Jeremy Munday is another scholar who studies the relationship between style, literature, ideology and translation. He agrees with the definition made by Nida and Taber in relation to style: “patterning of choices made by a particular author within the resources and

limitations of the language and literary genre in which s/he is working” (Nida and Taber, 1974: 144). It is seen that each definition adds different aspects to the concept of style. In order to use the term, style, in the literary sense, Nida and Taber restrict it to the boundaries of the literary genre. Obviously, their definition stands out among the aforementioned ones, since it underlies the necessity of dealing with style as a branch of an academic discipline which is literature.

Considering its association with literature, style is also defined as “more than the habitual language patterns and structures each person has developed” (Saldanha, 2005: 47). It is connected to the authorial ‘voice’ within the text which is associated with “language use and authenticity” (Saldanha, 2005: 47). In this sense, it is believed that every preference (e.g. word choice) made by the author may have a meaning (Munday, 2009: 355). Hence, style appears to be an important concept to be dealt with in literature and literary reenactment.

1.2 REMARKABLE POINTS IN STUDYING STYLE

Earlier attempts to study style dwelt generally on the linguistic aspects of language. From the linguistic perspective, the motive for studying style was to explain the relationship between the language use and its artistic function (Leech and Short, 2007: 11): “Why does the author here choose this form of expression? How is such-and-such aesthetic effect achieved through language?” (Leech and Short, 2007: 11) These questions led to the emergence of multiple areas of study. These include grammar, lexis, semantics, syntax, rhythm, meter and the like.

However, contemporary studies on style blend the linguistic features with the discursive existence of the text. In other words, this new dimension is interested in the sociological, ideological, cultural and political aspects that are present in the language patterns. In this way, study of style “prompts an analysis of the function of style in language as an indicator of much broader patterns of meaning than those contained exclusively within the linguistic message itself” (Crawshaw, 1996: 274). In other words, by carrying aspects other than the linguistic ones into the focus, the researcher extends beyond the aesthetic value. It is claimed that the form itself has an effect as well as meaning.

Jeremy Munday displays a similar attitude towards the study of style. An author makes many selections through the writing process. According to Munday (2009), these selections are of crucial importance. Munday thinks “selections tend to be motivated, consciously or unconsciously, by the underlying functional meaning that is being conveyed” (Munday, 2009: 22). Among these selections, Munday attributes utmost importance to the word choice (Munday, 2009: 22). He states, “wordings may be conscious or unconscious and we are each likely to have stylistic preferences that stand out in some way in our writing even if we are not immediately aware of them” (Munday, 2009: 22).

Munday (2009) further argues that stylistic preferences can be found through the observation of the word choices. In other words, he suggests that an author crafts the text for his/her audience by using certain words or “combination of words” (Munday, 2009). Markers of the style can be even observed in “archaisms or modern usage” (Munday, 2009: 22). Through this association of the word choice with the meaning, Munday suggests that every text has a “discoursal meaning” based on the style markers (Munday, 2009: 22).

Scholars (e.g. Fairclough and Halliday) who study discourse also believe that word choices are remarkable due to the fact that they constitute part of the ideology of the author. In other words, they believe that the lexicogrammatical choices are determined to a large extent by the sociocultural context (Halliday, 2008:3). In her article, Jean Boase-Beier states that style carries the intention and the attitude of the author, and it has profound effect on the reader (J. Boase-Beier, 2004: 28).

According to Boase Beier, “style results from the author’s choices and embodies the author’s attitude” (2004: 29). Besides, literary works are characterized by “careful use of language, being written in a literary genre (poetry, prose fiction or drama) and being read aesthetically” (Zhonggang, 2006: 1). The content, of course, has an undeniable role. However, it is the expression that distinguishes literary works from other kinds of texts and reaches out to the reader (Boase-Beier, 2004: 29). The main focus of this thesis is placed on the point that the style of an author constitutes an important part of the meaning of his/her text.

1.3 STYLE AND TRANSLATION

Style has been on the agenda of translation studies since the earliest times. Even “Cicero and Horace have often mentioned style” but, as Snell-Hornby (1995:199) notices, its role has rarely been systematically explored. “Yet style is central to the way we construct and interpret texts” (Boase-Beier, 2006: 1). Additionally, the examples in the previous section illustrate how an author’s style may add to the textual content. Therefore, it is inevitable for a translated literary text to be associated with style.

There are two phases involving the translation process: first, the translator reads, perceives and comprehends a literary text with its all aspects. Second, s/he tries to convey this reading experience to the target text for the readers of another culture. Style has double roles in this process. The first is that style may be effective in directing the translator’s efforts to convey the same reading experience to the target text readers. The second is that the target text may have a style of its own with “motivated or unmotivated patterns of selections ... that reveal the concealed or disguised discursive presence of the translator” (Munday, 2009).

In this sense, if style is a way of writing that distinguishes one author from another and if the style is the thumbprint of the author, the translator needs to reproduce the clues embedded in the author’s style. Hence, the scholars like Munday and Boase-Beier indicate that the translation process involves a careful examination of the stylistic features. There are some reasons for this. Boase-Beier (2006) summarizes them as follows:

- In the actual process of translation, the way the style of the source text is viewed will affect the translator’s reading of the text.
- Recreative process in the target text will also be influenced by choices the translator makes, and style is the outcome of that choice.
- The translator’s own style will become part of the target text (due to the second reason) (Boase-Beier, 2006: 1).

First and foremost, the definition of style presents one of the issues that need to be dealt with during translation process: “style can be seen as indicative of mental attitude or belief” (Boase-Beier, 2006: 118). The second issue is the fact that “stylistic characteristics

are determined by its situation of use” (Boase-Beier, 2006, 1) which refers to context. The final issue is “defining the difference between literary and non-literary texts (Boase-Beier, 2006: 1)”. No matter how challenging the situation is, style is inseparable from the literary text because it is “what is unique to the text” (Boase-Beier, 2006: 1).

“When we read a text what we are reading is not just words and meanings in the sense of representation, but also a particular state embodied in the text” (Boase-Beier, 2001: 86). Let us consider the concept of translation within this perspective. Translation involves the reading process in the first place. If what we are reading is not just the words on the page, the translated literary text should reproduce the same effect for the target culture if the aim is to recreate a similar experience for the target text readers.

A translator needs to provide the target text readers with the source text content and style if the aim is to recreate the reading experience of the source text reader for the target text reader. “In its simplest, most intuitive sense, translation can be said to involve the translator conveying across a language (or genre) boundary whatever she or he understands to be essential to the meaning of the text, its function, and **the way it achieves its effects**” (*emphasis mine*) (Boase-Beier, 2011: 153). In other words, it is suggested, “**whenever translation is concerned with how something is said in addition to what is said**”, it involves the translation of style (*emphasis mine*) (Boase-Beier, 2011: 153).

Literary works have certain effects on their reads. Whether it is a novel, poem or a play, it makes the reader “come to have the feelings as a result of reading the words” (J. Boase-Beier, 2006: 48). They may make a change in the readers’ perceptions of the world. Style may behold all these effects for the reader in literary texts. Hence, it has a crucial role in literary translation. Hence, owing to the need of searching for clues and recreating them in translation, the translation studies should take into account stylistic studies. “Stylistics can be seen as a bridge connecting linguistics and literary criticism. Stylistics focuses on the language in literature (although it can be and is applied to non-literary texts) specifically on linguistic features or the technique or craft of literary texts and their related functions” (Huang, 2011: 56). The main concern of stylistics is “why one type of structure is preferred to another” (Simpson, 2004: 22). Moreover, stylisticians ask why an author prefers a certain way of using language while there exist other options of language use

(Simpson, 2004: 22). Therefore, they have a role in “the way texts are structured and interpreted” (Simpson, 2004: 22).

Though cognitive state (i.e. the socio-cultural background and ideology) of the writer may not be similar to the cognitive state of his/her readers, literary texts are written to be deciphered by the readers. As for its relation to the act of translation, the translator is considered “the creator of a new text which preserves the essential characteristics of the original” (Boase-Beier, 2004: 397). Hence, it is clear that understanding formal features of a text and incorporating them into translation is crucial for the meaning of the text.

Additionally, “readers of translated literature are generally more critical than the readers of the original work: they question the translator’s decisions in a way they would not question the writer of an original” work (Boase-Beier, 2004: 397). Therefore, it is highly likely that a literary translator may face more criticism than other translators of other text types. This, perhaps, stems from the fact that translations are considered derivative rather than creative texts (Saldanha, 2005: 31). Mona Baker supports the view, “a translator cannot have, indeed should not have, a style of his or her own, the translator’s task being simply to reproduce as closely as possible the style of the original” (Baker, 2000: 244).

Therefore, literary translators will be questioned as to “whether what the translator says is what the writer ‘meant’. A translator must therefore have sufficient evidence for a reasonable reconstruction of what the writer did mean” (Boase-Beier, 2004: 397). In this context, such evidence for a literary translator comes as a result of his/her perception of certain stylistic clues embedded in the literary text. Stylistics is concerned with the meaning of the text and how a text means what it means. Hence, it is possible to say that aforementioned clues can be looked for at many forms of language level (e.g. syntactic, semantic, lexical) which constitute the features of text.

These features are phonology (or phonetics), which refers to “the sound of a spoken language; the way words are pronounced”, graphology, which refers to “the patterns of written language; the shape of language on page”, morphology, which refers to “the way words are constructed; words and their constituent structures”, syntax, grammar, which refers to “the way words combine with other words to form phrases and sentences”, lexical analysis or lexicology, which refers to “the words we use, vocabulary of a language”, semantics, which refers to “the meaning of words and sentences”, and finally

pragmatics (discourse analysis), which refers to “the way words and sentences are used in everyday situations; the meaning of language in context” (Huang, 2011: 60).

In the light of the aforementioned issues, it is possible to say that “stylistics does supply stable and reliable models for textual analysis” (Huang, 2011: 62). However, according to Boase-Beier, in order for literary translators to take into account these stylistic features, they need to ask some questions with regard to the source text:

- What did the original author mean (and what does ‘mean’ mean)?
- How does the original reader (and therefore how does the translator) arrive at an interpretation of a certain text?
- How can this interpretation be recreated in the translated text? (2004: 397).

The use of language, whether it is spoken or written, is a kind of communication. Thus, a literary work is also considered a kind of communication. The reader, whether it is a translator or a common reader, is the addressee in this respect. However, “the translator’s reading of the original does not just remain a private affair, as is usually the case when reading a work of literature” (Boase-Beier, 2004: 26). Translation involves a reading process with a certain intention: transferring it into another language and culture. In other words, “the reading obtained does not simply end in its reader’s mind, but goes on to form the basis for the new text” (Boase-Beier, 2004: 26).

Moreover,

translation, more obviously than the original writing, is an act of communication. While it is possible to argue that original writing is not necessarily communication at all ... this is much more difficult position to maintain for translation ... by its very nature (Boase-Beier, 2004: 26).

If a work is translated, it is meant to be read in another culture. Taking into account Munday’s perspective on literary translation, based on Hoey’s (2005: 211) study: “everybody’s language is unique, because all our lexical items are inevitably primed differently as a result of different encounters, spoken and written” (Munday, 2007: 59). Therefore, the literary translator should be aware of each word choice s/he makes.

1.4 OBSCENITY AND EUPHEMISM IN LITERATURE AND LITERARY TRANSLATION

In this section, the concept of euphemism as well as certain types of euphemism will be explained. The association of euphemism with taboo concepts and the effect of this association on the stylistic features of an author will also be dealt with in detail. However, in order to have a comprehensive perspective on the use of euphemism, it is discussed how euphemism emerged as a concept and an act. It is possible to say that the use of obscene elements and works in literary works are strongly associated with the concept of euphemism. Obscenity refers to “something, such as a word, act, or expression that is indecent or lewd” (Farlex, 2013), and it has been a part of literary works since the 19th century.

James Joyce’s world-wide known novel *Ulysses* shocked the publishers and the authorities with the masturbation scene in 1922 (Head, 2015). D.H. Lawrence’s much-debated *Lady Chatterley’s Lover* has led to the most known trial in England regarding obscenity (Saunders, 1990: 432). *Madam Bovary* (1857) by Gustave Flaubert, some legal actions were taken against the publication due to “relatively non-explicit fictional memoir of a physician’s adulterous wife” (Head, 2015). On the other hand, Russia has considered partial eroticism possible though literature of the 18th century avoided direct sexuality (Clayton and Vesselova, 2012: 225). It is obvious that obscenity has found itself a place in literature world-wide though it has taken some time to come to terms with the concept.

The aforementioned works were initially declined because they violated a set of taboos (e.g. referring to sexual organs and sexual act). However, these literary works “had an enormous influence on both academic and general discourse about the social norms” (McGrath, 2013). They penetrate into the perceptions of the readers and have a transformatory effect. This is crucially important because “it is only by studying these objectionable texts that we can come to understand and think critically about these issues” (McGrath, 2013). As a result, both the society and the perceptions changed in relation to the debatable taboo issues which also triggered the political progress.

As mentioned above, euphemism is a concept strictly associated with taboo. Therefore, defining taboo can provide an insight into the issue. Taboo refers to forbidding certain actions due to the belief that either the action is too sacred or accursed for people to

undertake (Walaszewska, 2011: 62). Regarding the taboo definitions, it is not astonishing that one of the areas that taboo concepts and expressions centered on has been sex, sexual tendencies, and certain body parts (since they involve sexual connotations). These concepts and expressions have been alleged to corrupt decency and offend the readers (Clayton and Vesselova, 2012: 225).

On the other hand, “euphemism is considered to be a strictly lexical process involving the replacement of ‘...a word which has offensive connotations with another expression, which makes no overt reference to the unpleasant side of the subject, and may even be a positive misnomer’” (qtd. in Walaszewska, 2011: 61). In other words, euphemism refers to a choice of wording which may be an unconscious choice, while speaking of a subject with “obnoxious” (Walaszewska, 2011: 62) connotations. Naturally, this definition of euphemism indicates certain aspects which will be covered within this section.

Firstly, euphemisms are about unpleasant concepts or concepts with unpleasant connotations. These concepts are called taboos which refer to “forbidden behavior, in particular, behavior believed to be dangerous to certain individuals or to society as a whole” (Burrige, 2009: 455). Euphemistic expressions are used to depict “what is unspeakable or unmentionable by a given community or society” (qtd. in Walaszewska, 2011: 62). This provides us with a question as to why people resort to euphemistic expressions. “Generally social interaction is oriented toward behavior that is courteous and respectful, or at least inoffensive. Participants have to consider whether what they are saying will maintain, enhance, or damage their own face, as well as be considerate of and look after the face needs of others” (Burrige, 2009: 455). In other words, euphemism is associated with “politeness and face” (Burrige, 2009: 455).

What is meant by face here is the “public self-image” that every grown up person tries to protect (Sanaty, 2010). Another reason is that “violating a taboo” is believed to “put the violator at metaphysical, moral or physical risk, may result in death or illness, or contaminate others” (Walaszewska, 2011: 62). Therefore, euphemistic expressions are characterized by indirect implications, “avoidance language and evasive expression” (Burrige, 2009: 455), “since its main purpose is to avoid or soften the negative associations of words that deal directly with concepts (qtd. in Walaszewska, 2011: 62).

The use of euphemistic expressions to render the taboo words of the source text poses a problem in translation since euphemisms alter the way the source text author produces his/her text. Or, an author may choose to be as sexually explicit, obscene or bawdy as possible to achieve a certain contextual effect on the readers. If this is the case, as is the case in Winterson's works, and the word choices in the translated text are euphemistic expressions, this may cause problems in the target text reader's understanding of a literary text. This is because the context which is produced in the source text will not be achieved in the target text.

Though taboo itself is a "universal phenomenon" (Walaszewska, 2011: 63), society shapes the beliefs on what is to be considered a taboo. As for Turkey, it is possible to say that most of the taboo concepts in Turkey stem from the cultural elements (Civil and Yıldız, 2010: 62). This is because taboo concepts cover the feelings of embarrassment and the deeds that are considered sin in religious terms. "Euphemism provides an indirect way of speaking about embarrassing or frightening topics such as body parts and bodily functions, madness, disease and death" (Walaszewska, 2011: 62). Therefore, it is possible to assume that euphemistic expressions are more frequently encountered in conservative cultures compared to others, which may be a factor influential on the translation process.

The second aspect of the definition above is that euphemistic expressions inevitably involve the political use of language (Burridge, 2009: 459). This, again, is related to politeness theory mentioned above. However, it also has two aspects within itself: it may result from an individual's need to protect his/her self-image or to make him/her approved within a certain society. Therefore, it is assumed that euphemistic expressions, used consciously or unconsciously, involve a certain type of discourse to be taken into account during translation process.

Finally, euphemistic expressions are marked by a sense of ambiguity (Walaszewska, 2011: 64). As mentioned above, euphemism is an indirect way to talk about an unwanted/inappropriate incident or actions/feelings that may cause embarrassment. By touching upon them indirectly, the owner of the euphemistic utterance intentionally creates a sense of ambiguity. Burridge also supports the idea, "successful euphemisms are characteristically vague, indirect or imprecise" (Burridge, 2005: 41): "Vagueness, of course, is what you want in a euphemism, and many euphemistic substitutions involve

expressions that refer indirectly to something risqué. The most successful euphemisms are those where this association lacks any sort of precision” (Burrige, 2005: 41).

This sense of ambiguity attached to euphemistic expressions also brings another aspect: narrowing the meaning or “mitigation” (Caffi, 2006: 171). If euphemistic expressions narrow down the meaning or “mitigate the potential dangers of certain taboo words or phrases” (Crespo Fernandez, 2006: 11), they have to be carefully dealt during the translation process. The use of obscene words may be part of author’s style. It is suggested that using euphemistic expressions in the translated text runs the risk of preventing the reader from experiencing the contextual effect undergone by the source-text reader. This is because contextual clues of the source text are not preserved in the target text.

Any translator may make use of various methods that are used to create a euphemistic expression, and such methods are categorized by Kathryn Burrige as follows (Burrige, 2009: 456-457):

Table. 1 Types and Example of Euphemistic Expressions

| Method | Example |
|---|---|
| <i>Shortening</i> : Shortening a word including clippings, acronyms, abbreviations and omissions | <i>Jeeze</i> and <i>gee</i> for Jesus <i>Bra</i> for brasserie <i>S.O.B.</i> for son-of-a-bitch |
| <i>Circumlocution</i> : long-winded expressions | <i>Postconsumer secondary material</i> for 'garbage' |
| <i>Remodelling</i> : The sound of words can be changed to disguise something that is offensive. These include phonological distortion, blending, reduplication and alliteration and rhyming | <i>Twiddle-diddles</i> for testicles <i>Tuzzy-muzzy</i> for vagina <i>Titties</i> for breasts etc. |
| <i>Semantic Change</i> : This involves the pairing of a taboo topic with another, general-for-specific strategy, and elevation. | <i>Riper years</i> for old age <i>Chest, loin</i> and <i>groin</i> for shifting focus to the general area where unmentionable body parts are roughly situated <i>Standard</i> for average |
| <i>External Borrowing</i> : It involves word borrowed from French and Latin generally with many euphemistic expressions for bodily effluvia, sex and associated acts and bodily organs | <i>Perspire</i> for sweat <i>Spit</i> instead of shit |
| <i>Internal Borrowing</i> : It involves borrowing from sublanguages | <i>Cupid's measles</i> for syphilis |

Obviously, it is possible to encounter such use of language in a variety of ways. Hence, it is challenging to be aware of euphemistic expressions. Therefore, translation process requires more attention when the text covers taboo concepts because falling into the trap of euphemism may not be visible at the first glance.

CHAPTER II

RELEVANCE THEORY

2.1 THE DEVELOPMENT OF RELEVANCE THEORY

Although Relevance Theory was developed by Deidre Wilson and Dan Sperber (1985, 1995, 1998 and 2002), it is based on the Grice's, who is a British philosopher of language, principles of communication, and it is an innovative model of communication. H. Paul Grice is mostly known for his studies focusing on pragmatics. Owing to the relationship between Relevance Theory and Gricean effect, it will be beneficial to dwell on Grice's principles. Grice's study is important because it is a serious attempt to differentiate what is uttered literally in a sentence and what is meant. Grice detailed his principles of communication in a paper named *Logic and Conversation* (1975). This paper covers the theory of implicature.

The terms "implicate" and "implicature" were first used by Grice to refer to an intuitive difference between what is literally expressed and what is formally said (Grice, 1975: 43). In other words, implicatures are the suggestions, hints or clues in an utterance. Grice defines implicature as "literally unsaid information" (Grice, 1975: 43). He also suggests that there are a number of ways to infer the information conveyed (Grice, 1975: 43).

He divides an utterance's structure into two parts: one of them is what is said and the other is implicature. He, then, further divides the structure of implicature into two traits: *conventional* and *unconventional* (Grice, 1975: 50) He also believes that unconventional implicatures are divided into two types which are *conversational* and *non-conversational* (Grice, 1975: 45). Finally, he adds another division to conversational implicatures: *generalized* and *particularized* (Grice, 1989: 37). It is the conversational implicatures which lay the core of Grice's theory and upon which Relevance Theory was based.

According to Grice, conversational implicatures are driven by "certain general features of discourse" (Grice, 1975: 26). He explains that the general features of discourse are conveyed through Cooperative Principle and Maxims of Conversations. Cooperative Principle is as follows: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in

which you are engaged” (Grice, 1975: 27). In other words, Grice suggests that in the act of communication, communicators are willing to cooperate in order to achieve a successful contact.

As for the Maxims of Conversation, they refer to four characteristics which are quality, quantity, relation and manner (Grice, 1975: 27). He further explains the maxim of quality as the effort to say what is true, not to say what one believes to be false or the things one lacks adequate evidence (Grice, 1975: 27). The maxim of quantity is explained as providing a contribution that is as informative as is required. The maxim of relation refers to being relevant while manner refers to avoiding obscurity and ambiguity (Grice, 1975: 27).

In this section the outline of the model proposed by Sperber and Wilson based on Grice’s model will be explained as well as the basic concepts that play an important role in this communication model. Based on the Gricean model, working of Relevance Theory will be elaborated. This thesis will also explain a relevance-theoretic view of translation. Additionally, some examples drawn from certain literary works and their translations will be analyzed in order to illustrate how Relevance Theory can be used in translation studies.

2.2 KEY CONCEPTS OF RELEVANCE THEORY

Human beings communicate with one another through the ability to draw inferences from people’s behaviors (Grice, 1975: 25). This also constitutes the basic argument as regards to translation as communication. Based on Grice’s model, Relevance Theory is comprised of two principles as well: The cognitive principle and the communicative principle.

The cognitive principle refers to the assumption, “the utterances automatically create expectations which guide the hearer towards the speaker’s meaning” (Wilson and Sperber, 2004: 250). For example; when a person says, “it is hot in here”, the listener tries to assume the possible meanings in his/her utterance. S/he may want us to open the window or turn on the air conditioner. What we understand from his/her utterance is actually hidden in his/her words. Yet, the context we have (e.g. the environment, the atmosphere) plays an important role in our understanding of the meaning as well.

The second principle is, “the expectation of relevance raised by an utterance is precise enough and predictable enough to guide the hearer towards the speaker’s meaning” (Wilson and Sperber, 2004: 258). Here, the concept of *relevance* becomes more important. In relevance-theoretic terms, relevance refers to the amount of association of ideas that an utterance creates in one’s mind. In other words, “any external stimulus or internal representation which provides an input to cognitive processes may be relevant to an individual at some time” (Wilson and Sperber, 2004: 250). These principles lay the foundation of the ostensive inferential communication model, which will be explained later on in this thesis in order to have a more comprehensive understanding of how it functions. However, in order to fully illustrate how this theory can be employed, the next section covers the basic concepts of Relevance Theory.

2.2.1 Context

In relevance-theoretic terms, *context* refers to a psychological term: “a context is a psychological construct, a subset of the hearer’s assumptions about the world” (Sperber and Wilson, 1986:15). In other words, context is a crucial part of communication functioning during the interpretation as “part of the mutual cognitive environment of communicator and audience” (Sperber and Wilson, 1986:15). Context covers “expectations about future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker” (Sperber and Wilson, 1986:15). Hence, it is clear that what a person collects during his/her lifetime plays a role during the interpretation process. “All this information could be viewed as the potential context of an utterance” (Sperber and Wilson, 1986:15).

This concept can be exemplified with Flann O’Brien’s *At Swim Two Birds*. The Turkish translation, *Ağaca Tüneyen Sweeney* (2015) was introduced by Gülden Hatipoğlu. In order to provide the relevant context for the target text readers, Hatipoğlu employed many techniques. One of them is domesticating the idioms with the ones in Turkish language. Below is an excerpt from the aforementioned work:

| Source text | Target text |
|--|---|
| <p><i>Conclusion of the book, ultimate:</i> Evil is even, truth is an odd number and death is a full stop. ... Others will be subject to colours and will attach undue merit to articles that are red or green or white merely because they bear that hue. Some will be exercised and influenced by the texture of a cloth or by the roundness or angularity of an object. Numbers, however, will account for a great proportion of unbalanced and suffering humanity. One man will rove the streets seeking motor-cars with numbers that are divisible by seven. Well-known, alas, is the case of the poor German who was very fond of three and who made each aspect of his life a thing of triads. He went home one evening and drank three cups of tea with three lumps of sugar in each cup, cut his jugular with a razor three times and scrawled with a dying hand on a picture of his wife good-bye, good-bye, good-bye. (O'Brien, <i>At Swim-Two-Birds</i>)</p> | <p><i>Kitabın sonu, nihai son:</i> Kötülük çift sayı, hakikat tek sayı, ölüm ise noktadır. ...Kimileri kafayı renklere takar ve sırf o renkteler diye kırmızı veya yeşil veya beyaz nesnelere lüzumsuz yere özel bir değer atfeder. Bazısı bir kumaşın dokunmasından yahut bir nesnenin yuvarlak veya köşeli olmasından heyecan duyar ve etkilenir. Gelgelelim, dengesiz ve çileli insanların büyük bir kısmının derdi günü sayılardır. Kimisi plaka numarası yediye bölünebilen otomobillerin peşinde caddeleri arşınlar durur. Üç sayısına tutkun, hayatındaki her şeyi üçlemeler halinde yapan zavallı bir Alman vardı, yazık, herkesçe bilinir. Bu adam bir akşam evine dönmüş, her birine üçer şeker attığı üç fincan çay içmiş, şahdamarına bir usturayla üç kesik atmış ve ölürken karısının resmi üzerine kargacık burgacık bir yazıyla şöyle yazmış: hoşça kal, hoşça kal, hoşça kal. (O'Brien, <i>Ağaca Tüneyen Sweeny</i>)</p> |

In the above example, it is clearly seen that the translator used many Turkish idioms for the words selected by the author. According to Boase-Beier, not only structural stylistic devices but the whole choices can be included in the author's style (Boase-Beier, 2006: 1). Thus, word choice occupies an important place within translation process. In order to familiarize Turkish text readers and prevent the abstractness of word-for-word choices, the translator preferred the idioms even if the original text does not have them. "Gelgelelim", "derdi günü", and "kargacık burgacık" give the reader feeling of reading a text originally written in Turkish.

Moreover, the translator preserved the sentence structure where it carries the emotion: "Üç sayısına **tutkun** bir Alman vardı, **yazık**, herkesçe bilinir". Here, the sentence itself

indicates how poor the situation of the German man is. It is an inverted sentence with an exclamation and the translator made a complete preservation of sentence's features. "Tutkun" is a word referring to a state of being passionately in love. The exclamation of "yazık" which is equivalent to "alas" and the word "tutkun" create a desperate atmosphere for the addressee yet his devotion is for number three. The ironic and mocking voice of the author is obvious in the statement. Thus, it is possible to say that the sentence carries the witty and humorous voice of the author which prevails throughout the whole book.

Another point is the word 'exercise' which is often equivalent to 'uygulamak' in Turkish. Hatipoğlu changed the word into 'heyecan duymak' which cannot be found as the equivalent of the word in the dictionaries. This, again, shows that translation does not oblige translator to transfer only the semantic counterpart into another language. It involves interpretation because the author gives the clues to lead the reader to the interpretation. According to Relevance Theory, a translator accepts in the first place that s/he transfers the interpretation, and this interpretation will be based on the one which the translator thinks the author creates for the source text readership. Thus, adding extra words to the target text does not mean that it is not loyal to the source text. Though these choices may seem simple, they add to one another and create a foundation for the reconstruction of the attitude within source text.

2.2.2 Contextual Effect

In all of this communication process, there is a single aim to be achieved: *contextual effect*. A contextual effect is a set of assumptions brought to the communication act after some effort is spent and comprehension is modified (Gutt, 1989: 46). These contextual effects are manifested in three ways: "they can consist in the derivation of contextual implications, in the strengthening, or confirmation of assumptions already held, or in the elimination of assumptions due to a contradiction" (Gutt, 1989: 46). These contextual effects are based on the "inferential combination" of "propositional content of an utterance" and "contextual assumptions" (Gutt, 1989: 58).

The contextual effect is heavily dependent on word choice because if the word choice does not address the relevant context in the mind of the target text reader, the effect may be altered. It can be observed in the following example:

| Source Text | Target Text |
|--|---|
| <p>When money's tight and is hard to get And your horse has also ran, When all you have is a heap of debt - A PINT OF PLAIN IS YOUR ONLY MAN.</p> <p>When health is bad and your heart feels strange, And your face is pale and wan, When doctors say that you need a change, A PINT OF PLAIN IS YOUR ONLY MAN. (O'Brien, <i>At Swim-Two-Birds</i>)</p> | <p>Paralar suyunu çektiyse ve ekmek aslanın ağzındaysa, Atın da fena halde nalları topladıysa, Elinde avucunda bir tek tepeleme borç kaldıysa TEK DOSTUNDUR BİR PİNT BİRA.</p> <p>Sağlık elden gitmiş, kalmamışsa kankan, Betin benzin atmış, dönmüşsen hortlağa, Doktorlar öneriyorsa tebdili mekân, TEK DOSTUNDUR BİR PİNT BİRA. (O'Brien, <i>Ağaca Tüneyen Sweeny</i>)</p> |

The first line is about the difficulty of earning money. The Turkish translation has an idiom referring to the same difficulty (i.e ekmeğin aslanın ağzında olması). This idiom's meaning is "the presence of bread within lion's mouth". It refers to the difficulty of taking the bread out of lion's mouth while bread stands for money. However, this idiom is also rhythmic with the previous line and the reader has no difficulty in reading it like a poem. Besides, the poem as a whole represents an ironic and satiric view of life from the perspective of a worker. Thus, preferring target text idioms to support the content meets the principle of relevance, and it is also similar to the author's style.

Also, the second stanza starts with the line "when health is bad and your heart feels strange" which was translated as "sağlık elden gitmiş, kalmamışsa kankan". "Heart feeling strange" refers to "içine bir tuhafılık çökmek" in Turkish. However, this state is also related to the feeling of loneliness. "Kanka" is a slang word used for "mate or best friend" in Turkish. "Kalmamışsa kankan" refers to being left without any mate. It is important to remember that this is a poem told by a worker. It is natural that such a poem has vulgar slang expressions. Therefore, even though the source text does not have slang expressions, the translator seems to aim at a unified atmosphere within the translation through use of slang and idiom expressions to represent the vulgarity of the speaker.

Another example is drawn from *Ulysses* by James Joyce whose translation is of paramount importance because of difficult structure and word choices.

| Source Text | Target Text |
|---|---|
| <p>Bronze by gold heard the hoofirons, steelyriniq Imperthnthn thnthnthn Chips, picking chips off rocky thumbnail, chips. Horrid! And gold flushed more. A husky fifenote blew. Blew. Blue bloom is on the Gold pinnacled hair. A jumping rose on satiny breasts of satin, rose of Castille (328)</p> | <p>Altın ile Bronz atnallarının çelik tıngırtısını işittiler. Küstahtah tahtahtah. Taşkesilmiş başparmak tırnağından çentik çentik Kopararak çentikler. İğrenç! İşte altın kıpkırmızı kesildi daha da. Güçlü bir düdük sesi öttü. Öttü. Göktü açan çiçeklerin rengi. Altıntepeli saçı. Saten göğsünde bir gül hopladı, Castile Gülü. Terennüm et, terennüm et: Idolores (298)</p> |

In the above example, which was translated by Nevzat Erkmen, the most notable parts are the onomatopoeic words. “The translator uses imaginative interpretation to newly forge in the target language those coined onomatopoeic terms in the source text” (Menteşe, 2006: 29). It is clear that the translation is forcing the foreignness unlike other examples that have been given so far. However, as it can be observed from the style of the original text, the author’s aim is to alienate the readers of the source text from his writing as well. Joyce also supports this aim with the following words “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant and that’s the only way of insuring one’s immortality” (qtd. in İnan, 2006: 43). In this sense, the foreignness in translation is capable of achieving the same effect.

2.2.3 Communicative Clues

Finally, there are *communicative clues* within each utterance. The concept of communicative clues refers to markers that distinguish speaker's choices (Gutt, 1989: 199). These clues facilitate the interpretation of the utterance. They are helpful in creating a contextual effect and in leading the hearer towards the principle of relevance. In other words, contextual clues are effective in addressing the hearer to the relevant context and producing contextual effect.

This concept can be exemplified from an excerpt from *Ulysses*:

| Source Text | Target Text |
|--|---|
| <p>I was just passing the time of the day with old Troy of the D.M.P at the corner of Arbour hill there and be damned but a bloody sweep came along and he near drove his gear into my eye. I turned around to let him have the weight of my tongue when who should I see dodging along Stony Batter only Joe Hynes.</p> <ul style="list-style-type: none"> - Lo, Joe, says I. how are you blowing? Did you see that bloody chimneysweep near shove my eye out with his brush? - Soot's luck, says Joe. Who's the old ballocks you were talking to? - Old Troy, says I, was in the force. I'm on two minds not to give that fellow in charge for obstructing the thoroughfare with his brooms and ladders. - What are you doing round those parts? Says Joe. - Devil a much, says I. There is a bloody big foxy thief beyond by the garrison church at the corner | <p>ARBOUR HILL'IN KÖŞESİNDE D.M.P'DEN BABA Troy'la laflayıp vakit geçiriyordum kin, hay Allah manyak bi baca temizleyicisi geldi de süpürgesinin sopasını az daha gözümün içine sokayazdı. Şöyle bi dönüvirdiydim kin Stony Batter'in ordan kıçın kıçın tırlayan Joe Hynes'ı görmez miyim?</p> <ul style="list-style-type: none"> - Ula, Joe diyivirdim. Burda ne poh yiyon? O pezevenk baca temizleyicisinin sopasını az dahı gözüme soktuğunu gördün müydü, la? - Süpürge sopası uğur getirir, dimesin mi Joe? Tebincek konuştuğun o yaşlı dümbelek de kim? - Baba Troy, diyivirdim, polisti eskiden. Süpürgeleriynen merdivenleriynen caddeyi tıkayan o herifi mahkemeye virsem mi, virmesem mi deyvi düşünüyom. - Buralarda ne işin var? Diyiverdi Joe. |

| | |
|---|---|
| <p>of chicken Lane- old Troy was just giving me wrinkle about him lifted any God's quantity of tea and sugar to pay three bob a week said he had a farm in the county Down off a hop of my thumb by the name of Moses Herzog over there near Heytesbury street. (376)</p> | <p>- Hemi de pek çok işim va, dediydim. Chicken Lane köşesindeki Kışla Kilisesi'nin ötesinde bi pezevenk köpoğlu hırsız türemiş- baba Troy onun hakkında tüyo virdiydi bana az önce- haftada üç şilin sayıp Heytesbury Street'in orde Moses Herzog adında boy fukarası bir heriften kıyamet kadan çayı şekeri yürütüyormuş dediydi de County Down'da bi çiftliği varmış da. (337)</p> |
|---|---|

It is obvious that the translator regarded all the word choices in the above excerpt as contextual clues and employed a technique to overcome the challenge posed by them. "The Turkish translation demonstrates how the translator negotiates between the two cultures to achieve meaning in the target text yet still be true to the original" (Menteşe, 2006: 22). Obviously, the translator employs an Anatolian dialect to represent the vulgar speech of the character accompanied with vulgar slang expressions (Menteşe, 2006: 22). The use of Anatolian dialect does not erase the imprint of the author's presence over the text. It can be particularly observed in the preservation of culture-specific items within the text such as names of places and other characters.

It seems that the translator aimed at creating a text with corresponding domestication methods. However, he also paid attention to the awareness of the source language and culture. In relevance-theoretic terms, it is possible to say that the translator aimed at interpretive resemblance through employment of Anatolian dialect and vulgar slang expressions, but he preferred to preserve the cultural items to indicate the presence of source culture. This aspect of the translated text leads the readers to achieve a contextual effect similar to the one intended for the source text readers with the awareness of reading a translation.

2.2.4 Ostensive-Inferential Communication Model

Having explained the basic concepts that will provide a better understanding of Relevance Theory, how communication occurs in literature is explained below:

- An author makes a statement especially as a result of his/her ideology.
- The reader reads the statement and refers to his/her context to make an interpretation from the clues s/he obtains from the author.
- In order for interpretation to take place, the reader has to interact with the clues, and these clues should lead to some relevance in the reader's mind.
- This interpretation may make a change on the reader's mind and contributes to his/her understanding of the context. This is called positive cognitive effect (or contextual effect) (Sperber and Wilson, 1986: 251)

This model of communication is called “ostensive-inferential communication” by Sperber and Wilson (50). Based on their study, *ostensive inferential communication* occurs through two stages:

- *The informative intention* (The intention to inform a reader)
- *The communicative intention* (The intention to inform the reader of author's informative intention) (Sperber and Wilson, 1986: 50).

Based on the above stages, Sperber and Wilson (1986) claim that the author intends to communicate, and his/her words are a clue to his/her intentions. The reader infers the intention based on the clues (clues are found in context and through the interaction with the cognitive state). This is an important relationship which can be employed in translation process since it involves encoding – decoding process. The importance that is attached to word choice is made clear once again because word choices have the power to alter the contextual effect that is produced by a text.

2.3 RELEVANCE THEORY AND ITS ADAPTATION TO TRANSLATION STUDIES

Ernst-August Gutt (1989) adapts Sperber and Wilson's theory of communication to translation. He considers translation a secondary communication. That is, Gutt realizes that translation is an inevitable way of communication because it is the transfer of the

meaning from one culture to another. Following Gutt's study, Boase-Beier also indicates the strong relationship between the communicative side of the literary translation and style.

According to Gutt, "verbal expressions are assigned semantic representations" (Gutt, 1989: 42). In other words, linguistic inputs "mean" or "represent" something (Gutt, 1989: 42). Thus, it is assumed in this theory that a statement certainly has an underlying meaning within itself. However, decoding process may vary depending on the cognitive state of the reader. This is because the reader makes an interpretation and thus infers something in line with the relevance emerging within his/her mind. Hence, author's word choice plays an important role in the reader's mind.

Based on the abovementioned assumptions, Gutt mentions the descriptive use and interpretive use of language in Relevance Theory within the frame of translation. Basically, descriptive use of language refers to saying what someone believes to be true while interpretive use of language stands for saying what someone believes to resemble the idea or statement that someone else believes to be true (Gutt, 1989: 54-55). In other words, interpretive use of language is a secondary communication of ideas or statements belonging to another person.

For example; when Bill says "I got married", this is a descriptive use of language because it refers to a certain state of affairs. However, when Mary says, "Bill got married", this is an interpretive use of language because this statement just reports what has been communicated to Mary. Gutt, additionally, draws attention to the similarity of these notions to direct and indirect quotation (Gutt, 1989: 197). Obviously, direct quotation is similar to the descriptive use of language (i.e. it transfers information with no change in content or style), while indirect quotation is similar to interpretive use of language (i.e. it only covers the content, the message that has been reported).

Then Gutt makes a further connection between direct quotation, indirect quotation and translation. He coins two terms (i.e. direct translation and indirect translation) based on this connection. Like direct quotation, direct translation involves keeping not only what was said but also how it is said (Gutt, 1989: 197). Boase-Beier agrees on this connection and states that direct translation is valid for all literary translation because "content is not all that matters and style can be argued to be just as important" (2004: 277).

According to Gutt, direct translation has the highest level of interpretive resemblance to the original text (qtd. in Smith, 2002: 111). Interpretive resemblance refers to the resemblance of the reader's interpretation to the intention of the author. Gutt (1989) also explains how this can be achieved. He assumes that when the original text and the target text shares adequate contextual implications (i.e. clues), the reader's efforts will result in interpretive resemblance. These implications are of two kinds: implicatures and explicatures. *Implicature* refers to meaning attached to a statement by its form. *Explicature*, on the other hand, refers to meaning attached by its context.

Relevance Theory points out that the interpretive resemblance of a target text to the source text depends on the explicatures and implicatures they have in common. The degree rises as the number of shared implicatures and explicatures increases. Therefore, it is possible to underline that a translation is more likely to resemble the source text when the form is preserved and when the source text's contextual clues are used to lead the reader to the intended context. This is evident because all literary translators know that stylistic features are important for the translation process (Boase-Beier, 2011: 40).

On the other hand, Gutt (1989) believes that indirect translation, just like indirect quotation, is not a complete transfer of the original text. It only involves what is reported in the text. Therefore, the content is prioritized. However, this may mitigate the potential meaning of the source text. Without having a set of implicatures signaled by the form/style of the source text, the reader may not place the work s/he is reading in the relevant context. This will, inevitably, prevent reaching a complete contextual effect. Hence, the form of source text which carries a specific set of implied meanings within itself also needs to be prioritized.

“Wording of an utterance can affect the context it will be processed in” (Gutt, 1989: 72). Therefore, the intended interpretation of the author and the inference made by the target text reader may differ to a great extent. Translation process, consciously or unconsciously, contributes to that process as well. This is because translation is a rewriting process. Having a systematic approach towards translation is of crucial importance because “linguistic form of an utterance can influence its contextual effects” (Gutt, 1989: 42). Then the most challenging task for the translator is to recreate the style that accompanies the source text and influences its contextual effects.

Interpretive resemblance between source and target texts can be achieved by “preserving stylistic properties lying not in their intrinsic value, but rather in the fact that they provide *clues* that guide the audience to the interpretation intended by the communicator. We shall refer to such clues as *communicative clues*” (Gutt, 1989: 197). “Taking up the example of focal stress, its communicative value is that it draws the audience’s attention to that part of the utterance that is most relevant, that is, intended to make the greatest contribution to contextual effects” (199).

It is claimed in the above extract that we, as readers, are provided with some clues in the text we are reading. Therefore, a translator needs to be careful to notice these communicative clues within the text. The communicative clues constitute the most crucial part in a text which has a tremendous influence on the contextual effect a reader experiences. Hence, the communicative clues should be taken into account during the translation process in order to recreate the stylistic features of a text that carry the vital clues which may affect the contextual effect.

All in all, if the aim is to preserve communicative clues and achieve a contextual effect similar to that of the source text, the translator needs to recreate the style of the text. The selections made by the author, consciously or unconsciously, lead to the selection of the context. This process is guided by the principle of relevance. Selections are named as communicative clues. Therefore, by reproducing the communicative clues of the source text, the translator can recreate the same contextual effect for the target language reader.

To sum up, a relevance-theoretic approach provides translators with an approach that enables them to see stylistic features such as word choices as important contextual clues that help and guide the translator in conveying the source text meaning. By taking into account the background of the target reader and based on the communicative clues created by the author to lead the way for the reader, a translation which bears interpretive resemblance to the source text can be achieved. Thus, it is also the style that creates a contextual effect. A translation offering a similar contextual effect to the target reader will simply resolve all the arguments regarding the most appropriate kind of translation that have taken place so far. Boase-Beier also approaches the notion of translation with the same assumptions: “By attempting to reconstruct the style of a text, the translator is attempting to reconstruct states of mind and thought processes, always with the awareness

that individual states of mind are affected by social and cultural influences.” (Boase-Beier, 2006: 54).

CHAPTER III

NORM THEORY

3.1 TOURY'S NORMS AND TRANSLATION

Gideon Toury's norms are based on the assumption that translation is related to culture. In other words, Toury suggests that translation varies from culture to culture (Toury, 2012: 61). Toury bases his norm theory on sociological theory called sociability (Davis 1994). According to this theory, people use the ability to create certain agreements in relation to actions. In time, these agreements gain 'stability and regularity' (Toury, 2012: 61). Hence, people know inherently that certain types of actions are acceptable while others are not (Toury, 2012: 62). Toury believes that this is a theory valid for every culture, and the same is true for translation activity, as well.

In other words, translators, either consciously or unconsciously, form their own opinions on the criteria necessary for an acceptable translation. Just like the aforementioned social agreements, translation turns into a "behavioral routine" based on the negotiations and conventions that are formed during a certain period of time (Toury, 2012: 62). Toury believes that all the choices people make can be explained through the assumption that there is an underlying negotiation process that forms the basis of each convention and behavioral routine (Toury, 2012: 62). Inevitably, the norm creation process requires a certain period of time and involves power struggles.

Furthermore, norm study involves studying of the target text since it is devoted to the analysis of the patterned choices regular within the target text. When these choices are analyzed in line with the power struggles they are useful to reveal the evolution of translation tendencies. In this sense, it is possible to say that "norms are unstable entities" (Toury: 2012 86). In the article named as *Translational Norms: A Prescription? Revisiting the Concept* Ritalica Riberio de Medeiros denoted that every choice of the translator involves an interpretation (145).

Therefore, the very act of formulating a norm, whether by prescribing one (attitude condemned by the descriptive branch of translation studies) or describing one that is to be regarded as recurrent in a given culture, implies an evaluative conduct. I would like to illustrate the implications of this fact by referring to the professional

translators who are at the beginning of their careers. If we take into account the fact that when these professionals start their activities they are already embedded in a cultural context, we are immediately led to recognise that they are bound to somehow react to the norms operating in this context. Whether they conform to them or stand up to question them, their behaviour will unavoidably be dictated by the existence of norms (Medeiros, 1999: 146).

In this sense, it is clear that translational norms provide a comprehensive insight as to the target text and the choices implemented during the translation process. Therefore, it will be better to have look at the definitions of norms as well as their role within the target text. The next sub-section covers relevant information on norms and how it is corporated into translation studies.

3.1.1 Norms, Culture, Translation, And Strategies

According to Toury, “norms have been regarded as the translation of general values or ideas shared by a community” in relation to what is “right or wrong, adequate or inadequate” (Toury, 2012: 63). These norms prescribe what is to be done and what should be avoided within a culture. As Swindler (1986: 273) puts its,

culture influences action not by providing the ultimate values toward which action is oriented, but by shaping a repertoire or ‘tool kit’ of habits, skills, and styles from which people construct ‘strategies of action’. (qtd. in. Toury, 2012: 63)

Another aspect of norms, according to Toury (2012: 63), is that they involve sanctions. These sanctions can be negative or punitive if a norm is violated (Toury, 2012: 64). Obviously, this is the same reason underlying the use of euphemism. Just like euphemism which is characterized by the use of language to avoid possible threats that may be caused by violating taboos, norms may lead to tangible negative results when one does not act accordingly. This is also parallel with the translation activities in Turkey. Translators who translated works against the dominant norms in society were prosecuted. Hence, it is possible to say that these translators violated the cultural norms pertaining to their period. Naturally, the sanctions of the norms can be positive and rewarding when one abides by them (Toury, 2012: 64). All in all, it is possible to assert that norms play a role in the assessment of behaviors.

As the regularity of a behavior is reinforced in repetitive situations, the efficiency of the norm increases. Thus, Toury concludes that norms can be accounted as “direct evidence”

of the activities (Toury, 2012: 65). This, in return, provides norms with the quality of being the “explanatory hypotheses for actual behavior” (Toury, 2012: 65). Hence, according to the norm theory and in relation to translation studies, if a researcher “looks back from the end of the process towards all that has caused it”, it becomes clear what has been done to produce the text as the way it is (Toury, 2012: 65).

3.1.2 Translational Norms

Toury classifies translational norms into three categories: initial norms, preliminary norms, and operational norms (Toury, 2012: 79). In this section, the norms will be explained and discussed within the context of translation.

3.1.2.1 Initial Norms

Toury defines initial norms as the choice between adhering to source text norms and adhering to target text norms. In other words, “any translator is called upon to make an overall choice between two extreme orientations: heavy leaning on the assumed original and sweeping adherence to norms which originate and act in the target culture itself” (Toury, 2012: 79). The first choice is adequacy, which is, as Even-Zohar puts it, “a translation which realizes in the target language the textual relationships of a source text with no breach of its own linguistic system” (1975: 43 qtd. in Toury, 2012: 79). That is,

if the translator subjects himself/herself to the norms of source text, the translation will tend to conform to the norms of the original work which is defined as “adequate translation”; on the other hand if the translator adopts the norms of the target culture the translation tends to be an “acceptable translation”. (Alan, 2011: 42)

Initial norms define the function of the translated text. The function of the translated text has an impact on the product (target text). Therefore, it is possible to say that if a translator aims at an adequate translation, s/he will try to reflect the source text with the norms it embodies in the target text.

This has a similarity to the direct translation concept of the relevance-theoretic approach because direct translation requires stylistic features to be taken into account during the translation process in order to preserve the communicative clues used by the author for the source text reader. That is, if a translator’s product can be categorized under direct

translation in the relevance-theoretic approach or adequate translation according to the norm theory, it is possible to deduce that the translator attaches importance to both the content and the form of the source text.

Fifty Shades of Grey by E. L. James poses a remarkable example of this kind. All around the world, this novel serial became famous due to its erotic content. There are detailed depictions of love-making scenes throughout the whole serial. Though the novels have not been praised by literary circles, it became best-seller in a short period of time in English-speaking countries as well as the countries where it has been translated. Moreover, it has been translated into more than 50 languages. The book has been translated into Turkish and has not been censored. Since the value of the source text lies in the erotic content of the novels, the translator conducted the process according to source text norms.

On the other hand, if a translator's product can be categorized under indirect translation in the relevance-theoretic approach or acceptable translation according to the norm theory, it is possible to deduce that the translator tries to address the socio-cultural background of the target culture which can stem from or be indicative of certain norms which s/he has learnt to abide by in time. The case of *Grey Wolf* is a good example of this kind. Due to the sensitivity of Turkish society regarding Mustafa Kemal Atatürk and the importance of his role in Turkish history, no degrading and derogatory expressions or attributions could be used in Turkey. Therefore, the novel has not been translated into Turkish for a certain period of time. Moreover, when it has been translated, the translators have felt the need to censor certain parts of the book.

Another striking example is Salman Rushdie's *Satanic Verses*. Due to the content denigrating and mocking the religious beliefs and figures of Islamic faith, the novel has not been translated into Turkish. Only partial translations have been made when the novel was published however, this process came to a halt shortly after the reactions. It is obvious that abiding by the target text norms may sometimes involve the rejection of a certain text.

3.1.2.2 Preliminary Norms

Preliminary norms involve two aspects in relation to “existence and actual nature of translation policy and those related to the directness of translation” (Toury, 2012: 82). Translation policy refers to the choice of source text types, authors, source languages, etc. to be translated (i.e. the selection of text for translation) (Toury, 2012: 82), and directness of translation is related to society’s tolerance or intolerance towards the use of an intermediate language instead of translating directly from the source text (Baker, 2001: 164). Translation policy has a more important role in this thesis compared to directness of translation because the works under scrutiny are directly translated from their source language.

3.1.2.3 Operational Norms

Operational norms refer to the decisions made during the act of translation. “These norms affect the text’s matrix as well as its textual make-up and verbal formulation” (Toury, 2012:82). These norms determine the changes a text goes through in accordance with the aim of the translation. Operational norms include matricial norms and textual-linguistic norms.

So-called matricial norms govern the very existence of target language material intended as a replacement of corresponding source language material (and hence the degree of fullness of translation), its location in the text (or the way linguistic material is actually distributed throughout it), as well as the text’s segmentation into chapters, stanzas, passages and suchlike. (Toury, 2012: 83)

On the other hand, the textual-linguistic norms are associated with the “selection and presentation of the linguistic material on a micro level” (Alan, 2011: 54). Therefore, the textual-linguistic norms also include stylistic features and use of words in a text and how they are handled throughout the translation.

Based on the theoretical information given above, one of the purposes of this study is to how two translators, Pınar Kür and Süheyla Çağlayan Matthews, approached the translation process of the two works *Sexing the Cherry* and *Written on the Body* by Winterson. In other words, the translation strategies of the two translators will be analyzed based on the norms which they abide by or break. One of the translators, Kür, is a well-known author and translator who is also famous for her marginal character. Her

translation, *Vişnenin Cinsiyeti*, covers many obscene word choices which may reflect her attitude towards the socio-cultural norms imposed on the society. On the other hand, *Bedende Yazılı*, which was translated by Süheyla Çağlayan Mathews, covers many euphemistic expressions which may reflect the socio-cultural norms imposed on the society.

3.2 CENSORSHIP ON TRANSLATION IN TURKEY

Censorship refers to the “suppression or prohibition of any parts of books, films, news, etc. that are considered obscene, politically unacceptable, or a threat to security” (OxfordDictionaries.com). The power behind the act of censorship can be either government or private institutions. The reason behind censorship is mostly associated with the concept of taboo.

On the other hand, the concept of taboo is closely associated with the sexual content in works of art, literature, or cinema, too. Therefore, the history of censorship is also full of many cases regarding obscenity. One of the earliest and the most important examples is the case of *Lady Chatterley’s Lover*.

The novel relates the experiences of a young woman named Connie Chatterley, married to a baronet who is paralyzed from the waist down after severe injuries incurred fighting in World War I. She is sexually frustrated and becomes increasingly dissatisfied with the artificial and sterile nature of the society in which she lives. (Karolides et al., 2011: 374)

The novel was banned in the United States in 1929, and even the people who brought the book from Europe had to part with their copies because the customs officials confiscated the books. The book had to be published in censored form for 30 years. The book was also prosecuted in England in 1960. The prosecutor reacted against the obscenity of the book through two questions: “Is it a book that you would have lying around your house? Is it a book that you would even wish your wife or your servants to read?” (Karolides et al., 2011: 377).

Another book which was censored due to obscenity was *Lolita* by Nabokov. *Lolita* is a book about a middle-aged man’s obsession with young child-like girls. The man becomes obsessed with his 12-year-old step-daughter. The book contains scenes depicting the

child's body and the man's inner thoughts on his fantasies regarding her. "Lolita was denounced as 'filth' and 'sheer unrestrained pornography' when it was first published" (Karolidis et al, 2011:379). Even the author of the book demanded the book to be published anonymously in order to protect his name for his position at the university (Karolidis et al., 2011: 380). The book was banned in 1955 in Britain. It was not until 1959 that the ban on the book was removed (Karolidis et al., 2011: 381).

Another book which confronted with censorship is *Madam Bovary*. The book is about a young woman and how she destroys her marriage because of the ideals she tries to attain. The novel involves extra-marital affairs of the female protagonist and ends with her suicide. "Madame Bovary was censored before publication as a novel" (Karolidis et al., 2011: 383). Despite the fact that *Madam Bovary* was censored before its publication in the novel form, the government put the novel on trial in 1857. However, Flaubert defended the novel by stating that the novel shows the outcomes when one goes astray. The novel was published in its entirety after a few months (Karolidis et al., 383).

As it is clear, literary works with contents that are deemed inappropriate have caused certain actions taken against them across the world. The same is true for Turkey, and certain actions have been taken against the works that are deemed inappropriate due to various reasons. For example, Law on the Maintenance of Order was put into force in 1925 after a riot in the Eastern Anatolia led by Sheikh Said. This law authorized the state to restrict or terminate any newspapers. Some other laws were also enacted. It was not only printed materials that were restricted by these laws; radio and television programs, movies, plays, and books were censored, as well (Erel, 2002: 32).

Single-party regime period witnessed prosecutions of translations of Lenin, Marks, and Engels. Also, works of Nazım Hikmet were also banned in the 1930s. His poetry was banned from 1938 to 1965 in Turkey. In the 1940s, Aziz Nesin was sentenced for 16 months due to translating an article of George Politzer. Politzer is a French writer and philosopher supporting Marxist ideas, and his works were among those banned in Turkey at that time.

During the World War II years, the governmental restrictions on the press and printed materials took continued. Certain newspapers were banned for not being approved by the government. There were certain criteria for censorship on religious propaganda, issues

regarding the Turkish army, and finally the national security and public morals (Erel, 2002: 32). The government also banned the newspapers and magazines favoring those on the opposition. All in all, it is possible to say that in early Republican period Turkey witnessed many restrictions in terms of the freedom of press and daily life due to various reasons threatening the country.

In the 1950s, the Democratic Party was on the rule, the supporters of this party were mainly conservative people. Thus, the Democratic Party continued the oppression and censorship against communist publications and press (Üstünsöz, 2010: 68-69) This led to certain shifts in the policies. The shift in the policies was towards a more ‘conservative line’. This shift manifested itself in the activities of Translation Bureau which translated only 58 books whereas the number of translations for the previous year was 165 (Aksoy, 2010: 449). It was during this period that Youth Movements could not be stopped and despotic policies became more prevalent. It is possible to say that literary activities of that period, including translation activities, were influenced by the dominant policies (Erel, 2002: 33).

For instance; Pierre Louys’ book named *Aphrodite* set an example of the aforementioned restrictive influence on literature. This book was about the traditions of ancient times. It was put on a trial for being an ‘obscene book’.

The public prosecutor of the trial said that he was ashamed of the novel, that such a novel would be of no use, that the sale of this novel would have a bad effect on family life, and that the novel had no literary value due to the characteristics of the author (Erel, 2002: 33).

Later, the book was evaluated by a commission of experts, and the commission decided that it was not obscene but a work of art. This is partly because following the 1961 military coup, the 1961 Constitution returned freedom in many social aspects of life. During this period, the translation activities heavily focused on political works by leftist intellectuals (Erel, 2002: 42).

In the 1960s, following the military coup, a relative freedom of speech was granted. However, banning of books and prosecutions against literary works and translations were common. Books which were allegedly making propaganda for socialist and leftist views were on the target. There were laws concerning the penalizing of communist propaganda. Moreover, the Democratic Party enacted a law granting authority to ministries to ban

books which threatened territorial integrity and national sovereignty (Üstünsöz, 2010: 70). In 1962, a decision was made by the Council of Ministers to ban all the books from Soviet Union and Iron Curtain countries in Turkey (Yılmaz and Doğaner, 2007: 49 qtd. in Üstünsöz, 2010: 71). After a while, several translators of the Translation Bureau resigned from their positions due to the intervention of the government in the selection of the works to be translated (Üstünsöz, 2010: 71).

The case of *Aphrodite* is not the only one in the translation history of Turkey. Censorship has been a part of Turkish literature from the very start to the present time. Censoring translated works is as old as the translation activities in Turkey. However, it should be noted that this is not only pertaining to Turkey. Other countries have also experienced similar censorship cases. However, Turkish society is rather conservative and maintains many cultural traditions based on the religious belief of Islam. Ever since Turkish people accepted Islam, Turkey is a blend of Islamic culture and Western principles (Kongar, 2001: 15 qtd. in Erel, 2002: 25). Therefore, this might have caused adoption of certain strategies towards the translation process in Turkey.

Sabahattin Ali and his works are the other outstanding examples of censorship in the literary activities in Turkey. His novel named *Kuyucaklı Yusuf* (Yusuf of Kuyucak) was sued for opposing family and military life in 1937. He was dismissed from his occupation as a teacher after his novel *İçimizdeki Şeytan* (The Satan Inside Us) was published. The novel drew the reaction of the nationalists. Moreover, the last book he published, *Sırça Köşk* (The Glass House), was pulled off the shelves for being rebellious against the government (Doğu, 2014: 2).

In 1970s, prosecutions against the translated works and translators continued. Can Yücel was prosecuted for translating a book by Che Guevara and sentenced for 15 years (he was released in 1973). In 1973, many newspapers and periodicals were shut down because of a law passed in the same year. During this period, many translators were prosecuted due to their translations of the leftist works. Sabahattin Eyüboğlu was also one of these translators to be prosecuted for translating Thomas More's *Utopia*. Literary works which got their share from these events were John Steinbeck's *The Grapes of Wrath*, Ernest Hemingway's *For Whom the Bell Tolls*, and Jean Paul Sartre's *The Age of Reason* (Üstünsöz, 2010: 72).

In the same decade, certain books were banned from school libraries, including translations of Charles Dickens, Albert Camus, Dostoyevsky, Gogol, and Jean Paul Sartre, due to their contents which allegedly “undermine and eventually destroy our national and moral values” (Üstünsöz, 2010: 72-73). The 1980s witnessed another military coup, and works of Yaşar Kemal, Aziz Nesin, Tolstoy, and Dostoyevsky were banned. Adalet Ağaoğlu is another figure prosecuted for her novel entitled *Fikrimin İnce Gülü* (Thin Rose of My Thoughts) (Üstünsöz, 2010: 74). The long history of prosecutions for literary and translated works so far addressed in this study has mostly involved the leftist works which allegedly threatened the integrity of the Turkish nation in certain aspects. However, there is also another period of prosecutions which mainly cover the books considered obscene.

In 1986, legal proceedings were initiated against the publisher and the translator of Henry Miller’s *Tropic of Capricorn*. The book was prosecuted on the basis of a law concerning obscenity. All the copies were pulled off from the shelves and destroyed. Ahmet Altan and Pınar Kür were the other authors who were sued for obscenity in the 1980s (for *Sudaki İz* [Trace on the Water] and *Bitmeyen Aşk* [Endless Love] respectively) (Üstünsöz, 2010: 75). In the 1990s, the books were prosecuted mainly for obscenity. Enis Batur’s *Elma* (Apple) is an example of such books. The book was sued because the pictures on the cover of the book and on the first page were considered obscene (Ayva, 2014: 4). The book was published by Sel Publishing, which is also the publisher of *Written on the Body* [Bedende Yazılı] that is analyzed in this thesis. It was not the last time İrfan Sancı, the owner and the manager of Sel Publishing, was prosecuted for the books they publish.

The 1990s also witnessed the trial of the translation of Chuck Palaniuk’s *Choke* (*Tıkanma*). The book was found obscene due to having “non-literary narrations” and “an unaesthetic language” (Taner & Sarı, 2014: 7). *Snuff* (Ölüm Pornosu) which was written by the same author was prosecuted due to obscenity as well. There are also more recent cases. The legal action against *The God Delusion*’s translator and publisher was initiated on the grounds that it insults sacred values. Furthermore, in 2009 Sel Publishing, which was prosecuted for *Elma* (Apple), was sued for a couple of books which were published as part of a series entitled “Books on Sex”. These books were Apollinaire’s *Les exploits d’un jeune Don Huan* (Genç Bir Don Juan’ın Maceraları) and *Correspondance d’une Bourgeoise Avertie* (Görgülü ve Bilgili Bir Burjuva Kadının Mektupları). Sel Publishing

was put on trial once again in 2011 for the translation of *Soft Machine* (Yumuşak Makine) by William S. Burroughs. The book was considered to be obscene and insulting Turkish moral values (Milliyet.com <http://www.milliyet.com.tr/yumusak-makine-ye-ahlak-davasi-kitap-1990655/>).

Another important censorship case is about the translation of Harold Courtney Armstrong's *Grey Wolf*. Harold Courtney, who was one of the officials in service during the years of the War of Independence, wrote a book about Mustafa Kemal Atatürk. However, "because of the cabinet decree enacted in 1933 and the Law no 5816 dated 25/07/1951, and due to Turkish society's sensitivity concerning Mustafa Kemal Atatürk, *Grey Wolf* was left untranslated for a certain period in Turkey" (Saki, 2014: 43). The book was initially translated partially by Peyami Safa and was published by Sel Publishing. However, throughout the years, the book was re-translated by various translators and publishing houses. The book contains examples of censorship in all of the translations, some with higher while the others with lower degrees. It should be noted that the translations were done in compliance with the relevant laws regarding the sensitivity towards Mustafa Kemal Atatürk (Saki, 2014: 43-49).

However, the sensitivity of Turkish legal system attaches importance to other issues as well. Though it is not a censorship case against a translated work, a recent case created a reaction in Turkey which involves a novel written by a Turkish author: Elif Şafak's *Baba ve Piç* (Bastard of Istanbul). The book was put on a trial because it allegedly insults Turkishness which poses a violation of the 301st article of the Turkish Penal Code. This article is about the denigration of Turkish people, army, or government. Şafak's novel includes certain passages denigrating Turkish people and depicting them as implementers of genocide. However, these passages are the statements of an Armenian character in the book, which invalidates the accusations according to the author. She was then acquitted.

All in all, it is clear from the above examples of the prosecutions and the cases that while translators are doing their jobs, they also face the threat of being prosecuted. In order to have a better comprehension of censorship on the act of translation, it is necessary to throw light on the relationship between translation and norms as put forward by Gideon Toury (1995). The next section presents general information on Toury's norm theory and how the norms are constituted by the cultural influences of a certain society.

CHAPTER IV

JEANETTE WINTERSON

4.1 ABOUT THE AUTHOR

Jeanette Winterson was born in 1959 in Manchester, and she was adopted by a strictly religious family that belonged to Pentecostal Evangelical Church (Winterson, 2013). Her mother, Constance Winterson, was raising her to be a missionary, which brought Winterson her early writing skills for she started to write sermons at the age of eight (Winterson, 2012). It is stated in both *Oranges Are Not the Only Fruit* (1985) and *Why Be Happy When You Could Be Normal?* (2012) as well as her professional website (Winterson, 2013) that Winterson was encouraged to read only Biblical texts. This is because other books were deemed as satanic and as a result there were no other books in their house (Winterson, 2013). However, she secretly possessed other books, went to libraries, and read other works, which was later found out by her mother (Winterson, 2012). Afterwards, her mother burnt and threw away all the books she had, which stimulated Winterson to write her own books (Winterson, 2012).

After the revelation of her lesbian love affair at the age of 15, she left the house and started a tough life on her own, which led her to publish her first novel *Oranges* (Winterson, 2012). In *Why Be Happy When You Could Be Normal?* Winterson commented on literature and its place in people's life which concluded that "a tough life needs a tough language" (2012). Books and writing saved her from her tough life, which led Winterson to think that literature is inseparable from life (2012). If stylistic development of a writer is considered to depend on her/his emotional development, Winterson's works are concrete proof of this observation. It is possible to identify her style easily for it has certain characteristics which can be detected even in a small extract.

4.2 THEMES OF WINTERSON'S WORKS

Jeanette Winterson is a self-conscious writer whose "fiction frequently calls into question assumptions about narrational identity, fictional artifice and objective reality" (Woods and Grice, 1998: 2). Some of her works can be called historiographic metafiction. These

kinds of works are based on the assumption that “any representation of history is always an ideologically-laden discourse” (Woods and Grice, 1998: 2). Even in the books which are outside the category of historiographic metafiction, her main themes are related to power relations and ideology (Andermahr, 2009: 80) mainly in terms of gender and gender roles.

Though Winterson’s readers are mainly university students (Carter, 2012), her works are not the pleasures of academic circle only. The wit, warmth, playfulness and universal themes within her works draw readers from various backgrounds to her circle. “Despite many differences between Winterson’s texts, they return repeatedly to certain issues: love and desire, identity and subjectivity, artifice and aesthetic self-reflexivity”, (Woods and Grice, 1998: 7). These features have “a powerful effect likely to be lasting” just because her “works speak intimately to you even though they have been consciously made to speak intimately to thousands of others” (Winterson, 1995: 25).

However, this intimateness forces the reader to question the “the relationships of the things and people in the world” (Woods and Grice, 1998: 5) and to make them aware of the fact that one should always consider the “plurality” in this world. In other words, the conventions, clear-cut boundaries, and singularity of beliefs have been claimed to be imposed on a certain society so much so that the members of that society believe that they really exist. One of such beliefs that she problematizes is sexuality.

Winterson says that she is a writer “who happens to love women, but she is not a lesbian who happens to write” (Winterson, 1995: 103). Therefore, her perception of art requires a difference in interpretation. She agrees that to be outside of mainstream choice is likely to make a person more conscious; but as a writer, she is “aware that she must be careful not to fall into the trap of believing that her passion, of itself, is art” (Winterson, 1995: 67-105).

Strong female characters marked Winterson’s fiction by “subverting the traditional representation of women” (Woods and Grice, 1998: 7) as well as men. Dog Woman in *Sexing the Cherry* is a competent example of this type of character. However, it must be noted that not only her female characters subvert the gender roles but also male characters are used in such a way that they indicate that women are not bounded to the gender roles they were assigned to.

As is stated above, Winterson has a certain ideology embedded within her texts to make the readers aware of the power relations between sexes, the concepts of identity, etc. (Andermahr, 2009: 80) She constantly problematizes the aforementioned issues to make the readers aware of the fact that “art is the realization of complex emotion” (Winterson, 1995: 111), that human kind needs to “accept ... (that) various emotions are the infinity of human being” (Winterson, 1995: 108), and that the plurality of potential identities will provide human beings with a deeper sense of consciousness.

Though Winterson’s works were initially recognized by feminist circles, she accepts no feminist labels (Winterson, 1995: 103). Her characters, instead of bearing explicit lesbian or gay characteristics, are more close to androgyny. Instead of categorizing and polarizing the types of gender roles on human beings through her works, she tries to emphasize the importance of being gender-free. In *Art Objects*, she expresses that “if queer culture is now working against the assumptions of identity as sexuality, art gets there first, by implicitly or explicitly creating emotion around the forbidden” (Winterson, 1995: 106). Thus, her aim becomes clear: “the reader must fall in love, know what it is to find that we desired another woman, desired another man” (Winterson, 1995: 107).

Winterson’s works are exceptional because “repeatedly in her work the body is figured as a kind of text which the lover ‘reads’” (Andermahr, 2009: 26). One such example is in *Written on the Body*, where narrator of an indeterminate gender claims that the female protagonist of the book, Louise, has translated him or her (the narrator) into her own book with her (Louise’s) reading hands. Ginette Carpenter argues that the works of Winterson which focus on body and desire (*Written on the Body*, *Art & Lies*, *The Powerbook*) create the complexity of the reading process: “Using the body and enactment of bodily desire/s as a metaphor for the act of reading means that reading becomes, alongside love and art, something that can transform and ... change lives” (qtd. in Andermahr, 2009: 26).

She concentrates on female experiences and female pleasure, which, no doubt, have been influenced by her own life’s experiences. As it has been mentioned earlier, she does not deny the fact that some of the characters in her works reflect some of her partners. As Wood and Grice observes, she expresses her aim as “redefining the erotic in terms of female rather than male experience” (1998: 90).

4.3 WINTERSON'S STYLE

As it is clear from the themes she deals with, Winterson tries to deconstruct clichés on gender roles through her daring and extraordinary use of language. She believes, “the writer is an instrument of transformation” (Winterson, 1995: 25). She constantly challenges, parodies and plays with the norms, taboos and ideas of the society which she assumes to be narrow-minded. According to her, “art works to enlarge emotional possibility” (Winterson, 1995: 108). Enlarging emotional possibility is vitally important for her due to her belief that the “conventional mind is its own prison” (Winterson, 1995: 110). In her essays about art and her works, she states that there is nothing but the danger of recognizing only the reality constructed by yourself, and art is a way that sheds light into other realities and personalities (Winterson, 1995: 26).

It is known that Winterson was much influenced by Virginia Woolf (Winterson, 1995: 61). Woolf also had the “contention that the writer’s integrity is invisibly imprinted on her work” (Onega, 2006: 87). Similarly, Winterson plays and experiments with language, deconstructs the characters in terms of gender, questions the clichés and asserts self-reflexivity by playing with her own characters and fiction. In *Art Objects* (1995), it is argued that Winterson prefers herself as a character in her own fiction, and like Gertrude Stein and Virginia Woolf, what concerns her is the use of language. For instance, she suggests that “good books are many things, but the most important thing about *Oranges* is not its wit nor its warmth, but its new way with words” (Winterson, 1995: 53).

It is possible to argue that these characteristics point to postmodern stylistics. She also makes wide use of pastiche which is again another characteristic of postmodern stylistics. She believes that art is “much more than its subject matter” due to the fact that “style makes nonsense of conventional boundaries between fiction and fact” (Winterson, 1995: 104-187). Therefore, rewriting historical incidents according to her own observations, adding more possibilities to the facts, and subverting and parodying them do not reduce the historicity of that account. What matters is not the subject matter, but “a new way of seeing, a new way of thinking” which is achieved by “overturning the habits and conventions of previous generations” (Winterson, 1995: 52). This is the most remarkable side of Winterson’s work for it makes the reader question what s/he reads, hears, and sees.

Winterson's outstanding style stems from the fact that her use of words shocks the reader. Her characters cross-dress or they are of an indeterminate gender. She asserts that the transformation of the characters by cross-dressing or by making them gender-free "teases the reader's hidden doubts and delights in a language that offers the outrageous as perfectly natural if a little surprising" (Winterson, 1995: 67). Winterson inevitably uses an obscene language in relation to concepts that might be considered taboo by what she refers to as the narrow-minded society.

Love, desire, passion and lust repeatedly appear in Winterson's narrative. Her sensual writing does not avoid obscenity, nakedness and explicitness. She states that such a life-delighting, art-delighting approach, unashamed of emotion and beauty, is what she needs (Winterson, 1995: 6). Yet, in doing so, her style does not lack poetic harmony; instead she tries to give "lyrical intensity" as much as "breadth of ideas" (Winterson, 1995: 173).

Example 1:

She buried my head in her hair and I became her creature. **Her smell, my atmosphere**, and later when I was alone I cursed my nostrils for breathing the everyday air and emptying my body of her (Winterson, 1987:70)

The above example exemplifies how Winterson's style offers a blend of "poetic harmony" (Winterson, 1987:70) and romanticism. Using two expressions with no verb and leaving the rest to the reader's interpretation, Winterson both creates a harmony and evokes the romantic emotions. Moreover, her style is depicted or rather summarized as "passionate, punchy, lucid, lyrical" in an interview carried out by Catherine Bush (Bush, 1993), since it is obvious that "one of the most common tropes in Winterson's work is the metaphor of lovemaking as writing" (Bush, 1993).

Her writing mainly focuses on the lesbian desire yet her purpose is not to impose a kind of queer culture on each person reading her works. She clearly manifests that she prefers the world as the way it is. In *Art Objects* (1995) she argues that she just wants to "enlarge emotional possibility" of her readers (108). Moreover, one who reads only a page from her books can easily say that her writing involves repetitions or inverted sentences and she seems to be fond of metaphor as well. Below is an example demonstrating her inverted sentences and repetitions employed in her narrative:

Example 2:

No. **Take the heart first.** Then you don't feel the cold **so much.** The pain **so much.** With the heart gone, there's no reason to stay your hand. Your eyes can look on death and not tremble. **It's the heart** that **betrays us, makes us weep, makes us bury our friends** when we should be marching ahead. **It's the heart** that **sickens us** at night and **makes us hate** who we are. **It's the heart** that sings old songs and brings memories of warm days and makes waver at another mile, another smouldering village (Winterson, 1987: 82).

Critics depicted her writing as “a simultaneously poetical and political writing that represents the feminine as both an alternative to and a critique of the masculine or phallogentric symbolic order” (Andermahr, 2009: 24). The above example is clearly poetical since the inverted sentence at the beginning of the excerpt prepares the reader for an emotional experience. The repetitive use of “so much” reinforces the readers to feel the pain experienced by the narrator. Moreover, there are other repetitions which place the emphasis on “heart” and attributing all the actions (i.e. betray, weep, bury, and sicken) causing pain to the “heart”. Since the above excerpt is taken from *Battlefield* and the narrator is a female person dressed as a man, the sentimentalism may pose an antithesis to the rigidity of male view.

She also uses and subverts a “male pornographic language” both in *Sexing the Cherry* and *Written on the Body* with the purpose of “empowering women” (Andermahr, 2009: 25), which is the key premise of her works, since it is also stated by her that her works are instruments to deconstruct pre-coded gender, mainly women, and their roles. As stated by Andermahr (2009: 72), *Sexing the Cherry* “contains numerous examples” of a “discourse known as ‘bawdy’, in which obscene and humorous sexual discourse is foregrounded and ‘low’ words are habitually used to describe ‘low’ parts of the body”. As for *Written on the Body*, Andermahr underlies;

The novel undertakes a simultaneous critique and celebration of romantic love, deconstructing and reconstructing the tradition of romance writing in order to remake it both **stylistically** and **ideologically**. Stylistically, Winterson is concerned to **reinvent the language of romance, jettisoning the tired clichés and formulaic plots of the mainstream romance industry**. Ideologically, too, she **seeks to challenge the dominant political discourse of normative if not compulsory heterosexuality** (Andermahr, 2009: 80) (*Emphasis mine*).

The comments regarding both of her books also support what has been claimed until now: Winterson's works contain obscene scenes, and they involve a "pornographic" and "bawdy" discourse to deconstruct the dominant norms of the society. Also, she aims at deconstructing the gender roles and at "empowering women".

Winterson's distinctive style also presents itself in inverted sentences, repetitions, obscenity, ostentatious and sensual narratives, deconstructive use of pornographic language, metaphor of body in the form of text and integration of the lovemaking process into this metaphor, and the recurring theme of intense passion both in sensual and "bawdy" form. It is seen in her works that female love-making scenes are obscenely depicted. She deals with "boundaries and desire" through obscenity (Winterson, 2001: 35). Below is such an example:

Example 3:

Days and nights passed. I kissed her mouth her neck. I kissed her breasts and her belly. I kissed her lower than her belly and was pleased with the ripples of pleasure I found there (Winterson, 2001: 20).

The above excerpt is taken from *The Powerbook*. It is clear that her she sensually and obscenely depicts the lovemaking scene. Anderhmahr (2009) argues that Winterson employs a "male pornographic language" in her works. The above example clearly illustrates this attribution. Moreover, it is noteworthy that both characters are female in this scene. This is intentional because through interviews and other means, she defines her ideology as the "deconstruction of clichés" of great meta-narratives related to "love, gender and specific male or female codes of behavior" (Woods and Grice, 1998: 45).

As argued by Winterson (1995), what makes a true piece of literature is purely and simply the style. She believes that form and content collaborate to create a concrete meaning which gives way to a specific meaning. As stated in the beginning, one of the cornerstones of a writer's style is his/her word choice. Thus, Winterson reflects the importance of style which is based on word choice as follows:

‘What is your book about?’ has always puzzled me. It is about itself and if I could condense it into other words I should have not taken such care to choose the words I did. ... **The writer has to choose a word, every word, that is solid enough for its meaning and powered enough for its flight. ... A fully realized piece of work cannot be put into "other words". Change the words, even by trying to**

substitute the dictionary definitions, and you will change the meaning. This is not because language is imprecise and subject to landslide, it is because it is exact. In the right hands, it is exact (Winterson, 1995: 165-171 *emphasis mine*)

As it is clear from the statements above, according to Winterson, style is the crucial criterion for a piece of work to be considered literary, and the word choices impact both form and meaning. Though she claims that a “fully realized piece of work cannot be put into other words” (Winterson, 1995: 165-171), there are some situations where one has to transfer a text from its original form to another. Since translation process involves rewriting (Lefevere, 1992), it is compulsory for the translator to be careful about the word choices s/he makes if the aim of translating a literary text is to achieve a target text that recreates the source text’s context for the target text reader. The translator does not transfer a text with a simple meaning to another only. This is because, as also advocated by Winterson herself, “what a writer is looking for are the relationships within the language. The tensions and harmonies between word and meaning that gradually resolved into form. What moves us, what can affect us through time, are not words loosely clothing the ideas, but **words with full impact of meaning stamped through them**”. (Winterson, 1995: 171 *Emphasis mine*).

CHAPTER V

CASE STUDY

5.1 *WRITTEN ON THE BODY*

5.1.1 About the Novel

Jeanette Winterson's *Written on the Body* was written in 1992, and this was her fifth fictional work. Compared to her other works, her poetical style is highly observed in this novel. Though she repeatedly touches upon the issues such as love, desire, and social limitations, *Written on the Body* is a novel, in which love is handled from all aspects including the biological aspect. Many critics have strived to find clues in relation to the sex of the narrator. However, when asked about the narrator's identity in an interview, Winterson suggests, "the gender of the character is both, throughout the book, and *it* changes; sometimes it's female, sometimes it's male" (qtd. in Smith, 2011: 414). S/he starts the book with the question of "why is the measure of love loss?" (Winterson, 1992: 1) and gives a clue to the reader about what to expect from the book. It is mainly about the love affairs of the narrator which lead him/her to Louise, the female protagonist, and their love affair which ends up with grief due to Louise's illness. The book deals with "love" and "loss" (Winterson, 1992: 1).

The book starts with the depictive paragraphs about the summer season. The narrator starts narrating his/her stories in the summer with flashbacks that compare it with the previous summer. Even these depictive paragraphs and their contents indicate that the book is going to deal with all the aspects of love. The narrator sees the reflection of his/her lost love in nature: "Not this year the pleasure of rolling blue grapes between finger and thumb juicing my palm with musk. Even the wasps avoid the thin brown dribble. Even the wasps this year. It was not always so" (Winterson, 1992: 1). The narrator makes a connection between his/her loss and the nature's infertility. The extract also shows us that Winterson uses a poetical language to build up the intimacy with reader. That is, the inverted sentences and the repetitions contribute to the feeling of loss. She uses stylistic

devices to convey these feelings to the reader who is expected to feel the loss and vapidness of life.

It has been stated in previous sections that Winterson's novels demonstrate a non-linear fragmented narrative technique. *Written on the Body* is no exception. After these intense emotions of the loss one are conveyed to the reader, the narrator travels in time and returns to a certain date the readers witness the cause of the unhappiness of the narrator. The narrator is an incorrigible lover falling in love with married women. This is a vicious circle for the narrator since s/he constantly experiences loss in the end due either to his/her fickleness or to the presence of a third person in his/her love story. The novel continues with the mini-stories of the narrator's love affairs. His/her affairs include the feminist activists and the botanical garden tenderers. S/he also falls in love with a man with earrings on his nipples and carrying his midget parents with him. This also gives us the clue that the narrator is not an ordinary lover.

The novel presents the sensual images of the body to the reader with intense erotic emotions. There are passages explaining the lover's body in detail, how the lovers interact with each other, and the inner feelings of the narrator towards Louise and her body. In fact, all of Winterson's works have the recurrent theme of the female body. She constantly problematizes gender roles through her representation of a body image and the love. Her purpose is to show the reader that love has no boundaries. For example, in her article entitled "We Shall Pass Imperceptibly through Every Barrier: Reading Jeanette Winterson's Transformative Romance", Jennifer A. Smith states that *Written on the Body* is "reconstructive because it not only deconstructs the conventional notions of gender, sexuality, and language, but also revises how these categories might (or should) be constituted outside binary strictures to more adequately account for lived experience and the postmodern condition" (Smith, 2011: 414). This is also supported by Winterson. In an interview, she expresses her opinions as follows:

I mean, for me a love story is a love story. I do not care what the genders are if it is powerful enough. And I do not think that love should be a gender-bound operation. It is probably one of the few things in life that rises above all those kinds of oppositions – black and white, male and female, homosexual and heterosexual. When people fall in love they experience the same kind of tremors, fears, a rush of blood to the head, (...) and fiction recognizes this. (Marvel, et al., 1990)

Since Winterson also believes that art should not involve the feeling of shame (which is argued in her essays in *Art Objects*), her novels constitute an area where sensuality, nakedness, and explicitness are blended through the language of the characters. She expresses that art “should be unembarrassed about offering”, “unashamed of feeling”, and “unashamed of beauty” (Winterson, 1996: 6-176). She believes that art “should create feelings around the forbidden” to “enlarge emotional possibility” (Winterson, 1996: 108).

Therefore, it is a common feature of her works that “inherent play of language” (e.g. indeterminate gender, dialogues which are open to interpretation and etc.) functions for “not just simply **disrupting dominant discourses that prescribe desire and identity** but” for “reinvigorating language, thus **attempting to free gender and sexuality** from their anchor in language” (Smith, 2011: 419) (*Emphasis mine*). As for the translation, the translator of this novel has to recreate the distinctive style of Winterson, including her word choices, if the purpose of the translation is to make the target text readers aware of her intentions underlying this novel.

5.1.2 The Translator of *Written on the Body*

Written on the Body was translated into Turkish in 2013 by Süheyla Çağlayan Matthews (*Bedende Yazılı*). Though not much is known about her, she is a British-Turkish freelance translator, filmmaker and ESL (English as a Second Language) instructor. She was born in Britain and educated in University of London Department of Printing and Publishing.

Capturing and interesting as the book is, the translated version has to bear some characteristics if the aim is to make the target audience have a reading experience similar to that of the source-text reader. That is, the translated version is expected to be as daring, explicit, sensual, and obscene as the source text. These features should be prominent in every word choice if the aim is to recreate a text with an ideology similar to that underlying the source text. This is because the message of the author is embedded within the text itself. Through the carefully selected word choices, the ideology crafted by the author can be transferred to create awareness in the target text reader as well.

5.1.3 Analysis

This section attempts to determine whether or not the translated version of *Written on the Body* (*Bedende Yazılı*) transfers the communicative clues of the source text to the target text and whether the equivalents of obscene words have any association with the social norms according to Toury's norm theory. To this end, specific examples selected from both source and target texts are given and compared in terms of the literal meanings and connotations they offer.

The first example is as follows:

Example 1:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “He did. When he died they found nothing between his balls but an old brush” (Winterson, 1992: 22). | “Etmiş. Öldüğünde, hayalarımın arasında eski bir fırçadan başka bir şey bulamamışlar” (Winterson, 2013: 18). |

In this extract, the narrator talks about Renoir. The narrator blends the fact with fiction and highbrow art with vulgar language. The word “balls” here refers to testicles which is rather informal and close to slang (onlineslangdictionary.com). Nevertheless, it is a bawdy expression without any reference to the feeling of shame. However, in the translated version, the word “haya” is used to correspond to the word “balls”. When we look at the meaning of “haya” in Turkish, it is defined as the feeling of being ashamed (Türk Dil Kurumu). It is a noun derived from the verb “haya duymak”, which means to be ashamed of something. It is seen that translator's choice is a kind of euphemism with a certain semantic change. This kind of euphemism reflects the social norm that consider certain body parts as taboos in Turkish culture.

As it is clear from the given example, using a word which contrasts the author's intention eliminated the ostensive stimulus. That is, choosing a word referring to the feeling of being ashamed contradicts the intention of Winterson. The word “balls” is an ostensive stimulus in the source text and it draws the attention. However, it seems that the translated version contradicts the word choice, which indicates that this communicative clue has

been missed, and the source-text effect which is created by the ostensive stimulus has been skipped.

Winterson believes that being a person aware of the constructed social limitations and defying them makes also a person more conscious than the others. She clearly notes her views on this issue in *Art Objects* as follows: “For lesbians and gay men it has been vital to create our own counter-culture but that does not mean that there is nothing in straight culture that we can use. We are more sophisticated than that and it is worth remembering that the conventional mind is its own prison” (Winterson, 1996: 110). Being an author believing in a gender-free society, one assumes that when she uses the word “queer”, this is not something degrading:

Example 2:

| SOURCE TEXT | TARGET TEXT |
|---|---|
| “Besides, they were all queer and Elgin had seen them grappling one another, mouths open, cocks hard” (Winterson, 1992: 33). | “Üstelik hepsi de nonoştu , Elgin onları ağızları açık, aletleri sertleşmiş birbirlerini avuçlarken görmüştü” (Winterson, 2013: 29). |

This extract is another example of Winterson’s bawdy and low use of language, and she also tries not to avoid the explicit expression. Here the word “queer” refers to men having sexual relationship with each other in the dormitory where Elgin stayed. It is clear that they have homosexual tendencies. Considering the Turkish translation, it is seen that the translator was successful in conveying the bawdy use of language by using the words “alet” and “avuçlamak”. However, the word “nonoş” is a word referring to homosexual people, and it is used to ridicule and mock that kind of people in Turkish culture. One uses it as a kind of verbal offense.

This word choice contradicts the worldview of the author. Therefore, it is clearly observed that another ostensive stimulus used by the author is eliminated in the translated text. This, again, prevents the target text readers from integrating the relevant context into their reading process. Moreover, the word has undergone a semantic change.

As stated above, Winterson wishes a kind of art without feeling ashamed of one's emotions and a clear as well as explicit expression of it. Therefore, she uses a kind of "pornographic language" with certain word choices (Andermahr, 2009: 25) which have to be dealt with as communicative clues intentionally used by the author.

Example 3:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| "Hesitated because to reach the bell meant pushing my private parts right into the head of the snake" (Winterson, 1992: 41) | "Tereddüt ettim çünkü zile uzanmak edep yerlerimi yılanın başına doğru itelemek demektir" (Winterson, 2013: 36). |

In the extract Winterson uses the phrase "my private parts" referring to the narrator's sexual organ/genitalia. The original text also avoided complete explicitness here because the narrator's sexual identity is unknown to the reader. She could not use the word "vagina" or "penis" for that reason. However, her stylistics characteristics are still obvious within the text. Also, as mentioned earlier, she emphasizes the importance of effrontery in her other books, too (e.g. *Art Objects*). Thus, the presence of obscenity is felt regardless of indirect reference to the certain body part. In this sense, this word choice is a part of the ostensive stimuli crafted by Winterson.

As for the Turkish translation "edep yeri", dictionary gives the meaning for "edep" as morals and manners, kindness, and it is once again related to the feeling of being ashamed (Türk Dil Kurumu). It is important to note that Winterson would not prefer "edep yeri" for the sexual organ since she does not believe that sex, sexual organs, and the beauty of the nakedness are the things to be ashamed of. "Edep yeri" is a euphemistic expression for the target text reader even though it functions as an instrumental choice for disclosing the sex of the narrator in the source text. It is possible to say that the word choice of the translator is a euphemistic expression falling under the category of semantic change. Therefore, this euphemistic expression is the reflection of taboos in Turkish culture in relation to certain body parts.

As mentioned earlier, Winterson chooses to use a daring language. Winterson enjoys shocking the reader with the language she uses. When the language in use is used for sensual purposes, she believes in cherishing the body, particularly the female body. This can be clearly observed in the recurrent theme of female body in her works. In this sense, in *Written on the Body*, there are some words used for the sexual parts of the body which she frequently uses without any hesitation. These words should be dealt with special care because they serve as ostensive stimuli.

Example 4:

| SOURCE TEXT | TARGET TEXT. |
|--|---|
| “She lifts herself off me and dials the number resting the receiver against her breasts ” (Winterson, 1992: 72) | “Üzerimden kalkar ve telefonu göğsünün üstüne dayayıp numarayı çevirir” (Winterson, 2013: 62). |

Breast, arse, nipple, and the like are frequent expressions that Winterson readers are used to. It may be thought that it is best to use them prudently. However, Winterson invites the readers into a world where these concepts are abundantly mentioned and used. As for the translated version, it is expected that it would be as daring and shocking as the original if the aim of the translation is to give a full rendition of Winterson’s style. On the other hand, we see that the translator preferred a word with less shocking effect which is “göğüs”.

The word “göğüs” is actually the equivalent of the word “breast”, yet using the word “meme” would be more shocking to the reader since we come across with “göğüs” frequently. People who feel rather uneasy about using the word “meme”, for it is considered lower and more ostentatious and has more sexual connotations compared to “göğüs”, use it (i.e. göğüs) whenever needed. Considering the style of Winterson, it is believed that “göğüs” is an inadequate word choice in terms of sexual explicitness and sensuality. “Göğüs” is also a word used for “chest”. Therefore, it is possible to say that translator’s choice is a euphemistic expression with semantic change, and obviously, the choice reduced the potentials of the ostensive stimulus and led to the failure in creating a relevance in the target-text reader. In the light of norm theory, it is possible to deduce that euphemistic expressions in a conservative culture, which is also full of censorship cases regarding obscene works, reflects the social norms of the Turkish culture.

The following example is below:

Example 5:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “Adultery is as much about disillusionment as it is about sex ” (Winterson, 1992: 78) | “İhanet aşkla olduğu kadar hayal kırıklığı ile de ilgilidir” (Winterson, 2013: 67) |

In the above extract and its translated version, there seems to be a mistake in translating the word “sex” as “aşk”. “Aşk” is a word referring to love. “Sex” denotes a kind of sexual relationship between people who may or may not love each other. It seems that the translator failed to reflect the communicative clue used by Winterson, which leads to censorship in the target-text meaning. It is important to convey as many ostensive stimuli as possible if the purpose of translation is to enable the target text reader to go through a reading experience similar to that of the source text reader. However, the semantic change of the word choice in the translated text indicates a euphemistic expression which reflects the social norms in Turkey.

Another similar example is as follows:

Example 6:

| SOURCE TEXT | TARGET TEXT |
|---|---|
| “The physiological effects of lust are easy to read” (Winterson, 1992: 124). | “ Tutkunun fizyolojik etkilerini anlamak kolay” (Winterson, 2013: 108) |

Here, the word “lust” was translated as “tutku”. Dictionaries say that “tutku” is a noun defined as “passion”. Both “lust” and “passion” are words loaded with deep sensual connotations, yet the word “passion” was also used in the book. In the first place, there must be a distinction between them; otherwise, Winterson would have used them interchangeably. Also, “passion” refers to a previous state of “lust”, and passion is a more

general term. You can use it to refer to both humans and non-humans. For example; a person may be passionate about books, collects them, and tries to find rarities. It is close to addiction.

However, the word “lust” is a stronger one and it has erotic connotations instead of an addiction. Instead of “tutku”, the word “şehvet” may have been used. It would be more appropriate in consideration of what has been explained regarding communicative clues and effects. Using the word “şehvet” would preserve the communicative clue and, along with the other elements, it would yield the contextual effect of the source text. “Tutku” is an euphemistic expression compared to “şehvet” and it seem more appropriate for a translated text conforming to the social norms in a conservative society.

There is a section in *Written on the Body* where the narrator talks to a middle aged woman with lots of lust in herself. This character has no boundaries in expressing her feelings, and her gestures contribute to her lust. The next extract is from the dialogue between her and the narrator. Though there is no physical connection between the narrator and the woman during this dialogue, the woman indicates her intentions through her interjection:

Example 7:

| SOURCE TEXT | TARGET TEXT |
|---|---|
| “Ohh yes, she said. Ohh yess” (Winterson, 1992: 142) | “Evet dedi “Evet”” (Winterson, 2013: 122) |

The interjection expressed as “Ohh” twice in the conversation may be a reference to moaning. People moan while having intercourse, and the information given prior to this dialogue about the female character prepares the reader to figure out this inference. Obviously, these interjections are crucial since they are part of the ostensive stimuli designed by Winterson. By missing out the interjection and leaving them out, the translator deprived the reader of the feeling and meaning which Winterson offered to the source text reader. This choice made by the translator disables the target reader from deriving the same contextual effect.

Also, there are some situations where the translator, intentionally or not, causes certain sentences to have restrictive meanings due to word choices. When there is a literary work

in question, the words are chosen because only those words can fulfill the intentions and the contextual effect of the text. Thus, a translator should always be aware of his/her choices while transferring the text.

Example 8:

| SOURCE TEXT | TARGET TEXT |
|--|--|
| <p>“I was most regretful when the hour came and the door opened and it was time to stand up and kiss you on the cheek and rub your cold hands” (Winterson, 1992: 181)</p> | <p>“Buluşma saatinde kapı açıldığında ve ayağa kalkıp seni öpme ve soğuk ellerini ovuşturma vakti geldiğinde neredeyse üzüntü hissederdim” (Winterson, 2013: 155)</p> |

Here in the above extract, the phrase “kiss you on the cheek” is important due to the undetermined sexual identity of the narrator. Usually, when lovers meet, it would not be an extraordinary situation if they kiss each other on the mouth. This instantly brings the readers’ mind that the characters are straight; which means that one of them is male while the other is female. However, Winterson deliberately creates such suspense. She does not make her character explicitly say “to kiss on the mouth” or just “to kiss”.

By making them kiss on the cheek, she creates suspense. The reader will search for a clue here in relation to the sexual identity of the narrator. “Kissing on the cheek” is a perfectly neutral action. By preventing the assumptions of the reader, she aims at raising the awareness of the reader to gender roles and the habit we attach to them. Winterson tries to draw attention to the feeling of “love”, not to the gender of lovers. Therefore, it is clear that this expression is an important part of ostensive stimuli leading the readers to arrive at the relevant context. If the translated version lacks the precise meaning, the lack of relevance leads the target text readers to the irrelevant context.

A similar example is also as follows:

Example 9:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “You told me you weren’t having sex with him anymore” (Winterson, 1992: 45) | “Bana artık onunla yatmadığını söyledin” (Winterson, 2013: 38) |

Here, the author clearly chose to say “having sex with” instead of “sleeping with”. The verb “to sleep” is also used to indicate having a sexual affair in an implicit way. The use of the verb “yatmak” (i.e. to sleep with) reduces the meaning and sexual connotations of the source-text sentence. This euphemistic expression conforms to the social norms in Turkey. Furthermore, it is clear that the source-text ostensive stimulus has been ignored, which leads to partial contextual effect on the target text reader. The expression is euphemistic with a semantic change in it.

Example 10:

| SOURCE TEXT | TARGET TEXT |
|---|---|
| <p>TARGET TEXT “You let me come.” she said.</p> <p>“Yes, I did, when you were bleeding, when you were sick, again and again I made you come.”</p> <p>“I didn’t mean that. I meant we did it together. You wanted me there.”</p> <p>“I wanted you everywhere” (Winterson, 1992: 45)</p> | <p>“Sendin beni orgazm ettiren.” dedi.</p> <p>“Evet bendim, kanaman varken, hastayken, tekrar tekrar geldin.”</p> <p>“Onu demek istemedim. Birlikte yaptık demek istedim. Beni öyle isteyen sendin.”</p> <p>“Seni her şekilde istedim” (Winterson, 2013: 39)</p> |

There is a word play regarding the word “come” in the above extract. The narrator is talking to his/her ex-lover who is another married woman and the dentist of the narrator at the same time. They were arguing about coming and going to each other’s houses and having sex there for only a limited period of time. By saying “you let me come”, Batsheba means two things at the same time: first, they had sex, and she achieved an orgasm; second, the narrator let her come to his/her house. In the second sentence, she says that

s/he wanted her there. This also means that the narrator wanted her in the sexual intercourse, and s/he wanted her at his/her home as well. The context makes these inferences clear. Yet, when we look at the translation, the meaning is limited only to the context of intercourse even though they were also arguing about meeting secretly at each other's places. Therefore, intended contextual effect is not achieved due to absence of ostensive stimulus in the target text.

As it is clear from the translated version, restricting the source-text meaning only to the context of intercourse eliminated the plurality in the meaning of the source text. Again, this word choice prevented the target text reader from having a reading experience similar to that of the source text reader. Considering the alternatives for the translated version, the word "gelmek", which was used in the second sentence, might have been a better choice instead of orgasm. "Gelmek" (i.e. to come) is used in Turkish to refer to achieve orgasm as well. Thus, using the verb "gelmek" could have preserved the ostensive stimulus.

Moreover, in this example, it is observed that the sensual action described through the word "to come" is translated through the use of a medical term. As explained in the section dealing with euphemism, preferring medical terms or Latin expressions are types of euphemism. It is obvious that while Winterson prefers bawdiness in the language she employs, the translator resorts to a kind of euphemism in this example.

So far, the euphemistic expressions have included less offensive expressions while the last example is of a different kind. It is an expression borrowed from medical terms, and they are considered less offensive in the Turkish culture as well. As has been mentioned earlier, failing to transfer the contextual effect of a text restricts the reading experience of the target text reader. Besides, if an author chooses a specific word with more than one meaning; if there are certain reasons for the word choices; and if the author is known for his/her use of explicit words which do not censor such concepts as eroticism and sex; then the context is not thoroughly conveyed to the target text reader if the above-mentioned failure takes place. However, covering or euphemizing an obscene word which is considered as taboo in the target culture is a reflection of social norms in literary sense. Therefore, the omission of certain words may yield some risks during the translation

process. There are some examples of this kind in *Written on the Body* which will be given and discussed respectively:

Example 11:

| SOURCE TEXT | TARGET TEXT |
|---|--|
| “I knelt on the floor and clasped her legs against my chest” (Winterson, 1992: 54) | “Yerde dizlerimin üstüne dikilip bacaklarına sarıldım ” (Winterson, 2013: 46) |

In the above extract, the expression of “clasping somebody’s legs against somebody’s chest” was translated with the verb “sarılmak” which refers to “to embrace” in English. Winterson would have chosen the verb “to embrace” if she had wanted to use it. However, she chose to depict that scene with the expression “to clasp her legs against his/her chest”. Taken into account the lexical clues Winterson uses, it is seen that the word choice (i.e. sarılmak) does not thoroughly reflect the scene Winterson depicts. It does not convey the context, which source text reader has, to the target text reader. There is a semantic change in the euphemistic expression which reflects the social norms in the target culture.

More precisely, “to embrace” and “to wrap somebody’s legs against somebody’s chest” are different acts. Considering the depiction of this sensual scene as an ostensive stimulus, it is seen that the translation does not convey the clues used by Winterson. In relevance-theoretic terms, the ostensive stimulus is not conveyed to the target culture. That is, this depiction on the love-making scene is important in terms of experimenting with gender roles. Another similar example is again related to restriction in the meaning or covering of the sexual connotations:

Example 12:

| SOURCE TEXT | TARGET TEXT |
|--|--|
| “Not only does it act as a crude pessary, it also makes it very difficult for the most persistent of men to drop anchor in what may seem the most pliant of women. Tightness passes for newness; the man | “Limon yalnızca vajinal diyafram görevi yapmakla kalmaz, en inatçı adamların bile en kolay görünen kadınlara demir atmasını son derece zor bir iş haline dönüştürür. Gergin olan el değmemiş |

| | |
|---|--|
| believes his little bride has satisfyingly sealed depths ” (Winterson, 1992: 77) | olandır; erkek tatlı zevcesinin onu tatmin edecek gizli derinlikleri olduğuna inanır” (Winterson, 2013: 67) |
|---|--|

The expression “satisfyingly sealed depths” was translated as “tatmin edecek gizli derinlikler”. “Tatmin edecek” is the literal equivalent of the word “satisfyingly”. Yet, the word “sealed” is translated as “gizli”. The word “gizli” actually means “secret” whereas the word “sealed” here once again makes reference to virginity in the source text. “Sealed” means that no one has penetrated there before. One knows when the seal is broken, and once it is broken, it would not be the same. Thus, these “sealed depths” are not only secret or hidden, they are untouched as well. It is possible to argue that there is a semantic change and the expression is euphemistic conforming to the social norms in Turkey.

Obviously, the translator was not able to transfer the clues embedded by the author once again by limiting the potential implicatures within the text. These word choices should be considered ostensive stimuli. It is the ostensive stimulus which draws the attention from the reader to the relevant aspect. If relevant context is not integrated into reading process, the final contextual effect is not likely to be similar to the one experienced by the source text readers.

The last similar example is as follows:

Example 13:

| SOURCE TEXT | TARGET TEXT |
|---|--|
| “Why do I feel like a convent virgin ?” (Winterson, 1992: 94) | “Neden hala manastırdaki bir rahibe gibi hissediyorum?” (Winterson, 2013: 81) |

The word “convent” is defined as “manastır, kadınlar manastırı” or “rahibe manastırı” (Tureng). It is stated in Oxford Dictionary, “convent is a building where nuns (members of a religious group) live together” (Hornby, 2000: 152). When we look at the meaning of “nun” it is seen that it is a term referring to females with a main characteristic: “they

promise to serve God all their lives” (Hornby, 2000: 152). It is clear that being a nun or a sister in a convent does not necessarily mean that they are virgin.

Therefore, the exclusion of the word “virgin” from the translation once again limits the potentials of the source text leading to a lack of contextual effect which could be achieved in the target text. If the translator’s aim is to transfer the discourse of Winterson thoroughly, what was explicitly given in the source text must not be implicitly referred to in the target text. As it is aforementioned, these kinds of eliminations prevent the target text reader from having a similar experience to the source text reader.

As it has been mentioned before, *Written on the Body* is narrated by a narrator of an indefinite gender. The author intentionally creates such a genderless narrator in order to create a question mark in the mind of the reader to make him/her wonder the gender of the narrator. This demonstrates the innate inclination in most of the people: there is a relationship that involves two lovers, and it is not important whether they are heterosexual or same-sex couple. This ambiguity is created to overcome such biases.

Example 14:

| SOURCE TEXT | TARGET TEXT |
|--|--|
| “She didn’t want to do it but she felt that a writer doesn’t make a good companion. ” (Winterson, 1992: 60) | “Bunu yapmak istemiyordu ama bir yazardan iyi bir eş olamayacağını düşünüyordu.” (Winterson, 2013: 52) |

Here the word “companion” was translated as “eş”. The word’s equivalent in Turkish may be the word chosen by the translator (e.g. “eş”). However, there are some aspects to be considered before making such a decision in the translation. First, the word “eş” creates such an impression on the Turkish reader that s/he regards it either as a wife or a husband. This is because the Turkish people generally use the word (i.e. eş) to refer to two people bounded by marriage. In English, Winterson especially chose the word (e.g. companion) to avoid any reference to husband or wife. Furthermore, the translated version contradicts the idea of creating a narrator with an indeterminate gender, even though Winterson rejects the questions of gender when the issue is love. To her, love is a gender-less concept (Marvel, 1990: 165:168).

The last four extracts which will be analyzed below are the final examples which show how the Turkish translation contradicts with Winterson's views on obscenity and gender. These obscene words seem as ostensive stimuli contributing to the interpretation of the text as a whole.

Example 15:

| SOURCE TEXT | TARGET TEXT |
|---|--|
| “She took the spunk put out of now and again but she refused to have him inside her” (Winterson, 1992: 68) | “Louise arada bir ağzına alsa da içine girmesine izin vermiyordu” (Winterson, 2013: 59) |

The above sentence was extracted from a depiction of relationship between Louise and her husband Elgin. The expression “taking the spunk out” (i.e. boşaltmak) refers to discharging semen before ejaculation. However, the translator's choice refers only to oral sex. However, Winterson does not give us additional information. Again, she prefers to create an ambiguity. This ambiguity is eliminated due to translator's word choice.

Winterson's way of creating ambiguity is also related to her wish of making the readers more creative in their reading process. Since she does not believe in one single truth, Winterson wants the reader to complete the story by themselves. One of the most concrete examples of this claim is the ending sections of her works. They are open to different interpretations, and one cannot clearly say that it is a happy ending or not. Hence, by eliminating the ambiguity, the translator removed another ostensive stimulus from the target text.

Example 16:

| SOURCE TEXT | TARGET TEXT |
|---|--|
| “This is the voluptuous exile freely chosen” (Winterson, 1992: 72) | “Özgürce seçtiğimiz bir tensel sürgün bu” (Winterson, 2013: 63) |

As for the above example, the word “voluptuous” is of importance for two reasons. First, the word itself creates the impression of irresistible sensuality on the reader thanks to its pronunciation, rhythm, and the power it contains. The reader of the source text feels the

burst of emotions through the word. Again, it seems that the translator carries out a kind of remodeling, which is one type of euphemism that is associated with phonological distortion. In this type of euphemism, phonological effect of the word is transformed into a more euphemistic expression. “Voluptuous” sounds like a stronger word compared to its Turkish equivalent “tensel” which means “sensual”.

Secondly, there is also a semantic change in this word choice. The word has concupiscible definition. The dictionary gives the following definition for “voluptuous”: “provocative or sexually alluring, especially through shapeliness and fullness” (Collins). The translator translates the adjective as “tensel” which means “sensual” in English. It is clear that sensual is a word which has less effect when compared to “voluptuous”. Since Winterson used the word “sensual” many times in her works, her preference of the word “voluptuous” makes a difference between them. She had probably thought that “voluptuous” would reflect her intentions better than “sensual”. Obviously, this word choice is another crucial part of Winterson’s intentions. Hence, her word choice should be handled as an ostensive stimulus to be conveyed to the target text reader if a similar effect is intended in the target text.

The last example is related to censoring the explicit context by making it implicit:

Example 17:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “I told him we’d been to bed together” (Winterson, 1992: 82) | “ Birlikte olduğumuzu söyledim” (Winterson, 2013: 71) |

“To be in bed” refers to having sexual relationship in the source text. The translated version, “birlikte olmak”, refers to “to be together” in English. “To be together” and “to have been to bed together” have different connotations in Turkish. The first phrase does not necessarily have to imply sexual intercourse. On the other hand, the second phrase clearly indicates a sexual intercourse between the characters. Again, the translated version eliminates the emphasis in the erotic use of language which removes and thus euphemizes the ostensive stimulus of the source text.

In all of the last examples above, there are euphemistic expressions which are used as the Turkish equivalents of the obscene word choices. The act of euphemizing an obscene word choice reflects the social norms in Turkey where certain parts of body and sexual acts are considered as taboos. Conforming to such norms may reflect or result from a translation history full of censorship cases on the grounds that obscene literary works are of no literary value.

5.2 *Sexing the Cherry*

5.2.1 About the Novel

Sexing the Cherry was written in 1989. It is set in the 17th century England during the reign of Charles the First. However, the plot of the book covers the Puritan Revolution period as well. Winterson criticizes Puritans for being hypocritical. Therefore, she portrays them, through Dog Woman's antagonists Preacher Scroggs and Firebrace, as grotesquely pervert. The most striking example of Winterson's criticism can be found in the brothel scenes of these two strict Puritan characters. There are scenes depicting the so-called chaste Puritans engaging in homosexual physical acts. Later on in the novel, Dog Woman kills these two characters to take the revenge of the execution of Charles I. Hence, it is possible to say that this novel is innovative not only in form but also in context.

The book is also exceptional for its representation of characters and blending elements of magic and reality. Though she produced similar works after this one, *Sexing the Cherry* is the first example of magical realism among her works. Furthermore, the text is embellished with lots of pastiche and intertextuality. The narrative is not linear with flashbacks and cut sequences. Moreover, it is not wrong to say that characters display inner monologues in which thoughts overlap one another, throughout the whole text.

Sexing the Cherry deals with women's role, their importance or (in)significance within social and historical terms. Winterson voices a concern over hierarchical structures within society in *Sexing the Cherry*. Hereby, she aims at "encouraging her readers to think about gender dichotomies as a thing of the past" (Roessner, 2002: 110). In other words, she

employs characters with a unique way of talking, and she provides certain clues to readers to achieve the intended effect about these characters.

Winterson's works always problematize boundaries: time, place, gender and so on. The concepts taken for granted by everyone else are not valid for her. This may stem from the fact that she had problems with boundaries and definitions imposed by the society. Therefore, she tries to pave a way for herself and similar readers who have problems with such concepts. She portrays these motives in her characters of Dog Woman and Jordan. "The boisterous surrealism of their bond is in the writing itself. By writing the familiar into the strange, by wording the unlovely into words-as-jewels, what is outcast can be brought home. I have also thought of myself as an outcast, but I have made myself a territory by writing it" (Winterson, 2013).

5.2.2 The Translator of *Sexing the Cherry*

Sexing the Cherry was translated into Turkish by Pınar Kür. It was first published by İletişim Publishing (2000) and later it was re-published by Sel Publishing (2015). Pınar Kür is an author, academician and a translator. She is also known for her marginal views on gender. In a television program, she argued that especially in Turkish culture women are considered objects, not subjects (Kür, 2014). It is obvious from their arguments that Kür problematizes gender roles (Kür, 2014). Moreover, Kür is a feminist writer. Her books deal with the issues of love, policy and boundaries of society. Her book named *Bitmeyen Aşk* (i.e. Everlasting Love) was banned for a certain period of time due to its obscenity. *Sexing the Cherry* is not the only book translated by Kür. She also translated *The Passion* by Winterson into Turkish. Considering the themes and issues dealt with in their works, it is possible to say that the works of both Winterson and Kür are similar to each other in terms of themes they deal with. Their themes and ideologies in relation to gender roles are remarkable. It is believed that such similarities make themselves evident in the translation of *Sexing the Cherry* (i.e. *Vişnenin Cinsiyeti*) by Kür.

5.2.3 Analysis

In this section, *Sexing the Cherry* and the Turkish translation *Vişnenin Cinsiyeti* are compared in terms of the word choice which is considered to be a crucial part of Winterson's style. By putting shocking and explicit expressions within the story, Winterson aims at creating certain contextual effects on her audience. Winterson's choices that involve obscene and shocking word choices indicate a certain ideology which, as put by Winterson, is related to the creation of a space for the others within society (The Guardian, 2004). Therefore, the words she chooses to express her ideology play a crucial role in creating the relevant context. Hence, the translation of her works should reflect the same contextual effect if the aim of translating her works is to render the same context.

The first example is a word (e.g. breast) which Winterson frequently uses in her other works as well:

Example 1:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “She scooped me up, she tied me between her breasts whose nipples stood out like walnuts” (10) | “Kadın beni yerden kaptığı gibi iki memesinin arasına bağladı; meme uçları ceviz gibi sertti” (9) |

In the above example, the word “breast” refers to “göğüs” and “meme” in Turkish. However, “göğüs” is used to euphemize the term in Turkish context, since the word also refers to “chest”. As a translator with a worldview that is more or less similar to the worldview of the author, Kür prefers the word “meme” instead of “göğüs”. By doing so, Kür seems to preserve the ostensive stimulus created by Winterson. Furthermore, Kür resists and violates the social norms of Turkish culture by directly referring to taboo words.

As is the case with the below example, Winterson emphasizes that one should not be ashamed of the one's own body (Roessner, 2002: 110). In other words, she tries to raise a specific awareness in the reader. This is also stated by Winterson who expressed that her art is for bringing “change in consciousness” (Winterson, 1995: 110). Dog Woman is

the concrete version of these ideas in *Sexing the Cherry*. Therefore, it is quite ordinary for her to use obscene and vulgar expressions. Obviously, Kür's choice in the translated version seems to have the same function in the target text.

Example 2:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “What poor had been so reduced as to sell his vitality ” (12) | “Hangi zavallı edavatını satacak kadar düşkün kalmış” (12) |

In the above example, “vitality” refers to the male sexual organ. Since the word refers to “the power or ability to continue in existence, live or grow” (Random House Inc., 2015), Winterson uses these kinds of slang expressions (Collins, 2015) for the male organ frequently. “Member” is also used in the same context in her other works. The translated version uses a slang expression, too. “Edavat” refers to the equipment required to fulfill a certain duty (Türk Dil Kurumu). As “vitality” carries the connotation of power or ability to survive, a slightly different version is found in the word “edavat” since both words are necessary to become successful in a certain task.

“The translation task is actually complicated by the fact that the text the translator is translating is crafted by its original author to suit the cognitive environment of the source-culture audience rather than the cognitive environment of the target-culture audience” (Erkazancı, 2007: 60). If the word choices are not considered a kind of ostensive stimulus used to create a relevance in the target text reader, the contextual effect created in the source text may not be recreated in the translation. Therefore, it is possible to deduce that preventing euphemism in translation is necessary if the aim is to create a similar context for the target text readers. Based on relevance-theoretic approach, the translator's choice, being a slang expression as explicit as the one in the source text, fulfills the aforementioned function.

Example 3:

| SOURCE TEXT | TARGET TEXT |
|--|--|
| “This is not some unfortunate's rake ” (12) | “Bu talihsiz bir adamın babafingosü değil” (12) |

“Rake” is a slang expression used for the male organ (Collins, 2015). “Rake” refers to the inclination of a ship’s horizontal body (i.e. *gelberi* in Turkish). It also refers to “tırmık”, that is, “a long-handled implement with a row of projecting teeth at its head” (The Free Dictionary). This is a metaphor to envision the shape of the male organ in reader’s mind. Moreover, the Collins Dictionary gives its slang meaning as “sensualist, debauchee” (Collins, 2015). Considering the Turkish version, the translator found a similar term. That is, “babafingo” refers to the topgallant part of the ship. Though ‘rake’ and ‘babafingo’ are the two different parts of the ship, both of them share a similar shape resembling the male organ. Besides, “babafingo” is a slang term used for the male organ in Turkish context as well (Aktunç, 1998: 50).

Considering the act of translation as a kind of communication, it is obvious that word choices play a crucial role if the aim is to raise a similar effect. Thus, word choices may be considered ostensive stimuli, and thus they should be dealt with accordingly. In this case, the purpose of the translation act is to bring the target-text reader to the same context as the source-text reader.

Example 4:

| SOURCE TEXT | TARGET TEXT |
|---|---|
| “She is a brown string and he is a great turd ” (15) | “Kadın çamurlu bir ip, adamsa koca bir bok parçası... ” (15) |

In the above example, the author uses offensive words regarding the people that are mentioned. However, characterization made by Winterson becomes prominent once again. The sentence is uttered by Dog Woman, vulgar woman character in the story, talking about her neighbors. When she talks, she never utters a statement without a vulgar expression in it. There is a crucial word choice, “turd”, and it refers to fecal matters or in a vulgar sense, a contemptible person (Merriam-Webster). In this sense, there is more than one option in Turkish. The equivalents of the word are “pislik” and “dışkı”. Referring to the second meaning of the word, which is “contemptible person”, the equivalents are “alçak”, “aşağılık”, and “rezil kişi”. As it is clear, the characters utter an insulting expression referring to the person and use both meanings in one word. Dog Woman likens the man to a piece of “turd” both in physical and characteristic terms.

The translator's choice, again, displayed the vulgarity of her character and maintained the insult. Therefore, the reader envisions the character of Dog Woman as a whole with her actions and utterances. The translator's choice seems to have a consistency in preserving the ostensive stimulus for the readers of the Turkish culture. The ostensive stimulus crafted by Winterson is clear in the following statements: "I do not even want to please the reader, I want to change them, expand their imaginations, seduce them, free them, take them to a place they have not been before" (The Guardian, 2004). Moreover, the translations of offensive and obscene words reflects the violation of social norms in Turkey.

As it is clear from the above quotation, Winterson intentionally creates such characters and makes them speak explicitly. There is an underlying reason behind her attempt to change the views of her readers. That is, she wants them to experience or rather observe what is considered outcast and acknowledge the presence of plurality of truth in human lives. When she writes in a sensual and obscene manner, this is also intentional to show that there is no need to be ashamed of oneself or emotions. Therefore, when her word choices are explicit and daring, the translation should avoid euphemism if the aim is to create a similar kind of effect in the target text reader.

Example 5:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| "There are women too, hot with lust , their mouths sucking at each other , and men grasping one another the way you do a cattle prod " (34) | "Oymalarda kendilerini şehvetin azgınlığına kaptırılmış, birbirlerinin ağızlarını emen kadın tasvirleri var ve birbirlerini üvendireye yapışmış gibi kavrayan erkek görüntüleri" (39) |

In the above example, there are three important expressions. If the first one (e.g. hot with lust) is to be literally translated into Turkish, the equivalent may be "şehvetle yanan". However, the translated version creates a more vivid and picturesque expression than the source text expression. Again, the narrator is Dog Woman, and these expressions both reflect her personality (i.e. vulgarity) and function as a kind of ironic subversion of homosexual relationships.

Dog Woman does not limit herself through certain boundaries in social life, except for her love for her son Jordan. However, she reflects on the church's point of view on the homosexual relationships in the above extract, and Winterson parodies the church's restrictive attitude in the voice of Dog Woman. By focusing on these relationships, she tries to create a sense of taken-for-grantedness in the eyes of her reader. Winterson's word choices can be considered a kind of ostensive stimulus because Winterson's words can be seen as "requests for [readers'] attention" (Sperber and Deidre, 1995: 278). Considering this example from relevance-theoretic perspective, "şehvetin azgınlığına kapılmış" is a stronger and more explicit expression than "şehvetle yanan", which is the literal translation.

The other expression is "sucking at each other" which is translated as "birbirlerinin ağızlarını emen". This is a word-for-word translation of the source text expression. It is significant that no euphemistic expression is used to soften the explicitness of the original excerpt. The third expression, "grasping one another the way you do a cattle prod", is translated as "üvendireye yapışmış gibi kavrayan". It is a literal translation with no attempt to euphemize the meaning. There is no attempt to cover the explicitness the expression has. It is possible to assume that the ostensive stimulus is transferred to the target text. Hence, a contextual effect similar to that of the source text can be achieved through this translation. In all of the translated expressions above, resisting social norms of the Turkish culture is obvious.

Example 6:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| "Her feet are rooted to the earth, soft bark creeps up her legs and little by little enfolds her groin " (39) | "Ayakları toprakta köklenmiş, bacakları kabuklanıyor, kabuklar yavaş yavaş apış arasına ulaşıyor" (45) |

In the above extract, "groin" refers to the "area of the body where legs come together" (Merriam-Webster). The Turkish equivalent of the word is "kasık". However, it seems that the translator prefers another expression "apış arası" (i.e. perineum). It is an unusual choice compared to "kasık", which is more polite and less displeasing compared to "apış

arası”. However, this word choice is typical of Winterson as her aim is not to please the readers (The Guardian, 2004).

Example 7:

| SOURCE TEXT | TARGET TEXT |
|---|--|
| “In copulation , an act where woman has a more pleasurable part, the member comes away in the great tunnel and creeps into the womb where it splits open after a time like a runner bean and deposits a little manikin to grow in the rich soil” (41) | “Kadınların daha çok keyif aldıkları düzüşme olayında ise, erkeğin organı derin tünele giriyor, rahme doğru ilerliyor, bir süre orada barbunya fasulyesi gibi yarıyor ve içindeki tanelerden birini verimli toprakta büyümesi için bırakıyor” (49) |

“Copulation” (i.e. çiftleşme, cinsel birleşme in Turkish) refers to “sexual intercourse”. The Turkish translation “düzüşme” is a slang expression referring to the sexual intercourse. However, it has the connotation of “mating, the act of sexual procreation” (The Free Dictionary), which is more vulgar and offensive. Winterson may have purposefully created such a character not to offend or disgust the reader. She just displays the nature of human soul without any restrictions or boundaries. Additionally, Pınar Kür seems to recreate the character Dog Woman for the target text readers, therefore she seems to prefer even more obscene, slang and vulgar expressions.

As for the other expression, “member”, it is a common word used nearly in all of Winterson’s works (e.g. *The Passion*, *Written on the Body*, *The Powerbook*). The translated version is the literal equivalent of the “male organ”, which is “erkeklik organı”. In this sense, it is seen that Kür rejects a euphemistic choice. The choice is as explicit as the original expression. Therefore, it is possible to say that Kür’s translation choice preserves the style of Winterson, who prefers to shock her readers to create a sense of awareness by means of obscene words. Obviously, Turkish translation of the abovementioned obscene words acts as a kind of nonconformist reaction against social norms in Turkey.

Example 8:

| SOURCE TEXT | TARGET TEXT |
|---|---|
| At least, so I am told by women who have become pregnant and must know their husband's members as well as I do my own dogs" (41) | "Yani hamile kalmış kadınlardan duyduğum kadarıyla öyle oluyor, o kadınlar kocalarının kuşunu en az benim köpeklerimi tanıdığım kadar tanırılar herhalde" (49) |

"Member" is a slang term in the English language (The Online Slang Dictionary, 1996). In the previous example, Dog Woman talks about a physical interaction, and thus the choice "male organ" was appropriate. However, in the above extract, she is making a comment over the act. Thus, her vulgarity makes its presence seen in the translated version. "Kuş" refers to "bird" in Turkish. In Turkish culture, it is used to refer the male organ as a slang term (Aktunç, 1995: 194).

Example 9:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| "But he never touched me. It was a boy he loved. I pierced them with a single arrow where they lay " (50) | "Ama bana hiçbir zaman dokunmadı. Bir oğlan çocuğunu seviyordu. Birbirlerine dolanmış yatarlarken tek bir okla deldim ikisini de" (60) |

In the above example, it is seen that the translator's choice of wording is both explicit and more detailed compared to the source text. "To lay" refers to lying on a bed, but it also has the connotation of making love. Since the two people mentioned above are both males, the translator makes the choice of "dolanmış halde yatmak". This refers to a state of the people hugging or more intimately contacting with each other on the bed. The translator makes the connotation of the source text more explicit by preferring the expression "birbirlerine dolanmış yatarlarken" (e.g. both of them laying intertwined). Furthermore, she avoids euphemizing the source text expression, because euphemism

would have weakened the style of Winterson. Therefore, it is possible to argue that Turkish translation of the expression is a kind of resistance against the social norms imposed on the society.

Example 10:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| “He had them straight after pig-trough altar. Most were virgins” (51) | “Hemen düğünden sonar bir domuz yalağından dönüştürülmüş sunak üstünde ırzlarına geçermiş ” (61) |

The above extract is taken from the stories of Twelve Dancing Princess which is re-written by Winterson. That is, this is a story about princesses marrying their princes and living happily ever after. This extract tells the aftermath of ‘happily ever after’. “He” refers to the husband of one the princesses. These princesses are not typical royals with ordinary tendencies. Their stories are particularly extraordinary. Therefore, it is possible to say that the re-telling of the story by Winterson points to her ideology. That is, Winterson aims at deconstructing the ‘happily ever after’ image through the re-writing process. Winterson portrays a kind of happiness which these princesses may experience. Thus, the re-telling of their stories becomes prominent in terms of freeing the readers from the restrictions imposed by conservative people on the gender roles.

The connotations of such words should be preserved in the target language in order to create the same underlying message of freedom. “To have” is a verb with many meanings, but it is generally associated with the concept of possession. Obviously, in this case it is the possession of virginity by the woman’s husband. Therefore, the translator prefers the expression “ırzına geçmek”, which means “to rape, ravish or violate” in the English language. Rather than translating ‘to have’ as ‘sahip olmak’ (which is the literal meaning), Kür seems to avoid all kinds of euphemism in the face of such a daring language. She prefers to use the expressions with more explicitness and bawdiness even in such cases where the source text does not use explicit words. In this sense, Kür recreates a target text which is sometimes becomes more daring than the source text and resists the social norms of Turkish culture.

Example 11:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| <p>“We kissed often, our mouths filling up with tongue and teeth and spit and blood when I bit her lower lip, and with my hands I held her against my hip bone” (54)</p> | <p>“Sık sık öpüştürdük, ağızlarımız dille, dişle, tükürükle, onun alt dudağını ısırduğumda kanla dolardı. Onu ellerimle tutar, kalça kemiğime oturturdum” (65)</p> |

The above extract is taken from one of the several obscene scenes depicted in the novel. The source text depicts how the lovers kiss, mouth to mouth with all the details. However, the Turkish version is as explicit and daring as the original. Again, Kür’s careful avoidance of euphemistic expressions to preserve the source text’s request for readerly attention is evident in her word choices. It is obvious that these obscene choices not only produces an adequate translation but also resists the social norm in Turkey.

Example 12:

| SOURCE TEXT | TARGET TEXT |
|--|--|
| <p>“We made love often, especially in the afternoons with the blinds half pulled and the cold flag floor against our bodies” (54)</p> | <p>“Sık sık sevişirdik, özellikle öğleden sonraları, storları yarı yarıya çeker, taş döşemenin üstüne uzanırdık” (65)</p> |

This example is selected because while “making love” refers to “having sex” there are many alternative equivalents in Turkish language such as “birlikte olmak” and “yatmak”. However, these expressions are euphemistic when compared to the source text expression which would contradict the systematic resistance against the social norms in Turkey. It is possible that the translator considered this point. She prefers to use “sevişmek”, which is the most vivid and explicit expression for “having sex” in Turkish language. This word choice seems to fulfill what “making love” functions within the source text. Again, it is obvious that translator’s choices preserve the source text’s ostensive stimulus.

Example 13:

| SOURCE TEXT | TARGET TEXT |
|--|---|
| <p>“I had sex with a man once: in out in out. A soundtrack of grunts and a big sigh at the end.</p> <p>He said, ‘Did you come?’</p> <p>Of course I didn’t come, haven’t you read Master’s and Johnson.</p> <p>And then he fell asleep and his breathing was in out in out” (127)</p> | <p>“Bir kere bir erkekle seviştim: gir-çık-gir-çık. İkınmalarla dolu bir ses bandı, sonunda derin bir oflama.</p> <p>“Geldin mi?” diye sordu.</p> <p>Tabii ki gelmedim, sen hiç Master’s ve Johnson’u okumadın mı?</p> <p>Derken uykuya daldı. Soluk alıp verişleri de gir-çık-gir-çık” (153)</p> |

The above extract is an important paragraph since it is full of bawdy expressions. For instance, “having sex” is translated as “sevişmek”. As suggested in the previous example, this is the most explicit equivalence in the Turkish language. The second expression is “in out in out” indicating sexual intercourse and the penetration of the male partner into the female body. The translated version involves no euphemistic expression. The penetration is explicitly portrayed (i.e. “gir-çık”) as it is depicted in the source text. These expressions are followed by “grunt” (i.e. ‘ohh’ sesi çıkarmak) implying the end of copulation. “İkınmak” refers to straining with difficulty in breathing in Turkish. The translator’s choice can be considered as bawdy as the source text word choice. Another important expression is “to come” referring to orgasm. The translator preferred the literal meaning (e.g. gelmek) as it is used in Turkish culture to refer to ejaculation.

To sum up, in order for a text to be communicated into another culture, it should address the relevant context. This can be achieved by preserving the ostensive stimulus used by the author for the source text reader. “Basically, the idea is that in order to communicate successfully, people must mutually share a set of background assumptions and believe that their assumptions overlap to a certain extent” (Erkazancı, 2007: 58). The preservation of these ostensive stimuli is functional in creating relevance in the context of the target text. By abstaining from euphemisms, the target text creates similar contextual effects which are present in the source text. Hence, it will not be wrong to say that the bawdiness, explicitness and obscenity of the word choices can be accounted for a part of the author’s style, since they have a significant role in deciphering his/her message. In this case, Pınar

Kür seems to take these points into account by recreating the vulgar, slang and explicit expressions of the source text. Furthermore, translating obscene word choices as the way they are creates a kind of resistance against the social norms in Turkey.

5.3 DISCUSSION

In consideration of the extracts and the translated versions, it has been seen that Winterson's distinct style demonstrates itself, among other things, through the word choices she crafted to raise people's awareness towards naturalness of obscenity in her readers. Her use of obscene words serves as ostensive stimuli in her works. This means that they are there to draw the attention of the reader. These stimuli can be put under two categories in this work:

- The avoidance of implicitness while depicting the emotions, intimateness, love-making, human body (particularly female body), and the like.
- The creation of ambiguity when the issue concerns the gender roles and the expectations imposed on human beings by society (e.g. sexual identity and gender).

Based on the analysis of the wording and on how the translator has conveyed the source meaning to the target culture, it is seen that the ostensive stimuli have been eliminated in *Written on the Body* by Süheyla Çağlayan Mathews. Winterson uses obscene words to depict both certain parts of the body and the sensual intimacy between the characters. Moreover, she uses such obscene expressions to indicate that one should not be embarrassed of his/her emotions. By making her readers familiar with this kind of language use and employing sensual and obscene themes, Winterson tries to deconstruct the taboo concepts and ideas regarding the sexuality imposed by the society. This idea has been supported by Merja Makinen (2005) as well. In her work *The Novels of Jeanette Winterson*, Makinen argues that the protagonists of Winterson's novels do not problematize their sexuality (Makinen, 2005: 20). Makinen asserts that "this construction argues for an equivalent value with heterosexuality, indeed an open celebration of lesbianism" (Makinen, 2005: 20). Hence, it is possible to say that Winterson's word

choices serve as part of her style, and they should be preserved if the aim of translating is to recreate a text with a similar context.

Considering the word choices in *Written on the Body*, it is seen that the words like “member”, “breast”, and “balls” are frequently used in the novel to refer to parts of the body which can be deemed as taboo by a conservative society. However, as Winterson intentionally prefers to write on these issues, the word choices are crucially important. When the Turkish translations of these obscene words are taken into consideration, it is seen that they have been replaced by the euphemistic expressions such as “haya”, “göğüs” and “edep yeri” by Süheyla Çağlayan Mathews. Euphemistic expressions mitigate the obscene concepts that are particularly used within the novel. Therefore, it is possible to say that the target text does not recreate the worldview embedded in the source text.

Additionally, it is well-acknowledged that Winterson is an author known for her open-mindedness on relationships and preferences. Therefore, it is not expected from her to ridicule or degrade the idea of homosexuality. However, the word “queer” (33) has been translated as “nonoş” (29) into Turkish by Süheyla Çağlayan Mathews. The use of word “queer” has undergone a change in years. The dictionary gives additional information on the use of word “queer” and the transformation in its use:

A reclaimed word is a word that was formerly used solely as a slur but that has been semantically overturned by members of the maligned group, who use it as a term of defiant pride. Queer is an example of a word undergoing this process. For decades queer was used as a derogatory adjective for gays and lesbians, but in the 1980s the term began to be used by gay and lesbian activists as a term of self-identification. Eventually, it came to be used as an umbrella term that included gay men, lesbians, bisexuals, and transgender people (thefreedictionary.com).

Considering the Turkish translation, “nonoş” is a slang term in Turkish. It refers to effeminate males, drag queens, or passive homosexual males (Aktunç, 1999: 222). It is quite obvious that the uses of words contradict one another. That is, the Turkish translation is a word used to ridicule people with homosexual tendencies while the English word choice has been accepted as an umbrella term with no degradatory meaning. It is clear that Winterson’s ideology has not been reproduced through this choice in the target text.

Through these choices crafted by Winterson, a certain ideology is conveyed to the readers through her work: “What texts like *The Passion* and *Written on the Body* would seem to

say is that love is love ... that desire is an emotion that transcends all specificities” (Makinen, 2005: 87). Therefore, the word choices of Winterson’s text should be regarded as clues that serve the reproduction of her ideology if the aim is to recreate the ideology crafted by Winterson for the target text readers.

In the light of Relevance Theory, it can be argued that the target-text reader is not provided with the relevant context in the Turkish translation of *Written on the Body* (i.e. *Bedende Yazılı*). The absence of the relevant context prevents the reader from having the relevant effect and integrating it into the reading process. Thus, the contextual effect on the target-text reader may not be similar to the experience undergone by the source-text reader.

These results indicate that the translation of *Written on the Body* falls under the category of indirect translation. Direct translation “corresponds to the idea that translation should convey the same meaning” and “the meaning of the original can be communicated to any receptor audience” (Gutt, 1990:135) if the stylistic clues are preserved in the target text. Unlike direct translation, indirect translation’s resemblance to the source text is only an interpretive resemblance (Gutt, 1990: 164). The ostensive stimuli which is eliminated in the translation made by Süheyla Çağlayan Mathews lead to a lesser degree of resemblance to the source text.

Turkish translation of *Written on the Body* covers many euphemistic expressions, which is thought to contradict with Winterson’s style. The analysis shows that the translator of *Written on the Body*, Süheyla Çağlayan Mathews, abides by the norms of the Turkish culture in terms of the initial norms. As explained in the earlier chapters, literary circles in Turkey have witnessed many trials and prosecutions due to the works that have been considered obscene.

In other words, these trials and prosecutions against the translators throughout the translation history in Turkey might have created certain social behaviors which were later adopted by the translator, either consciously or unconsciously, as behavioral routines. This may be true for Süheyla Çağlayan Mathews who translated *Written on the Body*. It seems that these norms have had an impact on the translated text. The euphemistic word choices in *Bedende Yazılı* reflect the norms concerning obscenity in Turkey.

Sexing the Cherry, on the other hand, offers a different portrait to the readers. By making a contrast between these characters, Winterson tries to deconstruct the patriarchal power in her work (Makinen, 2005: 86). Therefore, it is possible to say that *Sexing the Cherry* conveys a significant ideology of Winterson to her readers. Furthermore, *Sexing the Cherry* has some words which may be disturbing for a certain group of readers that are also used in *Written on the Body*. These are “member” to refer to the male organ and “breast”. Kür’s choices for these words are “erkeğin organı” for “member” and “meme” for “breast”. It is obvious that Kür’s reproduces Winterson’s word choices.

Kür has preferred obscene and bawdy word choices while translating the words like “copulation” (i.e. düzüşme), “turd” (i.e. bok parçası), “having sex” (i.e. sevişmek), “making love” (i.e. sevişmek), and so on. Obviously, Kür’s choices are systematically obscene and bawdy. It is possible to infer from these choices that Kür might have considered these word choices as the stylistic clues crafted by Winterson to foreground her ideology within the text. Therefore, it is possible to assert that the Turkish translation of *Sexing the Cherry* preserved the ostensive stimuli for the target text readers.

In relevance theoretic terms, *Vişnenin Cinsiyeti* can be considered a kind of direct translation. Gutt (2000) states that direct translation preserves both the style and the content of the utterance or expression during the translation process. According to Gutt (2000), the words of an expression have a role in the processing of that expression within the readers’ mind. Since Winterson’s style contradicts euphemistic expressions by its very nature and Winterson advocates obscenity, bawdiness, sensuality and sometimes vulgarity, Kür’s word choices reproduce a kind of style similar to that of Winterson. At least, it is quite evident that Kür’s word choices do not euphemize the source-text words, whereas Mathews’ translation covers euphemistic expressions for obscene word choices.

It is clear that there is a remarkable difference between the two translations of two works written by Jeanette Winterson. Kür’s approach and has strategies during the translation process indicate that the initial norm for her was adhering to the source-text norms. When the translated work is analyzed in accordance with the operational norms, which refer to the decisions made during the translation process, suggested by Toury (2012), the Turkish translation of *Sexing the Cherry* portrays a daring language focusing on a daring subject matter. As indicated by the findings of the relevance-theoretic approach, *Vişnenin*

Cinsiyeti covers many explicit uses of language. The translator uses a bawdy language throughout the book systematically. It is possible that Pınar Kür, who is the author of certain books which have been prosecuted due to obscenity (e.g. *Bitmeyen Aşk*), has reflected the source culture norms in the text she has produced.

The explicit, bawdy, and daring language, which is close to the language employed in Winterson's works, may be a reflection of Pınar Kür's marginal attitude towards the translation process. It seems that she attached importance to the representation of the work within the sphere of the culture it was written. In other words, the textual linguistic norms of the translated text are inevitably influenced by close adherence to source culture norms. This may be seen as a kind of resistance against the norms adopted in the Turkish culture concerning the taboos. Kür may have felt the need to stand against the imposed norms on censorship which dates back to the earliest activities of translation in Turkey.

CHAPTER VI

CONCLUSION

Winterson's works problematize such issues as the dogmatic aspect of religious beliefs and gender. Through her works, she resists all kinds of fundamentalism (Makinen, 2005: 53). Obscenity is also another aspect of Winterson's works. Winterson cherishes female body through an erotic and sensual use of language in her works (Makinen, 2005: 11). The other works by Winterson also involve sexuality and obscenity (e.g. *The Powerbook*, *The Passion*, *The Daylight Gate*, *Art and Lies*). Winterson's style excludes any euphemistic expression by its very nature. Euphemistic expressions are ambiguous words which are used to avoid an obscene concept.

This study has attempted to determine whether Winterson's word choices which form a part of her style have been transferred to the Turkish translations of *Sexing the Cherry* and *Written on the Body* made by Pınar Kür and Süheyla Çağlayan Mathews, respectively. The study also has aimed at exploring the differences in the approaches to obscenity in two different translations in the light of Toury's norms. In the analysis, the source and target texts have been compared in the light of relevance-theoretic terms. Through the analysis on the transfer of the lexical features, this study has sought to find out whether the ideological stance of the author has been preserved in the translations.

Munday (2008) focuses on the word choices within a literary work as part of style. He assumes that the words chosen by the translator may distort the meaning and the context of a literary source-text. Munday attributes importance to the wording of the source text because the words, with their connotations, play a crucial part in creating a context (Munday, 2008). Additionally, Relevance Theory adapted by Gutt to translation studies has been used in this thesis to dwell on Winterson's word choices as communicative clues. Gutt states that a text can be communicated into another language thoroughly only if the communicative clues are preserved (Gutt, 1989: 197). This type of translation is called direct translation. On the other hand, Gutt also states that most of the translated texts belong to the other type of translation: indirect translation. The latter type focuses only on the content of an expression rather than its style. Because the words affect the way a text is comprehended (Gutt, 1989: 72).

On the other hand, when style is related to use of taboo words, as it is the case in Winterson's works, obscenity may not be welcomed in every culture. Therefore, the translation of the texts that involve an obscene use of language differ from one another. Toury, explains this situation through norm theory. According to the theory, it is assumed that translations reflect certain norms imposed on society such as religion, traditions, culture and so on. Hence, the use of obscene words may not be translated in the same way that they take place in the source text if they are labelled as taboo word in the target culture.

This study has revealed whether the Turkish translations of *Sexing the Cherry* and *Written on the Body* fall under the category of direct or indirect translation. The excerpts taken from both the source and the target texts have been analyzed in order to fulfill the purposes of the study. The answers to the research questions are as follows:

1. How does a relevance-theoretic approach to translation contribute to the analysis of the Turkish translations of Winterson's *Sexing the Cherry* and *Written on the Body*?

Relevance-theoretic approach offers translators a comprehensive analysis of a text that blends style with the content. From this perspective, the stylistic features of the source-text are accounted as communicative clues which are crafted by the author to draw the attention of the source-text reader. The source-text is crafted for the source-text readers. In other words, the author creates a text which addresses the relevant context of the source-text readers.

However, translation is a challenging process owing to the fact that the translator is faced with the difficulty of bringing the target-text reader to the same context as shared by the source-text reader. In order to overcome such a challenging task, Relevance Theory suggests that preserving the communicative clues for the target-text readers enables them to achieve the relevant context. That is, recreating the style of the source-text helps the target-text reader to experience a contextual effect similar to that of the source-text readers. In this study, word choices are treated as communicative clues (i.e ostensive stimuli) that create resemblance to the source text to the highest extent.

Winterson's word choices of the two works, *Sexing the Cherry* and *Written on the Body*, are remarkable due to a set of reasons, which have been explained in the previous sections, and these lexical choices which form a part of Winterson's style are placed in the text to

draw the attention of the readers. The attention of the readers is drawn to the worldview of Winterson which is originally shaped by herself in the source texts. In this study, it is indicated that Winterson's word choices are sexually explicit, obscene and bawdy. Considering the two Turkish translations, *Vişnenin Cinsiyeti* and *Bedende Yazılı*, it is seen that the first one preserved the ostensive stimuli to draw the attention of the target-text readers while the other covers many euphemistic expressions. In this sense, it is possible to argue that the readers of *Bedende Yazılı* cannot experience the contextual effect which is created by *Written on the Body*.

2. a- Given the presence of obscenity in Winterson's novels, how do the two translators approach the profane words chosen by Winterson?

As explained in the discussion section of this thesis, the word choices made by Süheyla Çağlayan Mathews can be considered euphemistic expressions. When it is evident that an author chooses certain expressions (e.g. balls, sex, having sex, taking the spunk out) in a novel which can be considered erotic, the use of the euphemistic Turkish words contradicts to what has been crafted by the author.

On the other hand, Pınar Kür's translation of *Sexing the Cherry* (i.e. *Vişnenin Cinsiyeti*) does not cover any euphemistic expressions that would contradict the style of Winterson. It is obvious that her word choices represent the communicative clues crafted by Winterson for the target-text readers. Obscene and vulgar use of words (e.g. nipple, turd, hot with lust, groin) are translated as daringly as they are crafted in the source text. It is possible for the target-text reader to see the expressions that originally takes place in the source text.

2. b- Has the worldview of Winterson in relation to the gender and sexuality issues been preserved in the Turkish translations of the two works identified above?

By recreating the style of the author, Pınar Kür preserved the worldview of Winterson in relation to the problems she highlighted regarding the issues of gender and sexuality. Through the translation of the bawdy language that the target-text characters speak, the Turkish readers can witness an intimate world where none of the characters are afraid of violating taboos, resisting the norms, and defying the roles imposed on them by the society.

On the other hand, the analysis of the Turkish translation shows that the euphemized taboo expressions in *Bedende Yazılı* conforms to the social norms of Turkish culture but changes the worldview regarding crafted by the author. All the explicit and bawdy word choices within the source text seems euphemistic. Therefore, it may even not be possible for the target text readers to consider why the novel has been selected as the best Lesbian Fiction. If the reader is not provided with information on the author and the ideological stance adopted by her, s/he may not be aware of the concept of sexual freedom placed by the author within the novel. While the source text has been regarded as an erotic novel, the same cannot be argued for the target text because the obscene and sexually explicit word choices have been eliminated in the Turkish translation.

4. Can the difference between the attitude of translating obscene words in the two translated texts of the Winterson's works be explained in the light of social norms?

The euphemistic expressions in the translation of *Written on the Body* may be the reflection of a history full of censorship trials on the grounds of obscenity in Turkey. Following section 3.2, which explains the history of censorship in Turkey, it is possible to conclude that the Turkish translation of the obscene words in *Written on the Body* reflect the social norms in Turkish society because section 3.2 shows, many books have been prosecuted in Turkey on the grounds that they involve erotic paragraphs or obscene phrases, and they have been argued to have no literary value. These norms may require the target text's abstention from use of certain taboo concepts regarding sex, sexuality, and certain organs of the body.

On the other hand, the Turkish translation of *Sexing the Cherry* gives a language presents the phrases and words that can be considered taboo words in Turkish society. It seems that Pınar Kür, who has been prosecuted for her own works due to obscenity, resists conservatism in Turkey. Her resistance is also obvious in her expressions regarding the social norms generated by the conservative mentality in Turkey (Milliyet, 2014). Therefore, it is possible to say that Kür has not conformed to the norms concerning the taboos in Turkey.

Translators are always challenged by the fact that target culture norms are at play during the translation process. Therefore, this may cause a paradoxical situation which ends up in two different approaches to the translation of obscene words used by the same author. While the Turkish translation of *Written on the Body* involves a translation approach

conforming to the target culture norms, Kür's translation of *Sexing the Cherry* act as a kind of resistance against the social norms imposed on Turkish society.

All in all, in terms of the translation of the obscene words systematically used by Winterson in both of her novels, it is possible to have two different reading experiences throughout the translations done by different translators. This stems from the approach towards the style of the author to a certain extent. Words and their connotations play an important role during the reading experience which also have an influence of the effect one experiences at the end of the work. Therefore, translation process is extremely important. A translated text may convey a different atmosphere than the one crafted by the author. In relevance-theoretic terms, it is suggested that by trying to achieve a direct translation, which gives a full account of both content and the style, the reading experience for both the source and the target culture can be brought closer. However, when the content and the style of the work covers elements that are considered as taboos in the target culture, the strategy of censorship may be adopted. If the translated text is faithful to the content and style of the source text which, in relevance-theoretic terms, refers to direct translation, s/he produces, according to Toury's norm theory, an adequate translation. However, conforming to the social norms of the target culture may be preferred due to various reasons depending on the social context of the target culture. In this case, the translated text is considered as an acceptable translation according to Toury's norm theory. In relevance-theoretic terms, this refers to indirect translation and this type of translation offers the target text reader a reading experience which is different from that of the reader of the source text.

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APPENDIX 1

ORIGINALITY REPORT



HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 9/10/2015

Thesis Title / Topic AN ANALYSIS OF THE TURKISH TRANSLATION OF OBSCENE WORDS IN JEANETTE WINTERSON'S WRITTEN ON THE BODY AND SEXING THE CHERRY IN THE LIGHT OF RELEVANCE THEORY AND NORM THEORY

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 1/10/2015 for the total of 95 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 4 %.

Filtering options applied:

1. Approval and Declaration sections excluded
2. Bibliography/Works Cited excluded
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4. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

9.10.2015

Name Surname: Hilal ÖZTÜRK BAYDERE
Student No: N11132609
Department: Translation and Interpreting
Program: Translation and Interpreting (English)
Status: Masters Ph.D. Integrated Ph.D.

ADVISOR APPROVAL


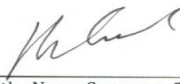
APPROVED.

(Title, Name Surname, Signature)

Yrd. Doç. Dr. Hilal ERKAZANCI-DURMUS

APPENDIX 2

ETHICS BOARD WAIVER

| |
|--|
|  <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK</p> |
| <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPRETING</p> <p style="text-align: right;">Date: 1/10/2015</p> <p>Thesis Title / Topic: AN ANALYSIS OF THE TURKISH TRANSLATION OF OBSCENE WORDS IN JEANETTE WINTERSON'S WRITTEN ON THE BODY AND SEXING THE CHERRY IN THE LIGHT OF RELEVANCE THEORY AND NORM THEORY</p> <p>My thesis work related to the title/topic above:</p> <ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development). <p>I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.</p> <p>I respectfully submit this for approval.</p> <p style="text-align: right;">9.10.2015 Signature</p> <p>Name Surname: HİLAL ÖZTÜRK BAYDERE</p> <p>Student No: N11132609</p> <p>Department: TRANSLATION AND INTERPRETING</p> <p>Program: TRANSLATION AND INTERPRETING (ENGLISH)</p> <p>Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p> |
| <p><u>ADVISER COMMENTS AND APPROVAL</u></p> <p style="text-align: center;">  (Title, Name Surname, Signature) Yrd. Doç. Dr. HİLAL ERKAZANCI-DURMUŞ </p> |

ÖZGEÇMİŞ

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