



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

**A DESCRIPTIVE ANALYSIS OF THE TWO TURKISH
TRANSLATIONS OF J.R.R. TOLKIEN'S *THE SILMARILLION***

Emre TIRYAKI

Master's Thesis

Ankara, 2025

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ACCEPTANCE AND APPROVAL

The jury finds that Emre TİRYAKİ has on the date of 17.09.2025 successfully passed the defense examination and approves his Master's Thesis titled "A Descriptive Analysis of the Two Turkish Translations of J.R.R. Tolkien's *The Silmarillion*"

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Emre TİRYAKI

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Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Dr. đr. yesi Elif ERSZL** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

[İmza]

Emre TİRİYAKİ

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ABSTRACT

TİRYAKİ, Emre. A Descriptive Analysis of the Two Turkish Translations of J.R.R. Tolkien's *The Silmarillion*, Master's Thesis, Ankara, 2025.

Fantasy literature has long fascinated readers with immersive worlds and imaginative themes. Among its most influential figures is J.R.R. Tolkien, whose works became foundational to the genre. *The Silmarillion* stands as a central text in his legendarium, functioning as the creation myth of Middle-earth. Unlike traditional novels, it offers a mythological and historical account of a fictional universe, making it challenging for translators. This thesis examines how two Turkish translations of *The Silmarillion*, by Erincin and Aytutucu (1999) and Akkıyal (2007), approach the translation of proper names and culture-specific items. These elements shape the fictional world and narrative tone of fantasy literature. Translating such texts requires more than linguistic equivalence; it demands decisions about preserving or adapting fictional culture. The study applies Javier Franco Aixelá's typology of strategies for culture-specific items and Lawrence Venuti's concepts of domestication, foreignization, and translator's visibility. Aixelá's model categorizes culturally embedded elements, while Venuti's approach evaluates broader ideological effects. The analysis uses a comparative and descriptive method. Examples from both translations are examined against the English text and evaluated through the two frameworks. This combination helps reveal how translators balance readability and preservation of cultural qualities. The aim is not to declare one translation superior but to emphasize how strategies affect reception in the target language. This research contributes to translation studies by showing the significance of choices in works with complex cultural systems such as fantasy literature.

Key Words

Fantasy literature, translation of proper names and culture-specific items, Tolkien, *The Silmarillion*

ÖZET

TİRYAKİ, Emre. J.R.R. Tolkien'in *The Silmarillion* Adlı Eserinin İki Türkçe Çevirisinin Betimsel Analizi, Yüksek Lisans Tezi, Ankara, 2025.

Fantastik edebiyat, sürükleyici dünyalar ve hayal gücü gerektiren temalarla okuyucuları uzun süredir etkilemektedir. Fantastik edebiyatın en önemli isimlerinden biri, eserleri türün temelini oluşturan J.R.R. Tolkien'dir. *Silmarillion*, Orta Dünya'nın yaratılış miti işlevi görerek, Tolkien'in efsanelerinde merkezi bir metin olarak yer alır. Geleneksel romanların aksine mitolojik ve tarihsel bir anlatı sunar ve bu da eseri çevirmenler için zor bir hale getirir. Bu tez, Erincin ve Aytutucu (1999) ve Akkıyal (2007) tarafından yapılan *Silmarillion*'un iki Türkçe çevirisinin, özel isimlerin ve kültüre özgü öğelerin çevirisine nasıl yaklaştığını incelemektedir. Bu öğeler, fantastik edebiyatın kurgusal dünyasını ve anlatı tonunu şekillendirmede önemli rol oynar. Bu tür metinlerin çevirisi dilsel eşdeğerliğin yanı sıra kurgusal kültürü koruma veya uyarlamaya yönelik kararlar gerektirir. Bu çalışmada, Javier Franco Aixelá'ya ait kültüre özgü öğeler için strateji tipolojisi ile Lawrence Venuti'nin yerleştirme, yabancılaştırma ve çevirmenin görünürlüğü kavramları kullanılmaktadır. Aixelá modeli ayrıntılı kategorizasyon sunarken, Venuti yaklaşımı stratejilerin ideolojik etkilerini değerlendirir. Tez, karşılaştırmalı ve betimleyici bir yöntem izlemektedir. Her iki çeviriden seçilen örnekler İngilizce metinle karşılaştırılmış ve bu iki kuramsal çerçeveye göre incelenmiştir. Bu yöntem, metnin okunabilirliği ile kültürel özelliklerin korunması arasındaki dengeyi daha iyi anlamaya yardımcı olur. Çalışmada amaç hangi çevirinin diğerinden üstün olduğunu belirlemek değil, kullanılan stratejilerin hedef dilde algıyı nasıl etkilediğini vurgulamaktır. Bu araştırma, fantastik edebiyat gibi karmaşık kültürel sistemlere sahip eserlerde tercihlerin önemini göstererek çeviri çalışmalarına katkıda bulunmaktadır.

Anahtar Sözcükler

Fantastik edebiyat, özel adların ve kültüre özgü öğelerin çevirisi, Tolkien, *The Silmarillion*

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ABBREVIATIONS

CSI: Culture-Specific Item

ST: Source Text (Tolkien, J. R. R. (1977). *The Silmarillion* (C. Tolkien, Ed.). George Allen & Unwin.)

TT1: Target Text 1 (Tolkien, J. R. R. (1999). *Silmarillion* (S. Erincin & H. Aytutucu, Trans.). 6:45 Yayın.)

TT2: Target Text 2 (Tolkien, J. R. R. (2007). *Silmarillion* (B. Akkıyal, Trans.). İthaki Yayınları.)

KÖÖ: Kültüre Özgü Ögeler

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INTRODUCTION

“Words travel worlds. Translators do the driving.”

– Anna Rusconi

Translation has always been an important part of human communication. In today's connected world, it does more than just connect different languages. It also helps share stories, values, and ways of thinking across time and cultures. Translation works as both a mirror and a bridge. It reflects the details of one language and makes them understandable in another. However, translation is not a neutral process. It is a space where meaning, culture, and beliefs come together. This is especially true in literary translation, where language is not only used to communicate but also to express creativity, imagination, and identity.

This complexity is especially clear in the translation of fantasy literature, a genre that depends on creating detailed worlds, made-up languages, and symbols that belong to specific cultures. J.R.R. Tolkien, a philologist and mythopoeist, crafted a legendarium that not only redefined the fantasy genre but also foregrounded the very issues that challenge literary translators. How does one render a fictional culture, complete with its own mythology, into another language without losing its narrative and symbolic coherence? Tolkien's *The Silmarillion*, a compendium of mythic tales telling the creation and early history of Middle-earth, stands as a particularly demanding text for translators. It is full of proper names, made-up languages, and culture-specific elements, and it requires both deep understanding and creative skill.

By situating the case study within established translation theory, this research contributes to discussions on cultural transfer and the role of the translator in shaping literary meaning. In doing so, it also explores what it means to translate a work of fantasy, where the translator must not only navigate languages, but also recreate an imaginative world.

This introduction part of the thesis outlines the foundational structure of the study. It introduces the subject matter, presents the research questions, and provides an overview of the structure of the thesis. Additionally, it includes dedicated sections to describe the aim, scope, significance, and limitations of the study.

Aim of the Study

The aim of this study is to examine how proper names and culture-specific items (CSIs) are translated in two Turkish versions of J. R. R. Tolkien's *The Silmarillion*. The study focuses on the translations by Erincin and Aytutucu (1999) and Akkıyal (2007), and compares selected examples from each with the original English text. In doing so, it aims to identify the translation strategies used for proper names and CSIs, and to analyse these strategies using Javier Franco Aixelá's typology and Lawrence Venuti's concepts of domestication, foreignization, and translator visibility.

The study also aims to evaluate how these strategies affect the representation of Tolkien's fictional world in the target language and to discuss the role of translation choices in preserving or adapting the cultural and mythological elements of fantasy literature. By focusing on the treatment of CSIs and proper names in a fantasy context, the study aims to contribute to the broader field of literary translation and genre-specific translation research.

Scope of the Study

This study focuses specifically on the Turkish translations of *The Silmarillion*. The comparative analysis is limited to selected parts that are rich in proper nouns and culture-specific items (CSIs), which are central to Tolkien's narrative technique and world-building. The study does not attempt a full translation comparison but focuses on key examples that highlight differences in strategy and effect.

Significance of the Study

This study is important because it looks at two different Turkish translations of *The Silmarillion*, a book that has not been studied much in Turkish translation

research. While many academic works focus on Tolkien's other books like *The Lord of the Rings* or *The Hobbit*, there are very few detailed studies about how *The Silmarillion* was translated into Turkish. Also, most of the existing studies focus on only one translation, not two. This thesis compares two different Turkish versions and examines how proper names and culture-specific items were translated. By using both Aixelá's and Venuti's translation theories together, this study shows how translation choices affect the style and cultural feel of the story. In this way, the thesis fills a gap in the field and offers a new approach for studying the translation of complex fantasy texts.

Limitations

This research does not make use of methods such as reader reception studies or interviews with the translators. Furthermore, it does not account for editorial interventions or publishing constraints that may have influenced the final translation decisions. The analysis is restricted to textual examples and theoretical interpretation.

It is also worth noting that this study uses both of the Turkish translations of *The Silmarillion*. The first one was done by Serap Erincin and Hakan Aytutucu in 1999, and the second one by Berna Akkıyal in 2007. The analysis compares these two versions with the original English text. Since the study focuses only on these two translations, the results should be understood in that specific context.

Additionally, the study does not analyse detailed stylistic aspects such as character voice, tone, or register. The focus is strictly on the strategies used for the translation of proper names and CSIs, as categorized by the theoretical models applied.

Research questions

1. What translation strategies are used for proper names and culture-specific items in the two Turkish translations of *The Silmarillion*?
2. How do these strategies align with the characteristics and demands of the fantasy genre?

3. Which of these two translators is more visible according to Venuti's approach?

Following the introduction part, a detailed information on Fantasy Literature will be given in Chapter II. In this section, alongside the origins, prominent examples, aims, and major authors of fantasy literature, the place of J.R.R. Tolkien's *The Silmarillion*—which is the subject of this thesis—within fantasy literature will also be examined.

In the third chapter, the theoretical background of this study will be examined in detail. Firstly, a brief history of translation will be given. Then, Lawrence Venuti's theory of "Visibility of the Translator" will be examined in detail. This discussion will address the circumstances under which a translator becomes invisible. After that, the concepts of "domestication" and "foreignization" will be discussed in accordance with Venuti's visibility approach. Finally, the definition and concept of Culture-Specific Elements (CSIs) in a translation will be discussed. The place and role of CSIs in translation will also be examined in this section.

The fourth chapter will start giving detailed background information on the author of the work, J.R.R. Tolkien. Additional information about the author's influence on fantasy literature and some of his other works will also be provided in this section. Afterwards, a summary of *The Silmarillion* will be given, and the language and themes used in the book will be discussed. Finally, brief information will be given about the two different translations that will be used in the study.

In the fifth chapter, the strategies to be used in the comparative analyses will be explained. This section will also provide information about the format of these comparisons and the approach to be followed.

At the end of the thesis, it is expected that whether the translators are visible or not will be concluded through the examples examined and the analysis of the methods used will shed light on how successful the aforementioned translations are. As a result of the examination of the word choices used by the translators and the paratextual elements analysed in the book, it will be

seen how much of the atmosphere the author wants to convey could be reflected in the translation.

CHAPTER 1

LITERATURE REVIEW

The translation of proper nouns and culture-specific items (CSIs) in literary texts, particularly in fantasy literature, brings unique challenges for translators. These elements often serve as critical markers of fictional world-building and cultural identity. This review surveys significant contributions to this field, with particular attention to key studies that analyse Tolkien's works, and the strategies used in their translations. Given the current thesis's focus on proper nouns and CSIs in the Turkish translations of *The Silmarillion*, these works offer important theoretical and methodological frameworks.

Firstly, Serkan Göktaş presents a descriptive translation study of the Turkish translation of *The Lord of the Rings* using frameworks such as Toury's Target-Oriented Approach and Even-Zohar's Polysystem Theory. In his work "A Descriptive Study on the Turkish Translation of *The Lord of the Rings*", Göktaş focuses on the influence of the target culture's norms and systemic expectations in shaping translation decisions (Göktaş, 2010, pp. 13–25).

A key concern in Göktaş's study is the domestication strategy used in the Turkish version. For example, "The Shire" is translated as *Aygırdüzü*, reflecting an attempt to localize the semantic and cultural connotations of the original (Göktaş, 2010, p. 57). Göktaş critiques this strategy for sometimes compromising the source text's foreignizing aesthetic and linguistic creativity.

Furthermore, Göktaş examines how Tolkien's pseudotranslation structure, which presents the story as a translation from a fictional Elvish manuscript, demands an unusually layered translation approach. This metatextual element complicates the translator's task, especially when dealing with names embedded in fictional etymologies (Göktaş, 2010, pp. 44–50). As this thesis investigates proper nouns and CSIs, Göktaş's analysis provides valuable insight into how the Turkish translators navigated these complexities.

In addition, Marinda Kolev's Master's thesis investigates how culture-specific items (CSIs) are translated in *The Lord of the Rings*, using Spanish and Bulgarian as the target languages. The study uses Javier Franco Aixelá's taxonomy for CSIs and Lawrence Venuti's concepts of domestication and foreignization. The research includes a detailed comparison of how these strategies are applied in both translations, offering a multilingual lens through which to view the treatment of fantasy-specific vocabulary and naming systems (Kolev, 2017, pp. 5–7).

The analysis reveals that Bulgarian translators tend to favour foreignization, often preserving original names and structures, while Spanish translators lean more toward domestication by adapting names and terms for cultural familiarity. The thesis categorizes over 300 CSI examples, examining them in terms of frequency, strategy choice, and their impact on reader perception (Kolev, 2017, pp. 61–65).

Kolev also discusses the narrative role of CSIs in Tolkien's world-building and how different strategies either preserve or adapt this mythological structure for target readers (Kolev, 2017, p. 66). The work is especially useful for this thesis due to its analysis combining both quantitative data and in-depth qualitative commentary. The consistent application of Aixelá's model provides a clear methodology that aligns with the current study's approach to analysing the Turkish versions of *The Silmarillion*. However, while the mentioned thesis shares a similar theoretical background, it focuses on *The Lord of the Rings* and compares one translation per language. In contrast, this study looks at *The Silmarillion* and compares two different Turkish translations of the same text. This helps show how different translators make different choices even within the same language.

Although the studies mentioned mostly focus on Tolkien and his works, there are also studies on the translation of culture-specific items in other types of literature. These studies, while not directly related to fantasy, still help this thesis by showing how different translation strategies are used to deal with cultural elements. They also use the same theoretical tools that this thesis applies, such as the frameworks of Aixelá and Venuti. One example is Merve

Kuleli's article titled "Translation Strategies for Culture-Specific Items", which gives a detailed analysis of CSIs in Orhan Kemal's *Baba Evi* and its English translation *My Father's House*. Kuleli uses the frameworks of Aixelá and Venuti to classify the CSIs and examine how they were translated using strategies like foreignization and domestication (Kuleli 2020, pp. 617–653). She finds 194 CSIs in total, including 31 proper nouns. Most were translated using foreignization, such as literal translation and orthographic adaptation. Domestication was less common. For example, local idioms were often kept in their original form, helping to protect the cultural feel of the text (Kuleli 2020, p. 635). This study shows how CSIs can be handled in different genres, which supports the methods used in this thesis.

In addition, Ceren Karakuş's study, "Turkish Translation of Neologisms in *The Lord of the Rings*", is a seminal contribution to the analysis of proper noun translation in Tolkien's corpus. Focusing on *The Lord of the Rings*, Karakuş investigates the strategies used by Çiğdem Erkal Yeşilbademli in the Turkish translation of neologisms, including proper nouns, toponyms, and nicknames. Utilizing corpus linguistics tools, Karakuş analyses the alignment of the translator's choices with Tolkien's own translation guidelines outlined in his *Guide to the Names in The Lord of the Rings* (2021). Karakuş identifies key strategies such as functional equivalence, descriptive translation, borrowing, and transcription. (Karakuş, 2021, pp. 5–7). She also emphasizes the importance of adhering to Tolkien's intention for name translations, arguing that meaningful names should convey their essence in the target language unless they serve a purely phonetic function (Karakuş, 2021, pp. 10–12). Given that *The Silmarillion* also contains numerous neologistic and mythologically dense names, this work provides essential guidance for evaluating the Turkish renditions in this thesis.

A recent and very significant book in Tolkien translation studies is *Translating and Illustrating Tolkien*, edited by Will Sherwood (2023). This collection brings together papers from the "2021 Tolkien Society Autumn Seminar" and looks at how Tolkien's work has been translated into different languages and shown through images. Each essay deals with problems that come up when trying to translate Tolkien's style, tone, invented words, and storytelling into new

cultural settings. The book is a helpful source for comparing how *The Silmarillion* has been translated into Turkish and how other languages have faced similar challenges.

The first essay by Eric Reinders explores how Tolkien's language use creates challenges in translation across different languages when it comes to words or terms that could have two different meanings in the target language. The study shows that certain meanings in the original text can be lost or weakened in the target language through translation. It concludes that language-specific limits often affect how readers understand key moments in Tolkien's works (Smith 2023, pp. 15–16). This general problem is also important when looking at the Turkish translations discussed in this thesis.

One of the most detailed essays in the book is by Helena Real, who studies the 1984 Spanish translation of *The Silmarillion* by Rubén Masera and Luis Domènech. She points out four major problems. First, the translators used the masculine article *los* to talk about the Silmarils, even though the word "jewel" in Spanish is feminine (*joya*), so it should be *las* (p. 17). Second, she says that the translators did not keep the old-fashioned language of the original. For example, they translated "ere" as "antes," which is too modern, and missed the chance to use an older word like "denante" (p. 19). Third, she shows that the translators made the speech of important characters too casual. A figure like Ilúvatar, who is like a god, should speak in a more formal and respectful way, but the Spanish version uses plain language (p. 21). Finally, Real is very critical of the fact that the translators added things that are not in the original book, like starting the creation story with the phrase "En el principio," which sounds biblical. She argues that this changes Tolkien's ideas and is not fair to the text (p. 22). She ends by saying that this version is not just a weak translation, but something closer to a betrayal of the original (p. 23).

Another essay by Martha Celis Menzoda and Aline Esperanza Maza Vázquez looks at the Spanish version of *Roverandom*, one of Tolkien's lighter stories. They say that the fun and creative feeling of the original gets lost in the Spanish translation. Wordplay, plant names, and musical terms are changed into simpler or incorrect words. This makes the story feel dull and takes away the

special mood that Tolkien created. The characters also feel less alive, and the magical setting becomes less believable (Smith, 2023, pp. 23–24). This shows how important it is for translators to protect the original style and tone, especially in works like *The Silmarillion* that rely on a strong fictional atmosphere.

Sonali Arvind Chunodkar writes about the Marathi translation of *The Lord of the Rings*. She focuses on how the translator did not keep the deeper spiritual or moral ideas from the English version. This creates confusing meanings, especially when used in scenes about evil, like Mordor or Sauron. Chunodkar says this shows that the translator did not think enough about the deeper meanings or religious effects of their word choices (Smith, 2023, pp. 24–25). This example highlights how culturally sensitive terms must be handled carefully in translation.

Some essays in the book focus on paratexts, which are the elements that surround the main text and guide how readers understand it, such as covers, illustrations, and other visual features (Genette 1997, p. 2). In one of the essays, Joel Merriner studies how Tolkien's books were illustrated in countries like Hungary and Bulgaria during the Soviet period. He explains that these illustrations often copied Western styles but were also changed to reflect local artistic traditions and beliefs. Another essay by Marie Bretagnolle looks at the French context. She explains that early French editions had unusual translation choices and their own unique drawing styles, but these were later replaced by more global visuals such as the works of Ted Nasmith and Alan Lee. Both essays, as presented in Smith (2023, pp. 25–27), show that illustrations and other visual features can shape how a translated work is received, and they are an important part of how meaning is created across cultures.

The translation of proper nouns is a common topic in many master's and doctoral theses, especially in studies focused on fantasy literature. As an example, Mihaela Šmehil's thesis "Proper Nouns in the Croatian Translation of *The Hobbit*" explores the treatment of proper nouns in the Croatian translation of *The Hobbit* by Marko Maras. Using Hein's strategy typology,

Šmehil categorizes translation approaches as preservation, substitution, and adaptation (Šmehil, 2023, pp. 17–26).

One illustrative case is the translation of “Baggins” as *Torbar*, a Croatian term meaning “bag carrier,” which captures both the semantic and narrative function of the original. Similarly, “Mirkwood” is translated as *Mrka šuma*, a literal translation that retains the dark, foreboding connotation (Šmehil, 2023, p. 22). Šmehil argues that these choices maintain the semantic depth and contribute to the immersive quality of the narrative.

This study is particularly relevant as it provides a comparative perspective from a different linguistic context. It reinforces the idea that preserving the cultural and linguistic details of proper nouns is critical in maintaining the narrative integrity of fantasy texts. For this thesis, which also compares multiple Turkish translations, Šmehil’s methodological rigor offers a comparative benchmark.

Another valuable study on *The Silmarillion* translation is by Sukmak and Tipayasuparat (2023), who examine the Thai version translated by Thida Thanyaprasertkul. Their analysis focuses on how the translation was edited and what techniques were used. They base their study on a framework developed by Saibua (2010), which separates translation strategies into two types: literal translation, where the structure and wording are kept close to the original, and free translation, where the meaning is kept but the language is changed to sound more natural in the target language (p. 84). At the word level, Sukmak and Tipayasuparat (2023) observed that the translators often used full phrases instead of short one-word translations, especially for poetic or emotional terms like “glorious” and “suffered” (p. 90). Some phrases were left out when they felt unnecessary or repetitive in Thai, such as “to be called Lord” or “among the Elves” (p. 91). At the sentence level, the most common method was changing word order to match Thai grammar, especially when it came to verbs and adverbs (p. 91). Words were also added or removed to make the sentence more natural or complete for Thai readers (pp. 92–93). The study found that free translation was used far more often than literal translation. The translator made many changes in sentence structure and word choice to preserve the meaning and style of Tolkien’s writing while

making the text flow well in Thai (pp. 94–95). This study is highly relevant to this thesis, which focuses on the translation of CSIs and proper nouns in the Turkish versions of *The Silmarillion*. The structural differences between English and Turkish require flexible strategies when translating names, invented terms, and cultural expressions. The article shows how methods like rephrasing, word reordering, and adding or removing elements can support these kinds of translation decisions. These same methods can also be applied to CSIs and proper nouns, which often do not have direct matches in the target language. The examples from the Thai translation offer helpful insights into how translators manage such challenges through adaptation rather than strict word-for-word transfer.

All in all, many academic studies have been written on the translation of Tolkien's works, especially on *The Lord of the Rings*, *The Hobbit*, *Roverandom*, and *The Silmarillion*. Most of these focus on translations into European and Asian languages such as Spanish, French, Croatian, Chinese, Marathi, and Thai. These works have explored different aspects of Tolkien translation like poetic tone, religious references, gender-related meaning shifts, and even visual representations in illustrations. Several studies give detailed examples of how Tolkien's language is adapted into new cultures and how translators deal with stylistic and structural problems.

There is currently no detailed study that looks at how culture-specific items and proper nouns have been translated in Turkish editions of *The Silmarillion*. This is a noticeable gap in the literature, because both CSIs and proper nouns carry important cultural, mythological, and symbolic meaning in Tolkien's work. Items such as place names, personal names, invented creatures, and magical objects are not just part of the story, but also part of the deeper world Tolkien created. If these elements are translated without care or consistency, the style, tone, and meaning of the original work may be lost or changed. Turkish, like many other languages, has a different sentence structure and cultural background than English. This makes it important to analyse how translators deal with these challenges, especially in a complex and poetic text like *The Silmarillion*.

This thesis addresses that need by focusing on the Turkish translations of *The Silmarillion* and examining how culture-specific items and proper nouns have been handled. By doing so, it provides a new perspective and adds to the broader field of Tolkien translation studies. It also helps readers and researchers understand how one of Tolkien's most complex works has been presented in Turkish, and what choices were made during the translation process.

CHAPTER 2

FANTASY LITERATURE

Fantasy literature is one of the oldest yet most dynamically evolving genres in human storytelling. Emerging from ancient myths and fairy tales, and continuing into postmodern metafiction and digital culture, fantasy has long served as a mirror to human imagination, desire, and ideology. Though often dismissed in the past as escapist or juvenile, fantasy literature has been the subject of serious scholarly attention in recent decades. It combines the marvellous with the philosophical, the traditional with the subversive, and the real with the impossible. This section looks at how fantasy literature has grown, starting from its mythological beginnings to its formal theories and later changes in modern times.

2.1. MYTH AND FAIRY TALE: FANTASY'S ARCHAIC FOUNDATIONS

Fantasy literature traces its roots back to the mythological and folkloric narratives of ancient civilizations. Myths served as sacred narratives explaining the origins of the world and human existence, while fairy tales transmitted social values and moral lessons. According to Maria Nikolajeva (2003), "Fairy tales have their roots in archaic society and archaic thought, thus immediately succeeding myths" (p. 138). These early tales featured supernatural creatures, enchanted objects, and miraculous transformations, many of which persist in modern fantasy.

Although fantasy borrows heavily from fairy tales and myth, the genres are not synonymous. Nikolajeva stresses that "fantasy grows out of the fairy tale... but their origins are quite different" (2003, p. 138). While fairy tales are oral, anonymous, and structured through archetypes, fantasy literature is a conscious literary construction. It draws on intertextual references and invents its own internal logic.

Fantasy also reshapes the narrative's *chronotope*; the configuration of time and space. Nikolajeva says, "Fantasy has inherited many superficial attributes

of fairy tales: wizards, witches, genies, dragons, talking animals... but the writers' imagination allows them to transform and modernize these elements" (2003, p. 140). Modern fantasy often moves beyond the timeless settings of fairy tales to construct elaborate, historically inflected secondary worlds.

2.2. THE FANTASTIC AND THE HESITATION OF BELIEF

One of the most influential theories of fantasy literature is that of Tzvetan Todorov, who distinguishes fantasy from related modes such as the uncanny and the marvellous. For Todorov, the fantastic is defined by a moment of hesitation between rational and supernatural explanations. He says, "The fantastic occupies the duration of this uncertainty: the hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (Todorov, 1973, p. 25). This hesitation distinguishes fantasy from allegory or mythology, where the marvellous is accepted without question.

Todorov outlines three essential conditions for a work to qualify as fantastic:

"First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and supernatural explanation of the events... Second, this hesitation may also be experienced by a character... Third, the reader must adopt a certain attitude with regard to the text" (1973, p. 33).

According to this concept, fantasy is a reading experience influenced by epistemological ambiguity rather than a collection of clichés. Although Todorov's definition is limited to a narrow slice of fantasy (e.g., ghost stories, Gothic fiction), it laid the foundation for distinguishing fantasy's structural functions from its thematic content.

2.3. NINETEENTH-CENTURY REVIVAL: MACDONALD AND MORRIS

The 19th century marked the reintroduction of fantasy into literary fiction. George MacDonald and William Morris are credited with writing the first modern fantasies, drawing inspiration from medieval romance and Romantic philosophy. Weronika Łaszkiwicz (2021) says, "MacDonald's *Phantastes*

(1858) and Morris's *The Well at the World's End* (1896) helped shape the early conventions of fantasy literature, including a hero's journey, imaginary landscapes, and archaic-sounding prose" (p. 5).

MacDonald's work fused Christian allegory with fantasy, envisioning the genre as a spiritual and moral journey. Łaszkiwicz notes that this early literary fantasy served as "an imaginative alternative to industrial modernity," offering readers symbolic narratives that contrasted with the rationalism and materialism of the Victorian era (2021, p. 6). These works established essential themes and formal elements that would be refined in the 20th century by authors such as J.R.R. Tolkien and C.S. Lewis.

2.4. TOLKIEN AND THE RISE OF HIGH FANTASY

J.R.R. Tolkien is widely regarded as the father of modern high fantasy. With the publication of *The Hobbit* (1937) and *The Lord of the Rings* (1954–1955), Tolkien introduced a new kind of fantasy literature—one grounded in linguistic invention, moral cosmology, and immersive world-building. Tolkien's concept of the "Secondary World" redefined fantasy's artistic legitimacy. As Nikolajeva (2003) explains, "For Tolkien, genuine and skilful fantasy creates Secondary Belief... putting the reader in a temporary state of enchantment" (p. 153).

Tolkien's theory of *sub-creation* positioned the fantasy writer as a kind of mythmaker or divine imitator. Łaszkiwicz notes, "Writing fantasy was an act of spiritual imitation... a way of participating in the divine creative process" (2021, p. 8). His work not only established the narrative model of the quest, but also legitimized fantasy as a serious literary effort.

Tolkien also redefined the notion of "escape." Often used pejoratively, the term was reclaimed in his essay *On Fairy-Stories*, where he wrote that escaping into fantasy was a valid response to modern disenchantment. Fabrizi (2016) summarizes this view: "Tolkien attempted to divest from the term 'escape' the disparagement and contempt which it endured... and reinvest the word with a connotation of respectful appreciation" (p. 2). The epic scale and ethical clarity of Tolkien's fantasy had an enormous influence on the development of the genre.

2.5. SUBGENRES OF FANTASY LITERATURE

Fantasy literature is a broad and varied genre that includes multiple subgenres, each characterized by distinct settings, themes, and approaches to the imagination. First and foremost, previously mentioned high fantasy is recognized for its entirely invented worlds. These narratives often include complex histories, unique geographies, and structured systems of magic. The stories are usually centred on themes such as moral conflict, heroism, and spiritual endurance. It is sometimes “regarded as the only true fantasy”. High fantasy is closely tied to myth and medieval tradition, often involving epic journeys and grand stakes (Velíšková, 2013, p. 13).

In contrast, low fantasy is the “logical concomitant of high fantasy” (Stableford, 2009, p. 256). It introduces supernatural elements into the real world. Rather than creating an alternate universe, low fantasy presents magical occurrences within familiar environments. This genre typically highlights the tension between the mundane and the extraordinary. The fantasy elements disrupt normal life, often to emphasize irony, social commentary, or character development (Velíšková, 2013, p. 27). Since low fantasy takes place in the real world, translators need to be more careful with cultural details and daily life situations.

A further variation is found in urban fantasy, which blends magical elements with modern city life. These stories are set in contemporary environments where supernatural beings exist alongside everyday society (Stableford, 2009, p. 413). Urban fantasy frequently addresses current social issues and blurs the line between the real and the imagined. It combines elements of fantasy with those of mystery, romance, or horror (Burcher et al., 2009, p. 227).

Historical fantasy is another important subgenre. It reimagines real historical periods by incorporating fantastical elements such as magic, mythical creatures, or alternate timelines (Burcher et al., 2009, p. 228). The genre allows authors to explore history through a creative lens, often drawing on ancient myths and legends from various cultures. The use of historical settings serves both to immerse the reader and to reflect on cultural memory (p. 229).

For translators, keeping both historical accuracy and fantasy coherence in these texts can be difficult.

Moreover, dark fantasy shifts the tone significantly by merging the magical with the disturbing. These stories often contain horror elements and explore the emotional and psychological consequences of interacting with the supernatural (Stableford, 2009, p. 97). Rather than celebrating wonder, dark fantasy emphasizes fear, danger, and moral ambiguity. It is particularly concerned with inner turmoil and the destructive potential of power.

Another refined form of the genre is literary fantasy. This subgenre emphasizes “graceful style, symbolic language, complex characters, ethereal settings, alliterative in-jokes, meta-references, or non-linear timelines” (Burcher et al., 2009, p. 230). It uses fantasy elements to reflect philosophical questions, internal conflicts, or abstract ideas. Rather than focusing on action or plot, literary fantasy prioritizes artistic expression and intellectual engagement (p. 230).

Lastly, science fantasy is a hybrid that merges scientific speculation with magical features. These works may include advanced technology, space exploration, or futuristic settings while also involving supernatural or mythological components. The genre allows for a fluid interpretation of reality, where the lines between science fiction and fantasy are deliberately blurred (Stableford, 2009, p. 362). This makes science fantasy a flexible genre, but it can also make the translator’s job harder when trying to keep the story both clear and creative.

Altogether, these subgenres demonstrate the complexity and richness of fantasy literature. Far from being a single form of storytelling, fantasy is a constellation of narrative types that offer different ways to explore the impossible. Each subgenre provides its own vision of reality, encouraging readers to reflect on identity, culture, and the power of imagination. J. R. R. Tolkien’s *The Silmarillion* brings together many of these subgenres within a single work. Though often called high fantasy, it also contains elements of myth, historical fantasy, and literary fantasy. It is structured more like a sacred

text or ancient chronicle than a traditional novel and it offers a deep backstory to the world of *The Lord of the Rings*. Its stories span from the creation of the universe to the downfall of great civilizations, told in a style that echoes religious scripture and epic poetry. The work's focus on language, myth, and moral struggle makes it an example of how fantasy can be both imaginative and intellectually rich. As *The Silmarillion* can be considered as a fully developed mythology, it becomes essential to analyse how all these elements have been handled in translation across two different languages and cultures.

2.6. TURKISH FANTASY LITERATURE

While fantasy literature is usually associated with Western literary traditions, Turkish literature also holds a deep relationship with the genre. In the early 19th century, *Muhayyemat-ı Aziz Efendi* (1796, published posthumously in 1867) introduced Ottoman readers to a dreamlike narrative structure and supernatural encounters that resemble later fantasy conventions. Even though it was not considered fantasy at the time, scholars today see it as one of the earliest works to contain fantastical elements in Turkish prose (Özlük, 2014, p. 48). In a similar fashion, Filibeli Ahmet Hilmi's *Âmâk-ı Hayal* (1910) used spiritual symbolism, dream journeys, and metaphysical spaces to question reality and self, aligning with the modern idea of philosophical fantasy (p. 56).

In addition to written literature, oral traditions also preserved the fantastic imagination for centuries. Texts such as *Dede Korkut* and battle names from the Seljuk and Ottoman periods included supernatural beings, shape-shifting heroes, and divine interventions. These works reflect the mythic consciousness and moral allegory that characterize early Turkish fantastic storytelling (Uğur, 2019, p. 136).

For much of the Republican period, Turkish literature remained dominated by realism and nationalist themes, which left little room for genres based on imagination or the supernatural. Throughout the 20th century, fantasy largely remained in the background, limited to translations of Western authors or Hollywood-inspired cinema. This led to the misconception that fantasy was either childish or culturally foreign (Özlük, 2014, p. 49). The 1980s and 1990s

saw some interest in science fiction and horror, but fantasy still lacked a strong local literary identity (Eviş, 2011, p. 82).

By the early 2000s, this situation began to shift. Writers like Barış Müstecaplıoğlu brought attention to fantasy as a serious narrative mode. His *Perg Efsaneleri* series, beginning with *Korkak ve Canavar* (2002), marked a turning point in Turkish fantasy literature. These novels constructed an entirely original world with Eastern mythological influences, social hierarchies, and political tensions, offering an alternative to the European medievalism typical in high fantasy (Göker & Asutay, 2016, p. 121). Müstecaplıoğlu's use of non-Western character names, belief systems, and political structures created a local version of epic fantasy that resonated with Turkish readers (p. 122). More importantly, his work demonstrated that fantasy could also serve as a platform for social critique. Issues such as power abuse, marginalization, and class conflict were presented within the narrative, giving the genre both political and cultural relevance (p. 123).

Meanwhile, scholarly discussions started to identify and classify subgenres like urban fantasy, dark fantasy, and sword and sorcery in Turkish literature. These categories, adapted from global genre theory, were increasingly applied to local narratives that explored themes of alienation, morality, and dystopia. These efforts helped clarify that fantasy was not a monolithic genre, but a flexible mode capable of engaging with Turkish realities across historical periods (Eviş, 2011, p. 83).

In conclusion, Turkish readers are becoming more familiar with fantasy literature, but this has taken time. While fantasy themes have always existed in folk tales, epics, and older texts, many readers were not used to fantasy as a modern literary genre. For a long period, most people encountered fantasy through foreign books or films. As more Turkish writers began to create original fantasy stories, and as more books were translated, readers slowly became more comfortable with the style and structure of the genre. Today, Turkish readers are more open to fantasy and more interested in the creative worlds it offers. Although some cultural and language challenges still remain, fantasy literature now has a stronger place in Turkish reading culture than ever before.

CHAPTER 3

THEORETICAL BACKGROUND

The study of translation has developed over many centuries, shaped by changing ideas about language, literature, and culture. In ancient times, Cicero introduced the idea of translating sense-for-sense rather than word-for-word, especially in oratory (Munday, 2016, p. 30). St. Jerome, who translated the Bible in the 4th century, supported this approach, famously stating that he translated “not word for word but sense for sense” (Bassnett, 2002, p. 53). This idea became a key reference point for later discussions.

During the Middle Ages, translation focused mostly on religious and classical texts, with translators working to preserve meaning rather than style (Bassnett, 2002, p. 57). In the Renaissance, thinkers like Etienne Dolet emphasized full understanding and avoiding literalism (Munday, 2016, p. 43), while in the Enlightenment, John Dryden and Alexander Fraser Tytler developed more systematic approaches. Dryden proposed three types of translation—metaphrase, paraphrase, and imitation—and preferred paraphrase (Munday, 2016, p. 45). Tytler emphasized the need to reproduce both meaning and style (Bassnett, 2002, p. 67).

In the 19th century, Friedrich Schleiermacher introduced a new idea: the translator should either bring the reader closer to the author or the author closer to the reader. He argued for preserving the foreign nature of the text (Munday, 2016, p. 47), which later influenced theories of domestication and foreignization.

In the 20th century, linguistic theories shaped translation studies. Roman Jakobson defined three kinds of translation and stressed that all translation is a form of interpretation (p. 13). J. C. Catford’s work in the 1960s offered a detailed linguistic model, including concepts like translation shifts and equivalence (Catford, 1965, pp. 20, 73). However, his approach was later criticized by scholars like Bassnett for lacking attention to cultural and contextual factors (Bassnett, 2002, p. 22).

Overall, translation theory has grown from basic ideas about word choice into a broader field that considers language, style, culture, and reader experience.

The 1970s marked the formal emergence of Translation Studies as a distinct academic discipline. A key milestone was the publication of James S. Holmes' essay "The Name and Nature of Translation Studies", in which he outlined the scope and subdivisions of the field (Munday, 2016, p. 16). Holmes distinguished between pure (theoretical and descriptive) and applied translation studies, establishing a research map that continues to influence the field today.

Susan Bassnett's *Translation Studies* (1980) was among the first texts to consolidate the field. In her view, the shift from linguistic to cultural frameworks was necessary because early models such as Catford's "paid insufficient attention to the wider contexts within which translation occurs" (Bassnett, 2002, p. 32). Bassnett advocated for a more interdisciplinary approach, bringing together linguistics, literary theory, cultural studies, and philosophy.

The rise of Translation Studies was fuelled by dissatisfaction with the narrow scope of previous linguistic models. While Catford's structural approach provided analytical rigor, it was inadequate for capturing details such as literary aesthetics, cultural context, and ideological positioning.

At the same time, other scholars contributed alternative linguistic approaches. Eugene Nida, for instance, emphasized dynamic equivalence in Bible translation, aiming for a response in the target audience comparable to that of the source audience (Munday, 2016, p. 62). Although rooted in linguistics, Nida's theory introduced pragmatic concerns and reader response into the translation equation.

The 1990s brought further diversification. One important trend was the concept of translation as rewriting, led by André Lefevere. For Lefevere, translations are not neutral renderings but deliberate rewritings influenced by ideological and poetic constraints. Translators, therefore, are "refractors" whose work is governed by patronage, ideology, and poetics (Munday, 2016, p. 200).

Another influential voice was Lawrence Venuti, who challenged the invisibility of the translator in Anglo-American culture. He argued that dominant translation norms tend to domesticate texts, erasing the foreignness and minimizing the translator's role (Munday, 2016, p. 228). Venuti called for foreignizing strategies that resist ethnocentric fluency and highlight the presence of the translator.

Bassnett also recognized this ideological dimension. She noted that translation is never innocent, and that "the visibility of the translator and the manipulation of the text" are central to understanding how meaning is constructed and disseminated (Bassnett, 2002, p. 135).

As translation studies grew into a more interdisciplinary field, the understanding of what a translator does also changed. Theories that once focused solely on linguistic accuracy began to include cultural, ideological, and literary dimensions. This broader perspective helped scholars understand that translation is not simply a technical process of changing words from one language to another. Rather, it is a creative and interpretive act that involves decisions influenced by culture, ideology, and the expectations of readers and publishers. These ideas became especially important in literary translation, where the translator has to deal not only with language but also with tone, style, cultural references, and aesthetic qualities.

One of the most influential figures in this area is André Lefevere. In his book *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), he argued that translation is never neutral. According to Lefevere, every translation is a form of rewriting that is shaped by the ideological and cultural structure of the target society. Translators do not only reproduce texts; they adapt and reshape them in ways that reflect the values and norms of the time and place in which the translation is created. These influences may come from political pressures, dominant literary styles, or the commercial goals of publishers (Lefevere, 1992, pp. 9–10). Lefevere's theory is particularly useful when analysing translations of literary texts that are rich in cultural and mythological elements, such as Tolkien's *The Silmarillion*. His work helps us

understand how translators may alter or adjust a text to make it acceptable, understandable, or appealing to a different audience.

Susan Bassnett has also played a central role in developing literary translation theory. In her book *Translation Studies* (2002), she argues that translation cannot be studied in isolation from the broader context of literature and culture. She suggests that literary translation is an act of cultural negotiation and should be analysed in connection with literary criticism, semiotics, and cultural studies (Bassnett, 2002, p. 6). She also points out the limitations of earlier linguistic models, such as those by Catford, which were too narrow to account for the complex cultural and literary functions of translation. Bassnett's work emphasizes that the translator's role involves much more than achieving linguistic equivalence; it includes understanding the social, historical, and political environment in which both the original and the translation exist.

These ideas paved the way for more politically aware and ethically engaged theories of translation, such as those developed by Lawrence Venuti. Venuti brought attention to the translator's position in society and introduced powerful concepts that directly relate to the aims of this thesis. In particular, his work on translator invisibility and the strategies of domestication and foreignization has become a cornerstone in the field of translation studies. According to Venuti, in many Western cultures, especially in English-speaking contexts, there is a strong preference for translations that are fluent and natural-sounding. While this may make the text easier to read, it often hides the translator's role and removes the foreign qualities of the original text (Venuti, 1995, p. 12).

Venuti criticizes this trend and encourages translators to use foreignizing strategies that make the cultural and linguistic difference of the source text more visible. He argues that this approach not only gives credit to the original culture but also makes the translator visible as a cultural agent who actively shapes the text (Venuti, 1995, p. 17). This discussion is especially relevant for literary works like *The Silmarillion*, where the richness of the fictional world depends heavily on the preservation of unique names, cultural references, and stylistic choices. The upcoming sections of this thesis will take a closer look at

Venuti's theory, with a specific focus on the concepts of domestication and foreignization.

To sum up, the theories of André Lefevere, Susan Bassnett, and Lawrence Venuti are used as guiding models for analysing the two Turkish translations of *The Silmarillion*. Lefevere's concept of translation as rewriting provides a useful way to understand how translators make changes to a text not just because of language differences, but because of cultural, ideological, or literary pressures. His ideas help this thesis look at how translators may reshape the text based on the expectations of Turkish readers or the publishing context. Bassnett's interdisciplinary view of translation also supports the analysis by underlining the importance of studying translations not just as linguistic products, but as cultural and literary acts. Her emphasis on power, ideology, and literary systems helps connect the translation choices in *The Silmarillion* with the larger context of Turkish literary norms.

Most importantly, Venuti's theory of domestication and foreignization plays a central role in the analysis. His ideas are especially useful when studying a fantasy work like *The Silmarillion*, where names and cultural references are crucial for building the fictional world. This thesis uses his approach to examine how visible each translator is in the final text and how much of Tolkien's original culture and language style is preserved or adapted. These theories are applied directly in the case study section, where examples from the translations are analysed to see how proper nouns and culture-specific items are handled. This approach helps to show not only the differences between the two Turkish translations but also the broader effects of translation strategies on how fantasy literature is received and understood in another language.

3.1. VISIBILITY / INVISIBILITY OF THE TRANSLATOR

The year 1995 was a significant point in time for translation studies, as in his landmark work *The Translator's Invisibility: A History of Translation* (1995), Lawrence Venuti proposed the idea of translator invisibility, one of the most significant contributions to modern translation theory. According to Venuti, there is a strong inclination in Anglo-American translation culture to create

translations that read plainly and smoothly in the target language. However, this fluency frequently results in the translator's presence being obscured and the cultural otherness of the source text being suppressed (Venuti, 1995, p. 1).

Venuti begins his argument by outlining the dominant standard for translating texts into English: the illusion that the translation is not a translation at all. He states that a translated text is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent (Venuti, 1995, p. 5). This fluency conceals the translator's work and gives the illusion of direct access to the original text and author. Venuti says that this transparency renders the translator invisible, as their work and interpretive choices are hidden behind a seemingly neutral and natural target-language text (Venuti, 1995, p. 5).

Firstly, the historical evolution of this theory is traced by Venuti in his work. He demonstrates how English-language translation has promoted assimilation and fluency since the 17th century. As a reflection of larger colonial and imperial ideas, the objective has frequently been to "improve" or "naturalize" foreign works. He says that translators have subordinated themselves to the foreign author for a very long time, treating their work as derivative and secondary (Venuti, 1995, p. 8). Because of this heritage, translators have been marginalized in both the literary community and the larger cultural arena, discouraging them from exercising their own agency.

Later on, Venuti explains that the wish to learn English well is not neutral but shaped by certain beliefs and ideas. It is an example of a hegemonic cultural practice in which foreign texts are assimilated into the target culture's norms and values. He says that the effect of fluency is to reduce the foreignness of the source text and to domesticate it for target-language readers (Venuti, 1995, p. 16). According to him, translators reproduce cultural domination by creating fluid, clear writings that make the foreign "familiar." Venuti refers to this as "ethnocentric violence," when the source culture is silenced in order to satisfy the target audience (Venuti, 1995, p. 20).

All in all, Venuti emphasizes the moral implications of this false sense of transparency and urges translators to use "foreignizing methods" to reduce the "ethnocentric violence" of translation and challenge the hegemonic, linguistic, and cultural position of the language in order to become more visible in their work (Venuti, 1995, p. 20).

3.2. DOMESTICATION AND FOREIGNIZATION

The translation techniques of domestication and foreignization refer to how much a translator adapts a work to the target culture. Although these tactics have been discussed for a while, Lawrence Venuti was the first to present them to the area of translation studies in 1995 with his book *The Translator's Invisibility: A History of Translation*.

Venuti claims that two fundamental translation techniques that offer both language and cultural direction are domestication and foreignization. Domestication is described as "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home" and foreignization is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995, p. 20). In other words, domestication "brings the reader to the author"; it is the case "when the text is accommodated to the reader" (Paloposki & Oittinen 2001). According to Shuttleworth (2014), the term "domestication" or "domesticating translation" refers to a translation technique that uses a fluid and transparent style to decrease the feeling of the otherness in the foreign text for readers of the target language (p. 43).

The translation method used in opposition to domesticating translation is referred to as "foreignization". According to Shuttleworth (2014, p. 59), Venuti uses it as a type of translation to describe the process of creating a target text that purposefully deviates from the target language's conventions while preserving part of the original's otherness. To put it another way, the strategy is consistent with Schleiermacher's theory that "the translator moves the reader towards him and leaves the author in peace, as much as possible" (Venuti, 1995, p. 101).

This is where Venuti's (1995) discussion of foreignization and localization in relation to the idea of invisibility becomes significant. In domestication, the target text is modified to satisfy the reader's expectations while disregarding the values of the original language and culture. To put it another way, domestication is the process of removing any foreignness that might arise while transferring as much of the original text as possible to the target text. By removing the foreignness from the text, the translator produces a transparent and fluid piece of writing. As a result, the translator is "invisible" in this instance since it is not recognized as a translation when the text becomes fluid. Therefore, Venuti argues that the techniques used for the fluent translation result in the loss of the translator's individuality by highlighting the translator's invisibility. So, it can be said that components of the source text's language and culture are lost when it is translated to the target text, and that the substance of the source text suffers certain losses throughout this process (1995).

According to Venuti (1995, p. 20), the foreignizing translation only reveals the differences of the original text by dismantling the dominant cultural codes in the target language. He says that such a translation method might be called "resistancy" since it not only hinders fluency but also rejects the culture of the target language while imposing its own ethnocentric violence on the foreign text (Venuti, 1995, p. 24). As a supporter of the foreignization technique, he claims that it aims to stop the "ethnocentric violence of translation." Furthermore, he states that, in the sake of democratic geopolitical relations, the foreignizing strategy in English might be used as a form of resistance against "ethnocentrism and racism, cultural narcissism and imperialism." In order to identify the linguistic and cultural differences of the source text, he also strongly advises that a translation theory and practice be created that can survive significant target culture values (Venuti, 1995, p. 20).

By analysing Venuti's definitions and implications of the domestication and foreignization approaches, it may seem as if the domesticating approach, with its fluid translation, does not in any way interfere with the reading experience and gives readers the impression that they are reading an original work in the target text; but it hinders the target text reader's ability to recognize and value

the linguistic and cultural differences of the source culture. The foreignization technique, on the other hand, enables target text readers to recognize and value the linguistic and cultural differences unique to the source language. It is crucial to remember that every technique has unique practical values and traits that may be used depending on the translated work's place.

3.3. CULTURE-SPECIFIC ITEMS IN TRANSLATION

Before discussing culture-specific items (CSIs), it is necessary to establish the broader framework of cultural translation. This term has multiple meanings, but in general, it refers to how elements of one culture are represented or carried over into another. It involves explaining how members of one culture understand the world to those in another culture. (Conway, 2012, p. 21). Cultural translation shows that the act of translating involves more than words; it involves carrying across beliefs, norms, and social practices that shape meaning in profound ways.

This is crucial for translation of culture-specific items (CSIs), which pose a significant challenge to literary translators. CSIs are textual elements that carry meanings deeply rooted in the source culture and often lack direct equivalents in the target culture. These include references to customs, institutions, historical figures, geographical features, social norms, and linguistic idiosyncrasies.

Javier Franco Aixelá (1996) offers one of the most comprehensive definitions and classifications of CSIs in translation studies. He defines them as “those textually actualized items whose functions and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (p. 58). The translation of CSIs thus becomes a question of negotiating between the semantic field of the source culture and the expectations, knowledge, and receptivity of the target audience.

Aixelá situates this issue within a broader discourse of interpretive and intertextual diversity, noting that language functions within culturally

constructed "arbitrary systems" that shape and limit meaning (p. 53). Consequently, a translator's task is not only linguistic but also hermeneutic and cultural. They must function as intercultural intermediaries who make critical decisions about whether to preserve, adapt, omit, or recontextualize culturally bound expressions.

To systematize the possible approaches a translator may take when faced with CSIs, Aixelá describes two overarching categories of strategies: **Conservation** and **Substitution**.

1. Conservation Strategies

These strategies aim to retain the original cultural reference in the target text to the greatest extent possible, emphasizing fidelity to the source text and maintaining the foreign identity of the CSI. Conservation strategies are particularly important in literary translation, where preserving cultural specificity can enhance authenticity and reader engagement with the foreign context.

Repetition involves the direct transfer of the CSI into the target text without modification. This strategy is often used with proper nouns or culturally significant terms that have no need for explanation. It is considered a "respectful" strategy because it minimizes intervention (Aixelá, 1996, p. 61).

Orthographic Adaptation refers to adjusting the source term to fit the orthographic or phonological norms of the target language. It often applies to names or transliterated expressions from languages with different scripts (p. 61).

Linguistic (Non-Cultural) Translation uses a target language expression that matches the denotative meaning of the CSI but may lack the connotative or cultural depth. For example, measurement units or temporal references might be translated literally, though their cultural significance may not be preserved (p. 62).

Extratextual Gloss offers additional explanatory information in footnotes, endnotes, or glossaries. This strategy acknowledges the foreignness of the

CSI while providing the reader with tools to understand its cultural meaning (p. 62).

Intratextual Gloss integrates the explanation within the main body of the text, avoiding interruption but still highlighting the need for cultural interpretation (p. 62).

These strategies are associated with Lawrence Venuti's concept of *foreignization*, which supports making the reader aware of the cultural distinctiveness of the source text, thereby resisting cultural homogenization.

2. Substitution Strategies

Substitution strategies prioritize the ease of understanding for the target audience, often at the cost of the original cultural specificity. These strategies are used when maintaining the CSI might confuse or alienate the reader, or when the cultural reference is deemed irrelevant or too obscure.

Synonymy involves replacing the CSI with a near-equivalent term that serves the same narrative or rhetorical function but lacks the original cultural specificity. This might include using indirect expressions or more general words (Aixelá, 1996, p. 63).

Limited Universalization replaces a specific CSI with a more general reference from the source culture, chosen for its higher recognizability. It retains a cultural connection while broadening accessibility (p. 63).

Absolute Universalization goes further by substituting the CSI with a neutral term that lacks any cultural marker, thereby erasing its cultural distinctiveness to enhance readability (p. 63).

Naturalization replaces the CSI with a culturally familiar item from the target culture. This method supports reader identification but domesticates the text, often changing its cultural context significantly (p. 63).

Deletion removes the CSI altogether, typically when it is judged to be irrelevant, ideologically sensitive, or excessively obscure. This is a radical strategy that may lead to significant loss of meaning or tone (p. 64).

Autonomous Creation introduces a new cultural reference in the target text that does not exist in the original. This invented element serves the function of the original CSI or compensates for its removal. Though creative, it is the most interventionist strategy (p. 64).

These strategies align with Venuti's *domestication*, which makes the text more familiar and accessible to the target reader but risks erasing cultural differences.

In practice, translators often blend both categories within a single text. As Aixelá (1996) notes, "there is nothing odd in the same translator using different strategies to treat an identical potential CSI in the same target text" (p. 60). The choice of strategy depends on numerous factors including genre, intended audience, publisher expectations, and ideological considerations.

Aixelá's detailed classification helps translators and researchers evaluate how culture-specific content is managed in translated texts in a more structured way. It also provides a useful structure for comparing translations. It underlines both the specific choices made and the wider cultural and ideological influences involved in translation.

CHAPTER 4

CONTEXTUAL BACKGROUND OF *THE SILMARILLION* AND ITS TURKISH TRANSLATIONS

4.1. THE AUTHOR

Early Life and Family Background

John Ronald Reuel Tolkien was born on January 3, 1892, in Bloemfontein, in the Orange Free State (a former independent Boer republic in what is now South Africa). His father, Arthur Tolkien, was a bank manager for the Bank of Africa, while his mother, Mabel Suffield Tolkien, came from a family of craftspeople and teachers in Birmingham. The family's move to South Africa had been driven by economic hardship and the search for opportunity. However, Bloemfontein proved an inhospitable home for Mabel, who disliked the harsh climate, and for young Ronald, whose early health was poor (Carpenter, 1982, pp.14-18).

Tolkien's father died of rheumatic fever in 1896 while the rest of the family was in England for a visit, effectively stranding Mabel with her two sons (p. 21). After Arthur's death, Mabel returned permanently to England, living modestly on a limited income. She took on the education of Ronald and his younger brother, Hilary, instilling in them both a strong intellectual curiosity and a love of language, particularly Latin and French, and a deep appreciation for storytelling and nature (pp. 27-29).

By 1904, tragedy struck again when Mabel died from complications of diabetes. Tolkien was just twelve (p. 37). This early loss could very well be the roots of tragic elements and spiritual undercurrents of *The Silmarillion*.

Education and Linguistic Foundations

Tolkien attended King Edward's School in Birmingham, where he quickly stood out for his mastery of languages, both classical and invented. By his teenage years, he had already begun experimenting with invented languages, an interest that would grow into the central creative impulse behind his mythology.

His academic excellence earned him a scholarship to Exeter College, Oxford, where he initially studied Classics but soon shifted to English Language and Literature (Carpenter, 2002, p. 58).

During these formative years, he formed close friendships with a group of like-minded peers known as the T.C.B.S. (Tea Club and Barrovian Society). These young men shared their literary works and ideas, and their conversations helped shape Tolkien's early notions of myth, creativity, and the role of the artist in modern life. One of their aspirations was to change the world through art, and in Tolkien's case, through the creation of a mythology for England (pp. 54-57).

This idea found its earliest expression in *The Book of Lost Tales*, the embryonic version of what would eventually become *The Silmarillion*. In these early writings, Tolkien began sketching out the legends of the Elves, the Valar, and the shaping of Arda. He was already envisioning a vast mythic world that could hold his invented languages and echo the scope of Finnish, Norse, and Anglo-Saxon mythology (Shippey, 2002, p. 28).

Tom Shippey notes that Tolkien's decision to ground his fiction in linguistic invention set him apart. He says "The invention of languages is the foundation. The 'stories' were made rather to provide a world for the languages than the reverse" (p. 219). This inversion of the usual creative process is key to understanding *The Silmarillion*, which began not with characters or plots, but with names and grammar.

The Making of a Mythology: The Origins of *The Silmarillion*

In 1917, Tolkien began to write what would become the earliest version of *The Silmarillion*. He referred to these texts as *The Book of Lost Tales*, and they included early drafts of "The Fall of Gondolin," "The Music of the Ainur," and "The Tale of Tinúviel" (Carpenter, 1982, pp. 90–92). These stories were not intended for publication at first, but as part of a personal mythology; a mythology for England. He wanted to create "a body of more or less connected legend", as he later wrote, that he could dedicate "to my country" (Shippey, 2002, p. 230). Tolkien described his approach in a letter much later:

“The invention of languages is the foundation. The ‘stories’ were made rather to provide a world for the languages than the reverse” (Shippey, 2002, p. 219).

The first of these stories to be written was “The Fall of Gondolin”, in Staffordshire in 1917. In this story, Tolkien introduced many themes that would persist in later versions of *The Silmarillion*, including the heroic resistance against evil, tragic doom, and the complex moral conflicts of Elves and Men. Carpenter notes that Tolkien “wrote the tale in a school exercise book with a pencil” (Carpenter, 1982, p. 91).

After the war, Tolkien briefly worked on the Oxford English Dictionary (Carpenter, p. 97), and then took a post as Reader in English Language at the University of Leeds in 1920. During his time there, he continued developing his legendarium and refining the Elvish languages, particularly Quenya and Sindarin, both of which were directly connected to *The Silmarillion* mythos (Shippey, 2002, pp. 229–230).

Tolkien gave names to these early mythological writings collectively: “The Silmarillion” began to emerge not just as a single tale but as an interconnected network of stories unified by the fate of the Silmarils, the three sacred jewels crafted by Fëanor, an Elvish prince. These jewels, and the oaths and wars that followed their theft, would become the central narrative focus of his legendarium. As Shippey states, Tolkien had “an entire mythology in the background” of *The Lord of the Rings*—much of it conceived decades earlier as part of *The Silmarillion* (p. 60).

4.1.1. Other Works of the Author

The idea for Tolkien’s first published book, *The Hobbit*, famously began when Tolkien was marking examination papers sometime in the early 1930s. As he later recalled:

“One of the candidates had mercifully left one of the pages with no writing on it (which is the best thing that can possibly happen to an examiner) and I wrote on it: ‘*In a hole in the ground there lived a hobbit.*’ Names always generate a

story in my mind. Eventually I thought I'd better find out what hobbits were like" (Shippey, 2002, p. 172).

This sentence gave rise to the tale of Bilbo Baggins, the protagonist of *The Hobbit*, and Tolkien slowly began crafting the story, largely as entertainment for his children.

In 1936, *The Hobbit* came to the attention of Susan Dagnall, an editor at George Allen & Unwin. She visited Tolkien at Northmoor Road and asked to borrow the manuscript after hearing about it from a mutual friend, Elaine Griffiths. Dagnall took the unfinished typescript to London, read it, and encouraged Tolkien to complete the book. On August 10, 1936, Tolkien wrote that *The Hobbit* was nearly finished, and the final version was sent off by the first week of October. Later on, the book was officially published on 21 September 1937 (Carpenter, 1982, pp. 207-209).

The publication of *The Hobbit* in 1937 marked a major turning point in Tolkien's public literary life. Originally written for his children and shared among family and friends, the story found its way to Stanley Unwin, whose firm George Allen & Unwin published the book to critical and commercial success (Carpenter, 1982, pp. 178–180). It was the success of *The Hobbit* that led Tolkien's publisher to ask for a sequel—a request that eventually resulted in *The Lord of the Rings*. But from the start, Tolkien hoped instead to publish his mythology, *The Silmarillion*.

In 1937, when Unwin asked for more stories about hobbits, Tolkien initially resisted. Instead, he submitted *The Silmarillion* for publication, hoping it would serve as a serious mythic foundation to *The Hobbit*. However, Unwin rejected *The Silmarillion* as unsuitable for the same audience (p. 186). In Tolkien's words, the rejection "reduced me to tears, or near it" (p. 186).

Tom Shippey points out that this rejection reflected a fundamental misunderstanding of Tolkien's literary vision: *The Hobbit* was a late outgrowth of a much larger, deeper legendarium. Shippey says: "Tolkien had an entire mythology in the background, already in place before hobbits ever appeared. It was, in fact, *The Silmarillion*" (Shippey, 2002, p. 60).

Despite the commercial path set by *The Hobbit*, Tolkien continued to weave threads of *The Silmarillion* into his new work. As he began drafting *The Lord of the Rings* in 1937–1938, the world of the First Age, especially Elrond’s heritage, the Elder Days, and the Fall of Gil-galad, cast a long narrative shadow. By the time *The Fellowship of the Ring* opens in Rivendell, the events and themes of *The Silmarillion* develop the story through song, memory, and lineage. Shippey emphasizes that *The Lord of the Rings* operates on two levels: one as an adventure story and another as a deep continuation of the “older matter” of *The Silmarillion*. He says that this dual structure gives Tolkien’s work its unique “depth effect” (p. 59). Readers sense that behind every reference to Beren and Lúthien, to Morgoth, or to the Silmarils, there lies a fully formed mythology, written but unpublished.

During the 1940s, the writing of *The Lord of the Rings* progressed slowly. Tolkien was deeply involved in refining the history of Númenor, which he tied directly to the downfall of Men and the rise of Sauron—a theme inherited from *The Silmarillion* materials (Shippey, 2002, p. 225). These tales, originally written during WWII and after, became known as the Akallabêth narrative. Númenor’s fall mirrored Atlantis in its moral and cosmic collapse. Tolkien even jokingly referred to this as his “Atlantis complex” (Carpenter, 1982, p. 200).

By 1949, after over a decade of writing, Tolkien finally completed the manuscript of *The Lord of the Rings*. But again, he insisted that it must be published together with *The Silmarillion*. He wrote to his publisher: “I do not wish to see *The Lord of the Rings* published alone. I have written it in the belief that it is only part of a larger whole, and cannot be fully understood without the background of *The Silmarillion*” (p. 228). However, publishers were again unwilling to accept the dense, archaic, and less hobbit-focused mythos of *The Silmarillion*. Consequently, *The Lord of the Rings* was published alone, in three volumes between 1954–1955, without its mythological counterpart (p. 229).

Tolkien’s disappointment was severe, but he never gave up hope that *The Silmarillion* would someday appear. As he refined the appendices of *The Lord of the Rings*, he included hints of the deeper lore; genealogies of Elves and Númenóreans, the tale of Beren and Lúthien, and references to the Valar.

These additions were, in essence, a fragmentary bridge between the published story and the unpublished mythos. Shippey claims that even without *The Silmarillion*, readers sensed that they were only seeing the tip of the iceberg. The world of the Valar, the shaping of Arda, and the tragedy of Fëanor was waiting in the wings (p. 66).

Even after the publication of *The Lord of the Rings* in 1954–1955, Tolkien returned to revising *The Silmarillion*. This period saw the development of the “Later Quenta Silmarillion”, with major rewritings found in *Morgoth’s Ring* (1993) and *The War of the Jewels* (1994), edited by Christopher Tolkien. Shippey highlights that these later revisions became increasingly complex, often forming “a chaotic palimpsest, with layer upon layer of correction,” and overlapping chronologies told in various sections (p. 208). In the late 1960s and early 70s, Tolkien made further efforts to organize and complete the work. He continued to labour over the text in retirement, but the book was still incomplete when he died in 1973.

At the time of his death, *The Silmarillion* remained unpublished, although he had worked on it intermittently for over fifty years. The burden of preparing the vast and disorganized manuscripts fell to his son, Christopher Tolkien, who had long acted as his father’s literary assistant and confidant (p. 207).

Carpenter records that Christopher Tolkien had been deeply familiar with the mythos from childhood. In the 1930s, as a boy, he sat by the stove listening intently to his father's stories of Beren and Lúthien, Morgoth, and the elvish wars. These tales were more than bedtime stories. They were, in fact, legendary histories being crafted aloud. (Carpenter, 1982, pp. 333–335)

After Tolkien’s death, Christopher Tolkien undertook the task of editing *The Silmarillion* into publishable form. This was no easy task: the legendarium existed in multiple, often contradictory versions, with no finalized draft. Shippey notes that Tolkien was “never able to prepare this material for publication in a way which completely satisfied him,” even though he worked on it for “almost twenty years until he died” (Shippey, 2002, p. 60).

The published version of *The Silmarillion* (1977) was primarily drawn from sources below:

- The Quenta Silmarillion, one of the most finished narrative versions
- The Ainulindalë (The Music of the Ainur), his myth of creation
- The Akallabêth, the history of Númenor
- Of the Rings of Power, bridging the story to *The Lord of the Rings*.

Christopher Tolkien, with assistance from author Guy Gavriel Kay, edited and compiled these texts, often stitching together material from different drafts to form a cohesive narrative. Shippey emphasizes that this editorial process was a reconstruction, not a simple redaction of a finished manuscript (p. 232).

The Silmarillion was finally published posthumously by George Allen & Unwin in 1977, edited by Christopher Tolkien (Carpenter, 1982, p. 345). Its tone—more mythic and elevated than *The Hobbit* or *The Lord of the Rings*—divided readers, but many recognized it as "the work of [Tolkien's] heart" and appreciated its mythological ambition (Shippey, 2002, pp. 206–207).

4.2. SUMMARY OF *THE SILMARILLION*

Ainulindalë

In *The Silmarillion*, the first part is called Ainulindalë. It tells how the world was made through music. In the beginning, there was Eru, also called Ilúvatar, who existed alone and created the Ainur, holy beings made from his thoughts. Ilúvatar introduced musical themes to them, and from this music, the universe began. At first, the Ainur sang in solitude or in small groups, slowly learning from one another. Eventually, Ilúvatar proposed a great theme for all to sing together. As they sang, a powerful and beautiful music filled the void, building a vision of the world to come. However, Melkor, the most powerful of the Ainur, introduced his own themes out of pride and desire for power. His discord challenged the harmony of the others, causing confusion and strife in the music. Despite this, Ilúvatar responded by creating new themes that integrated Melkor's disruptions into something even more profound and beautiful.

Ilúvatar ultimately silenced the music and revealed to the Ainur the world they had composed. He made it real, naming it Eä. The Ainur saw the vision of this world, with all its beauty and conflict, and Ilúvatar gave them the choice to enter into it. Many chose to descend into the world to shape it according to the music they had performed. These became the Valar and the Maiar. They began to form the world as seen in the vision, though they realized it was not yet fully made. Their power became part of the world itself, and they were bound to it until its completion.

The Ainur who entered Eä worked to build the world. Manwë governed the air, Ulmo the waters, and Aulë the land and its substances. Melkor, still filled with pride, sought to control everything. He pretended to serve the world but actually tried to dominate it and become its lord. He introduced chaos, disrupting the works of the others. Still, the Valar persisted in shaping the world, though they had to undo much of Melkor's damage.

One of the greatest accomplishments of the Ainur's labor was the shaping of Arda, the Earth. Although Melkor caused much destruction, the Valar's efforts led to the formation of mountains, seas, and skies. Water held special significance, as it retained the memory of the Ainur's music more than any other element. Ulmo, who loved water, maintained its presence and sound throughout the world.

Despite the constant struggle with Melkor, the Valar did not abandon the vision of beauty and life. They took on visible forms and dwelled within the world to prepare it for the Children of Ilúvatar, Elves and Men. These beings were not part of the Ainur's music but were created by Ilúvatar alone. Their existence was a mystery even to the Valar. Elves were the Firstborn, more closely resembling the Ainur, while Men were the Followers, gifted with mortality and the ability to shape their own destinies.

Melkor remained a threat though he failed to dominate the creation. He corrupted much of what the Valar made, turning beauty into ruin. Yet the Valar's perseverance ensured that life would continue. Even though Melkor's disruptions affected the form of the world, the spirit of the music lived on in the

order and beauty the Valar continued to bring forth. The *Ainulindalë* ends with the Valar striving to fulfill Ilúvatar's design, knowing that even Melkor's interference was ultimately part of a greater plan that Ilúvatar had foreseen (Tolkien, 2004, pp. 1–10).

Valaquenta

In *The Silmarillion*, the second part is called Valaquenta. It describes the Valar and the Maiar, the spiritual beings who entered the world after it was created. The Valar are the most powerful among them and the Maiar are of the same kind but of lesser power. These beings shape and protect the world.

Manwë is the king of the Valar. He rules the air and winds and understands Ilúvatar's purpose most clearly. His partner is Varda, the Lady of the Stars, who made the stars and is deeply loved by the Elves. Ulmo is the Lord of Waters. He lives apart but always remains aware of the world through the music in the waters. Aulë shapes the land and creates many things. He is wise and generous. His wife is Yavanna, who cares for all growing things, from the trees to the smallest plants.

Mandos, also called Námo, is the keeper of the dead and knows the fate of all things. His spouse is Vairë, who weaves all history into her tapestries. Irmo, or Lórien, rules over dreams and peace. His gardens are full of healing. Estë, his wife, brings rest and comfort. Nienna lives alone and mourns for all the sorrows in the world. She gives strength through grief.

Tulkas is strong and joyful in battle. His wife Nessa is swift and loves dancing. Oromë is a hunter who loves forests and opposes evil creatures. His wife is Vána. Wherever she goes, flowers bloom and birds sing.

The Maiar serve the Valar and some of them are named. Ilmarë serves Varda. Eönwë is the herald of Manwë and strong in battle. Ossë and Uinen govern the seas. Uinen is gentle and loved by sailors. Melian served Estë and later went to Middle-earth. Olórin, who later became Gandalf, walked among the Elves unseen, offering comfort and wisdom.

Melkor was once one of the Valar but turned to evil and became known as Morgoth. He wanted to rule everything and used his great power for destruction. He corrupted many Maiar. The most powerful among them was Sauron. He became Morgoth's chief servant and continued his work after Morgoth was cast into the Void (Tolkien, 2004, pp. 11–16).

Quenta Silmarillion

In *The Silmarillion*, the main and longest part is called Quenta Silmarillion. It tells the story of the First Age of the world and focuses on the Elves and their battle with Morgoth. After the Valar created the world, Melkor returned and destroyed the great lamps that lit the Earth. The Valar withdrew to Valinor in the West and created the Two Trees, which gave light to their land. The Elves, the Firstborn of Ilúvatar, awoke in the East. The Valar fought Melkor and brought many of the Elves to live with them in Valinor. Among them were the Noldor, a group of Elves who became wise and skilled in craft.

Fëanor, the greatest of the Noldor, created the Silmarils. These were three perfect jewels that held the light of the Two Trees. Melkor, who is now called Morgoth, desired the Silmarils, and with the help of the creature Ungoliant, he destroyed the Trees and stole the Silmarils. Fëanor and his sons swore an oath to recover them. They rebelled against the Valar and left Valinor, killing other Elves to steal ships. This led to great sorrow.

In Middle-earth, the Noldor fought many battles against Morgoth. They built kingdoms and had some victories, but the oath of Fëanor brought destruction. Many heroes rose during this time. Beren, a Man, and Lúthien, an Elf, recovered a Silmaril from Morgoth's crown. Their love broke the barrier between Elves and Men. Another Man, Túrin Turambar, fought bravely but was cursed and died in sorrow. Tuor brought hope to the hidden city of Gondolin. His son Eärendil later sailed to Valinor to ask the Valar for help.

The Valar answered and came to Middle-earth with a great army. They defeated Morgoth and cast him into the Void. The Silmarils were lost. One was taken into the sea, one into the earth, and one into the sky. The Elves began

to fade, and Men became the rulers of the world. The oath of Fëanor caused endless grief and the age ended in ruin and loss, even though Morgoth was defeated (Tolkien, 2004, pp. 17–250).

Akallabêth

In *The Silmarillion*, Akallabêth tells the story of the rise and fall of Númenor, a great island kingdom given to Men after the defeat of Morgoth. These people were known as the Dúnedain. They were noble, wise, and long-lived. The Valar gave them the island of Númenor as a reward for their help in the war. It was located between Middle-earth and Aman, the land of the Valar. The Númenóreans became strong and wealthy. They sailed across the seas and helped the lesser Men of Middle-earth.

Although they were close to the Undying Lands, they were not allowed to go there and this ban caused unrest. In the early years, the people of Númenor accepted death as a gift and lived good lives. But as the generations passed, they began to fear death. They became jealous of the immortality of the Elves. They started to question the ban and desired to reach Aman. This pride and fear slowly led them away from the teachings of the Valar.

The situation became worse when Sauron appeared. He was still full of evil and wanted to corrupt the world after Morgoth's fall. The Númenóreans went to Middle-earth in power and Sauron surrendered to them. But he used this as a trick. Once in Númenor, he became a close advisor to King Ar-Pharazôn. Through lies and deceit, Sauron turned the people against the Valar. He taught them to worship Morgoth and reject the old ways. He built a temple in the land and demanded dark sacrifices. The king listened to him and sought to conquer death by force.

Sauron told the king that if he reached Aman, he would become immortal. Ar-Pharazôn built a great armada and sailed west with a vast army. As soon as he set foot in the land of the Valar, Ilúvatar himself acted. The world was changed. Númenor was destroyed and swallowed by the sea. The Undying Lands were removed from the physical world. From then on, they could not be

reached by ordinary ships. The shape of the world became round. This event was called the Downfall.

Sauron's body was destroyed in the ruin of Númenor, but his spirit survived. He returned to Middle-earth, though he could never again take a fair shape. Only the faithful Númenóreans escaped the destruction. Led by Elendil and his sons, Isildur and Anárion, they sailed east. There they founded two kingdoms in Middle-earth; Arnor in the north and Gondor in the south. They brought with them the memory of Númenor, the worship of Ilúvatar, and a deep hatred of Sauron. The tale of Akallabêth is a warning. It shows how pride, fear, and the desire for power can lead to complete ruin (Tolkien, 2004, pp. 251–270).

Of the Rings of Power and the Third Age

The last part of *The Silmarillion* is called *Of the Rings of Power and the Third Age*. It tells how Sauron rose to power again after the destruction of Númenor and how he tried to rule all of Middle-earth. Even though his body had been destroyed in the ruin of Númenor, Sauron's spirit was not gone. He returned to his dark land of Mordor and began building his power again. There he built a great tower called Barad-dûr and planned to control all the peoples of the world.

Sauron used trickery instead of open war at first. He appeared in a fair and wise form and called himself a helper of the Elves. He went to the Elves of Eregion and taught them how to make magical rings. These rings gave great power to those who wore them. But while the Elves made these rings, Sauron secretly made one ring for himself in the fires of Mount Doom. This ring was the One Ring, and it was meant to rule all the others. Sauron poured much of his own strength and will into this ring, so that through it he could control anyone who wore one of the other rings.

When the Elves learned what he had done, they were afraid. They took off their rings and hid them so that Sauron could not use them to control their minds. This made Sauron very angry. He sent out his armies and destroyed

Eregion. He took many of the rings for himself. He gave nine rings to mortal Men. These Men became powerful kings and warriors, but the rings slowly turned them into wraiths. Their bodies faded, and their wills were taken. They became the Nazgûl, also called the Ringwraiths, who served Sauron completely. He also gave seven rings to the Dwarves. The Dwarves were not so easily controlled, but the rings made them greedy. Many of their kingdoms were later destroyed by dragons or fell apart from within. The Elves kept three special rings. Sauron had no part in their making, so he could not control them directly. These rings were hidden and used in secret. They helped preserve beauty, wisdom, and healing in Middle-earth.

Sauron's power continued to grow. He ruled from Mordor and brought fear to all lands. But the Men of Númenor who had escaped the downfall had founded two kingdoms. Their leaders were Elendil and his sons, Isildur and Anárion. Together with the Elves, they formed the Last Alliance and marched against Sauron. There was a great battle at the foot of Mount Doom. Gil-galad, the Elven king, and Elendil were both killed, but they managed to defeat Sauron. Isildur, Elendil's son, cut the One Ring from Sauron's hand. Sauron's body was destroyed, and his power was broken for a time. However, Isildur did not destroy the Ring. He kept it as a token of victory. While traveling, he was attacked by Orcs, and the Ring slipped from his finger as he tried to escape. Isildur was killed, and the Ring was lost in the river Anduin. It remained hidden for many years, but its power did not fade.

In secret, Sauron's spirit began to grow again. He hid for a long time, but eventually he returned to Mordor. He rebuilt Barad-dûr and prepared for war. All the while, he searched for the One Ring. Without it, he could not fully take form or recover his old power, but with it, he would become unstoppable.

The Elves still used their three rings. They helped preserve the beauty of places like Lothlórien and Rivendell. But they knew that their power depended on the One Ring. If Sauron got the Ring back, he would be able to corrupt even their rings. If the Ring was destroyed, their own rings would also lose their power, and the age of the Elves would end.

This part of *The Silmarillion* sets the stage for the events told in *The Hobbit* and *The Lord of the Rings*. It explains how the world changed after the First and Second Ages and how the Elves began to fade. Men became the rulers of the world. Sauron was still a great threat and the fate of Middle-earth now rested on the future of the One Ring. The long war between light and darkness was not over, and the final struggle was still to come (Tolkien, 2004, pp. 271–285).

Themes of *The Silmarillion*

The Silmarillion explores many powerful themes through its stories. One of the most important themes is the struggle between good and evil. From the beginning, there is an unending conflict. Melkor does not follow the will of Ilúvatar. He wants to make things for himself. This brings destruction and sorrow to the world. Later, Sauron follows the same path. He does not want to serve but to rule. The book shows that evil often starts when someone wants to take control instead of helping others. It also shows that even when evil seems very strong, it can never fully destroy the good that was made at the beginning.

Another strong theme is the power of choice. Even though Ilúvatar created the world and gave it shape through music, he gave his children freedom. The Elves and Men can choose what they do. Sometimes they choose pride, like Fëanor, and this leads to great pain. Sometimes they choose love and courage, like Beren and Lúthien, and this brings hope. Even when the Valar try to guide the world, they cannot force the Children of Ilúvatar to act a certain way. This makes every choice important. The story teaches that choices matter more than strength.

The theme of loss and sorrow is also very strong. Many beautiful things in the story are destroyed. The Two Trees are killed. The Silmarils are lost. Great cities like Gondolin and Númenor fall. Even when heroes win, they often suffer or die. But the book does not say that beauty or goodness is pointless. Even when something is lost, the memory of it gives meaning. The Elves remember

through songs and stories. The Dúnedain keep old traditions alive. There is sadness, but also honor in remembering what was good.

Hope is another important part of the story. Even when things seem too hard, someone still acts with faith. Eärendil sails to the West, not knowing if the Valar will listen. Lúthien sings before Morgoth, even though he is the darkest power in the world. These stories show that even in the worst moments, hope can shine through. It does not always win right away, but it helps others to keep going.

The book also teaches something deep about power. True power is not about ruling others. It is about creating and protecting. The Valar who serve and build are the ones who help the world grow. Melkor and Sauron use power to control and destroy. In the end, they lose everything. Those who try to keep the world safe, even in small ways, leave behind something lasting. The story honors those who act with love, courage, and care, even when no one sees them.

All these themes come together to tell a story that is full of meaning. It is not just about battles and kings. It is about what makes a world strong or weak, what makes people good or proud, and how light can survive even in the darkest times.

4.3. THE POSITION OF TRANSLATED FANTASY LITERATURE AND TOLKIEN IN TÜRKİYE BETWEEN 1999 – 2008

This section explores the cultural and professional environment in which the Turkish translations of *The Silmarillion* were produced. It looks at how the translation sector developed during the early 2000s, what kinds of books were being translated, how fantasy literature gained a stronger place in Turkish literary polysystem, and how Tolkien's works found growing popularity among readers.

Between 1999 and 2008, the translation sector in Turkey saw important changes. Universities began to open more translation and interpreting programs, and translation was increasingly seen as a serious academic and professional field. In the preface of *Tradition, Tension and Translation in*

Turkey, it is noted that “the editors were aware of the proliferation of interest and research in various aspects of translation in Turkey” (Tahir Gürçağlar, Paker, & Milton, 2015, p. viii). This growing academic interest also led to the publication of multiple doctoral dissertations and scholarly studies during the early 2000s. At the same time, there were efforts to professionalize the field. According to Yılmaz-Gümüş, national occupational standards were introduced, and translator associations were founded. However, many translators still worked freelance or part-time, and most felt their university education had not fully prepared them for the demands of the profession (Yılmaz – Gümüş, 2018, p. 51).

As fantasy literature gained international popularity, especially after the global success of series such as *Harry Potter*, Turkish publishers started to show more interest in genre fiction and prioritized the translation of works that had already achieved worldwide readership. As a result, the first translation of *The Silmarillion* was made in the same year that *Harry Potter* was translated.

In the 2000s, Turkish fiction began to use more supernatural and mythological themes. Akyıldız explains that many new stories combined fairy tales, mythology, and even the Masnavi tradition in creative ways. This helped Turkish readers get used to fantasy-style stories, making it easier for them to enjoy complex books like Tolkien’s *The Silmarillion* (Akyıldız, 2024, p. 9). This shift in literary trends likely played a role in preparing the audience for engaging with foreign fantasy translations during that period.

Translators often had to balance staying faithful to the original text with making the translation accessible to Turkish readers. Domestication was commonly used, although foreign elements were sometimes preserved for authenticity (Dinçkan, 2010, pp. 460–461). In addition, Tahir Gürçağlar et al. (2015) mention a growing interest in underrepresented areas such as translations from Kurdish or politically sensitive texts which shows that literary translation in Turkey was gradually expanding into more diverse fields. These changes reflect a shift from traditional literary prestige to market-oriented publishing, with translators increasingly expected to meet the demands of readability and commercial attraction (p. ix).

The early 2000s saw a noticeable shift in the types of texts being translated into Turkish. Publishers increasingly favored genres with commercial appeal, including thrillers, romance novels, and bestsellers. Dinçkan (2010) explains that when a book became a bestseller, the translation was expected quickly, and the translator had to focus on speed and readability: “the translator of bestsellers should consider not only the deadline, but also aim not to hinder the pleasure and speed of reading for the target audience” (p. 463).

Tolkien’s work became more visible in Turkey during the early 2000s, especially after the global success of *The Lord of the Rings* films. Translator Çiğdem Erkal İpek played an important role in bringing Tolkien’s world to Turkish readers through her translations of *The Lord of the Rings*. Taştan and Tarakçioğlu (2018) compare the Turkish translations of *The Fellowship of the Ring* and *The Hobbit*, showing how names and places were translated with attention to consistency and meaning (pp. 23–26). Their analysis helps us understand how Tolkien’s complex world was adapted for Turkish readers during this period.

All in all, the years between 1999 and 2008 were a time of transformation for the Turkish translation field. Academic research and professional standards were growing, market demands influenced what books were chosen for translation, and fantasy literature gained a meaningful place in Turkish literary culture. Tolkien’s rising popularity in this context was not accidental but the result of all these combined developments. *The Silmarillion* was translated during this period of change, and these translations were shaped by the evolving conditions of the time.

4.4. TRANSLATORS AND PUBLISHERS OF *THE SILMARILLION*

One notable aspect of the first Turkish translation of *The Silmarillion* (TT1) is that it was carried out jointly by Serap Erincin and Hakan Aytutucu in 1999. While co-translation is relatively uncommon in general literary works, it is notably more prevalent in the translation of fantasy literature. This trend is attributed to the genre’s inherent complexities, such as complex world-building, invented languages, and extensive volumes, which often necessitate

collaborative efforts to ensure accurate and culturally resonant translations (Hahn & Dillman, 2022). For example, the Finnish translation of *The Lord of the Rings: The Fellowship of the Ring* was carried out by two translators, Kersti Juva and Eila Pennanen, who collaborated to handle the linguistic and narrative density of Tolkien's work (2001). Similarly, the Turkish translation of the *Harry Potter* series (2017) involved Sevin Okyay and Kutlukhan Kutlu, helping to manage the high volume of text and maintain consistency across volumes.

These cases show that co-translation can be an effective and maybe necessary approach in the fantasy literature genre, helping translators handle the genre's unique challenges.

It is unfortunate that there is very little information about Serap Erincin available on the internet. Despite her significant contributions to performance studies and the arts, she remains a relatively underrecognized figure in broader academic and cultural conversations.

Serap Erincin is an artist and scholar from Istanbul, Türkiye. She works at Arizona State University as an Assistant Professor of Performance Studies and Inter/Cultural Communication (ASU News, 2023). She is also the Vice President of Performance Studies international (PSi), a global organization focused on performance research and practice (ASU News, 2023).

She earned her Ph.D. in Performance Studies from New York University. After that, she held postdoctoral research positions at Penn State University and the University of South Florida (Louisiana State University [LSU], n.d.). Before moving to the U.S., she studied at Boğaziçi University in Istanbul, where she earned her bachelor's and master's degrees. She also studied acting and directing at the Studio for Actors and Art and received teaching training at Mimar Sinan Fine Arts University (LSU, n.d.).

Erincin's work explores topics like identity, social justice, migration, and environmental problems. She uses performances, videos, and writing to talk about these issues (LSU, n.d.; Erincin, 2021a). In some of her writing, she

uses a creative and experimental style called "fictocriticism" to mix storytelling and academic thinking (Erincin, 2021b).

She also edited a book called *Solum and Other Plays from Turkey*, which includes modern plays from Turkish writers (Seagull Books, n.d.). In addition, she has translated important books into Turkish, including Tolkien's *The Silmarillion* and Chesterton's *The Club of Queer Trades* (Seagull Books, n.d.).

She was not alone in this work, though. Hakan Aytutucu, the co-translator of this book, is one of those individuals whose valuable work has mostly gone under the radar. While he has made meaningful contributions in both engineering and literary translation, there is very little public or academic discussion about his background and career. This brief biography presents what can be gathered from the limited sources available online.

Hakan Aytutucu is a Turkish mechanical engineer and freelance translator based in Istanbul. He graduated with a degree in Mechanical Engineering from Boğaziçi University and has worked in various professional roles, including as a purchasing executive (LinkedIn, n.d.).

Alongside his engineering career, Aytutucu has also made important contributions to literary translation. One of his most well-known projects is the Turkish translation of J.R.R. Tolkien's *The Silmarillion*, which he co-translated with Serap Erincin. This translation was published by Altıkırkbeş Yayınları in 1999. Aytutucu also translated Philip K. Dick's science fiction novel *Radio Free Albemuth* into Turkish, published in 2001 by the same publisher (Kitantik, n.d.).

The second translation (TT2), made in 2007, belongs to Berna Akkıyal. Although she has translated and edited a number of significant literary and academic works, publicly available information about her remains limited. This section brings together what is verifiable from publisher records, bibliographic databases, and academic commentary to provide a clearer view of her contributions to Turkish literary and intellectual life.

Berna Akkıyal is a Turkish editor and literary translator. She has worked with major publishing houses such as İletişim Yayınları and Boğaziçi University

Press (LinkedIn, n.d.; İletişim Yayınları, n.d.). Her work includes editing and translating important literary and academic books.

One of her earliest and most well-known projects is translating J.R.R. Tolkien's *The Silmarillion* into Turkish, published in 2007 by İthaki Yayınları (İthaki Yayın Grubu, 2007). She has also translated William Shakespeare's *Much Ado About Nothing* (*Kuru Gürültü*), published in 2021 by Alfa Yayınları (Shakespeare, 2021). In addition, she has translated Gustave Flaubert's *Three Tales* (*Üç Hikâye*), Seyla Benhabib's *The Rights of Others* (*Ötekilerin Hakları*), Paul Bushkovitch's *Peter the Great* (*Büyük Petro*), and Philip K. Dick's *Radio Free Albemuth* (*Albemuth Özgür Radyosu*) (İletişim Yayınları, n.d.; KitabınaBak, n.d.).

In addition to her translation work, Akkıyal has served as the editor of *BirGün Kitap*, the literary supplement of the Turkish newspaper *BirGün*. Her editorial work there has been noted for its contribution to Turkish periodical literature, especially through its attention to translation and cultural critique (Üstün Külünk, 2023).

The fact that Serap Erincin, Hakan Aytutucu, and Berna Akkıyal each took part in translating *The Silmarillion* into Turkish shows the importance of their roles in bringing world literature to new audiences. Tolkien's work is known for its complexity in both language and meaning, and translating such a text requires not only language skills but also deep cultural understanding. Their efforts helped introduce Turkish readers to one of the most influential works of modern fantasy literature. This kind of work plays a key part in expanding literary access and shaping how global stories are understood across languages and cultures.

This focus on individual translators is important, but the overall approaches of the publishing houses also shape the final translation. The first translation by Serap Erincin and Hakan Aytutucu was published by 6:45 Yayınları, which is a unique Turkish publishing house known for bringing alternative and underground literature into Turkish culture. Instead of translating works in a neutral or academic way, they reshape books to fit their artistic and ideological goals. A good example to this is clear in how they approached Allen Ginsberg's

Howl. Mortenson (2016) explains that 6:45's translation treated *Howl* not just as a poem, but as a cultural and visual object. In an Istanbul art gallery exhibition, the book was displayed with its pages cut and reorganized as part of an interactive artwork. Viewers were invited to move the book across images on the wall, creating new meanings with every shift (Mortenson, 2016, p. 2). The publishing house wanted readers to see *Howl* through different lenses such as politics, art, and spirituality. Their 2013 translation by Şenol Erdoğan combined the rebellious tone of with Eastern spiritual themes, linking the poet with Sufism and the mystical writings of Rumi (p. 3). Instead of focusing on a direct or faithful translation, they created a version that reflects 6:45's vision and speaks to Turkish readers in their own cultural setting.

In another study, Mortenson, Ergun, and Erdoğan (2019) argue that 6:45 plays a central role in Turkey's underground publishing scene. Their work connects literature, identity, and resistance. The publisher often promotes texts that challenge authority, encourage questioning, and support freedom of thought (Mortenson et al., 2019, pp. 134–135). This approach also affects how they translate. It shows that they do not just change the language, they change the meaning, shape, and purpose of the work to match local values and their own message. By looking at all this information, it is expected that 6:45 Yayınları would use a creative and free style of translation in their published books, and *The Silmarillion* is one of them. Their choices suggest that they focus more on expression and local meaning than on staying close to the original.

The second translation by Berna Akkıyal was from İthaki Yayınları. It was established in 1997 in Istanbul and has since become one of Turkey's most important publishing houses. As described in its profile on Publishers Global, it has published more than 600 books across several genres, including classical and modern world literature, philosophy, politics, science fiction, and psychoanalysis. The publisher is particularly known for introducing Turkish readers to globally influential authors such as J. R. R. Tolkien, George Orwell, Aldous Huxley, and Albert Camus (PublishersGlobal, n.d.). One of İthaki's most defining features is its strong focus on speculative fiction, especially science fiction and fantasy. This is clearly reflected in their publication of titles like *Dune* by Frank Herbert and *I, Robot* by Isaac Asimov. These books are

among the most popular works in İthaki's catalogue and are frequently listed on Turkish readers' shelves, showing the publisher's key role in shaping the country's engagement with high-quality science fiction and dystopian literature (Goodreads, n.d.). Alongside fiction, İthaki also supports academic works related to translation studies. A recent example is the Turkish edition of Susan Bassnett's *Translation Studies*, published in March 2025 and translated by Melda Dinçel Enginsu. This release shows İthaki's growing interest in the scholarly side of translation. (İthaki Yayın Grubu, 2025). By combining literary fiction with academic resources, İthaki presents a wide-ranging and thoughtful publishing vision that appeals both to casual readers and to scholars of literature and translation.

İthaki Yayınları and 6:45 Yayınları have different approaches to literary translation, which are influenced by their publishing ideologies, editorial values, and audience expectations. Considering the fact that *The Silmarillion* contains several invented names, languages, and culturally unique terminology that have their roots in Tolkien's imaginary world, these distinctions become especially important in writings that need careful attention to detail and consistency. A professional and disciplined framework is seen in İthaki's style. The publisher often maintains the internal coherence of the original materials, uses consistent terminology, and collaborates with experienced translators. On the other hand, 6:45 Yayınları is known for its creative and experimental approach to literature. Their editorial style allows more freedom in adapting texts for local audiences, often emphasizing expression over accuracy. This may result in the modification or reinterpretation of proper names and culturally rich elements, not as errors, but as part of a broader strategy to align the text with the publisher's artistic vision. Such contrasting methods might result in noticeably different reading experiences in books such as *The Silmarillion*, where names and cultural words bear significant narrative and symbolic weight. These differences show how publisher identity and translation philosophy can directly shape the way core elements of a literary work are handled and understood in a new language.

CHAPTER 5

CASE STUDY

Before turning to the detailed methodology of this thesis, it is important to summarize the motivation behind the chosen analytical approach. As explored in the previous chapters, the translation of fantasy literature, especially a work as linguistically rich and culturally dense as *The Silmarillion*, presents unique challenges. The proper names and culture-specific items (CSIs) in Tolkien's world are deeply tied to its mythological structure and fictional history, requiring translators to make careful decisions that balance fidelity to the source text with readability in the target language. For this reason, the thesis does not only explore what was translated, but how and why certain strategies were preferred over others.

In order to answer the research questions posed in the introduction, this study uses a comparative structure to examine the Turkish translations by Serap Erincin and Hakan Aytutucu (1999), and Berna Akkıyal (2007). By identifying examples of proper nouns and CSIs, and analysing how each translation handles them, the study seeks to uncover broader patterns and strategies. The following section outlines the specific methodology and theoretical models that guide this investigation, including the translation theories of Lawrence Venuti and Javier Franco Aixelá.

5.1. METHODOLOGY

This study uses a comparative methodology to analyse two Turkish translations of J.R.R. Tolkien's *The Silmarillion*, focusing on how culture-specific items (CSIs) are treated and how these choices influence the visibility of the translator. Two main theoretical frameworks are used in the evaluation: Lawrence Venuti's (1995) dichotomy of domestication and foreignization, and Javier Franco Aixelá's (1996) taxonomy of CSI translation strategies.

According to Aixelá, CSIs are "those textually actualized items whose functions and connotations in a source text involve a translation problem in

their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelá, 1996, p. 58). These items represent the cultural specificity of the source text and are particularly resistant to straightforward translation.

To manage these challenges, Aixelá proposes two overarching strategy types:

1. **Conservation Strategies**, which aim to preserve the foreignness and cultural integrity of the CSI in the target text. These include:

- **Repetition**: direct transfer of the item.
- **Orthographic Adaptation**: transcription into the target language’s phonology or script.
- **Linguistic Translation**: translation focused on denotative meaning without cultural adaptation.
- **Extratextual Gloss**: external explanations (e.g., footnotes).
- **Intratextual Gloss**: embedded explanations within the main text (Aixelá, 1996, pp. 61–62).

2. **Substitution Strategies**, which domesticate the foreign element by adapting or replacing it. These include:

- **Synonymy**: substitution with a near equivalent.
- **Limited Universalization**: generalizing the CSI within the source culture.
- **Absolute Universalization**: using a culturally neutral term.
- **Naturalization**: replacing with a culturally familiar target-language equivalent.
- **Deletion**: omitting the CSI.
- **Autonomous Creation**: inventing a new culturally relevant term not present in the original (Aixelá, 1996, pp. 63–64).

In this context, conservation strategies align closely with Venuti's concept of foreignization, which emphasizes preserving the strangeness and cultural distance of the source text. By contrast, substitution strategies reflect domestication, where the goal is to render the text more accessible and familiar to the target audience, often at the expense of cultural detail.

Before beginning the case study analysis, it is important to explain how the examples were selected. The thesis focuses on two main categories: proper nouns and culture-specific items (CSIs). While *The Silmarillion* contains hundreds of names and culturally embedded expressions, not all of them are equally relevant or meaningful in terms of translation strategy. In this study, a total of 15 CSI examples were selected based on their cultural significance, narrative importance, and the variation observed in their translations. In order to provide a more structured and comprehensive analysis of CSIs, this study incorporates Peter Newmark's (1988) classification of cultural categories. According to Newmark, cultural elements in a text can be grouped into five main categories: ecology (e.g. flora, fauna, geographical features), material culture (e.g. food, clothing, housing, tools), social culture (e.g. work and leisure), organizations, customs, and ideas (e.g. political, religious, artistic concepts), and gestures and habits (Newmark, 1988, p. 94–103). This classification offers a helpful framework for identifying and analysing the wide variety of cultural references in Tolkien's *The Silmarillion*. In this thesis, the examples of CSIs have been selected primarily from the categories of "Organizations, Customs, and Ideas (Political and Social)" and "Religious Culture". This decision is based on the central role these two categories play in shaping the narrative and thematic structure of *The Silmarillion*. As a creation myth and a foundational text for Tolkien's fictional universe, the book is deeply concerned with the origins of the world, divine order, moral law, and the historical progression of civilizations. These themes are primarily expressed through religious and ideological concepts, as well as through the social and political structures of the imagined cultures. Since fantasy literature often constructs entirely new worlds with their own belief systems, customs, and societal norms, the translation of such elements demands careful attention. Focusing on these two categories allows the study to investigate

how translators convey the deeper cultural and philosophical underpinnings of the original text, which are important for maintaining the authenticity and coherence of the fantasy world. The aim was not to catalogue every instance of CSIs in the text, but to analyse a balanced and representative sample that would allow meaningful application of Venuti's and Aixelá's models. Special attention was paid to examples that show clear divergence between the two Turkish translations, as such differences offer deeper insights into the translators' decisions and their impact on the target text.

In addition, proper nouns are treated as a distinct category in this work, separate from culture-specific items (CSIs), even though they may occasionally overlap in function. While CSIs often include names of institutions, traditions, foods, and geographic elements unique to a culture, proper nouns are defined more narrowly in this study. They primarily refer to names of people, places, and specific entities in the fictional universe of *The Silmarillion* that serve as unique identifiers. These are analysed separately because of their special role in fantasy literature where they frequently contribute to world-building and often carry linguistic, mythological, or symbolic meanings.

Peter Newmark also touches on this distinction in his classification of cultural words. Although he includes personal names and place names under the umbrella of "ecological" and "individual" cultural terms, he notes that their treatment often requires different considerations, such as transcription, naturalization, or translation with added descriptive detail (Newmark, 1988, pp. 95–103). In this thesis, proper nouns are thus excluded from the CSI category to allow for a more focused and methodologically consistent analysis. Their significance in a work like *The Silmarillion* justifies this separate treatment, as their translation involves decisions that directly impact the text's style, tone, and immersive quality.

Each selected proper noun and CSI from *The Silmarillion* is analysed within a comparative table that includes the source text, both Turkish translations, and an evaluation of the strategy used based on Aixelá's categories. These are then further interpreted through Venuti's ideological lens to assess the overall

translator visibility and cultural orientation of each translation. In the analysis, *ST* refers to the **Source Text** (*The Silmarillion* in English), while *TT1* and *TT2* refer to **Target Text 1** (1999 Turkish translation by Serap Erincin and Hakan Aytutucu) and **Target Text 2** (2007 Turkish translation by Berna Akkıyal) respectively.

This method allows for a detailed and layered analysis that captures not only the technical aspects of translation but also the broader cultural and ideological implications of the translators' decisions. The intersection of Aixelá's detailed procedural taxonomy with Venuti's macro-level cultural theory offers a strong structure for evaluating the translation of Tolkien's culturally rich fantasy narrative.

Despite their differing careers and areas of expertise, Serap Erincin, Hakan Aytutucu, and Berna Akkıyal are connected through a single, notable collaboration: their joint translation of J.R.R. Tolkien's *The Silmarillion* into Turkish. Their work on *The Silmarillion* shows how people from different fields can come together to make an important contribution to literature and make complex works more accessible to new readers.

5.2. PROPER NOUNS

Before starting the analysis of proper noun translations, it is important to explain what is considered a proper noun in this study. Proper nouns are names that refer to specific people, places, races, or unique entities in the fictional world of *The Silmarillion*. This includes character names like “Manwë” or “Tulkas,” place names like “Valinor” or “Middle-earth,” and unique objects or groups such as “The Silmarils” or “The Valar.” These names are often deeply tied to the mythology and world-building of the story, which makes their translation especially meaningful.

In this part of the case study, a total of 15 proper noun examples have been chosen. The selection was based on their narrative importance and whether there were noticeable differences in how TT1 and TT2 translated them. Not every proper noun in the book has been included. Common geographical names that were left untranslated in both versions or names that did not raise any notable strategy use were excluded. The aim is to focus on the examples that best show the translators’ different approaches and give insight into how they handled Tolkien’s unique and often complex naming system.

1.

ST	Ilúvatar (p. 15)	
TT1	Ilúvatar (p. 19)	
TT2	Ilúvatar (p. 15)	
	TT1	TT2
STRATEGY (Aixelá)	Repetition	Repetition
TECHNIQUE (Venuti)	Foreignization	Foreignization

Ilúvatar, also known as Eru, is the supreme deity and creator in *The Silmarillion* by J.R.R. Tolkien. He is the source of all existence, having created the Ainur, powerful spiritual beings who help shape the world through a great musical vision called the Music of the Ainur. From this music, Ilúvatar brings the

universe, Eä, into reality. He later creates Elves and Men, known as the Children of Ilúvatar, giving them free will and unique destinies. Ilúvatar remains mostly distant from the events of the world, but his authority is absolute, and his purpose ultimately guides the unfolding history of Middle-earth.

Both translators maintain the proper name “Ilúvatar” exactly as in the original, a choice consistent with Aixelá’s repetition strategy. This preserves not only the phonetic form but also the metaphysical and mythopoetic depth embedded in the name of Tolkien’s deity. From Venuti’s perspective, this is a clear instance of foreignization, maintaining the cultural and theological distance of the source text.

This decision was likely made to preserve the theological and mythological weight of the name, which plays a critical role in Tolkien’s mythos. Altering it might risk diminishing its spiritual connotation and confusing readers familiar with Tolkien’s universe. Preserving the name thus reinforces textual authenticity and respects fan expectations in fantasy translation.

2.

ST	Silmarils (p. 71)	
TT1	Silmariller (p. 76)	
TT2	Silmariller (p. 36)	
	TT1	TT2
STRATEGY (Aixelá)	Orthographic Adaptation	Orthographic Adaptation
TECHNIQUE (Venuti)	Foreignization	Foreignization

“Silmarils,” the mystical jewels central to the narrative conflict of *The Silmarillion*, are rendered as *Silmariller* in both Turkish translations. This reflects an orthographic adaptation, where the base form is retained but morphologically adjusted for Turkish pluralization norms. This slight modification still aligns with foreignization, preserving the cultural resonance of the original term.

The translators probably chose this approach because Turkish grammar necessitates a plural suffix, and omitting it could result in awkwardness or confusion. The adaptation respects the structure of the target language while maintaining the iconic and invented nature of Tolkien's mythological artifacts. It balances loyalty and fluency with minimal compromise.

3.

ST	Sindar (p. 58)	
TT1	Gri Elfler (p. 63)	
TT2	Sindar (p. 35)	
	TT1	TT2
STRATEGY (Aixelá)	Absolute Universalization	Repetition
TECHNIQUE (Venuti)	Domestication	Foreignization

TT1 translates "Sindar" as *Gri Elfler* ("Grey Elves"), opting for absolute universalization by replacing the Quenya term with a descriptive Turkish equivalent. This renders the narrative more accessible but strips away the linguistic uniqueness embedded in Tolkien's world-building. In contrast, TT2 retains "Sindar," preserving the Elvish terminology and mythological tone.

The TT1 translators likely aimed to clarify the racial distinctions for general readers unfamiliar with Tolkien's nomenclature, while TT2 chose to preserve the integrity of the fictional language system by foreignizing the term.

4.

ST	Valar (p. 12)	
TT1	Ulular (p. 22)	
TT2	Dünya'nın Erkləri (p. 22)	
	TT1	TT2
STRATEGY (Aixelá)	Absolute Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

In both translations, the name "Valar" is sometimes not preserved in its original Elvish form. TT1 renders it simply as *Ulular* ("The Great Ones"), a full conceptual replacement that conveys status but omits any reference to the invented terminology of the source text. This aligns with absolute universalization in Aixelá's terms, signalling a strong adaptation choice. TT2 uses *Dünya'nın Erkləri* ("The Powers of the World"), which carries a more formal tone and feels like Tolkien's description but still avoids the original term. This is a case of limited universalization, retaining a conceptual link but modifying the form to increase familiarity.

Both are clearly domestication strategies, reflecting the translators' aim to make mythological references more transparent and culturally resonant for Turkish readers. The TT1 translators likely aimed for poetic resonance, linking the Valar with celestial authority through terms like "*Ulular*." TT2, meanwhile, appears to catch a mythological register more grounded in Turkish epic traditions by using "*Erkləri*."

5.

ST	The Greats (p. 19)	
TT1	Ulular (p. 31)	
TT2	Yüceler (p. 26)	
	TT1	TT2
STRATEGY (Aixelá)	Autonomous Creation	Absolute Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

In the *Valaquenta*, the phrase “*The Greats*” refers to the Valar, powerful divine beings who shape the world. It signals reverence, rank, and spiritual authority, playing a key role in Tolkien's mythological hierarchy.

TT1 translates this as *Ulular*, a coined term resembling elevated or archaic Turkish. This is an example of autonomous creation, where the translators introduce an invented word that carries a majestic tone. It falls under domestication, aiming to maintain the spiritual significance of the original through a culturally integrated and stylistically consistent expression.

TT2 translates the term as *Yüceler* (“The Exalted Ones”), a formal but familiar Turkish word. This is an instance of absolute universalization, replacing the unique tone of the original with a more conventional and understandable term. It is also a domesticated choice, favouring accessibility over preserving the strangeness or foreignness of the mythic source text.

It's important to state that TT1 also uses *Ulular* to translate the word *Valar* (as shown in Example 4 of “Proper Nouns” section) in other parts of the book. This means that two different English words, *Valar* and *The Greats*, are both translated the same way in TT1. Because of this, the small difference in meaning between the two original words is lost. TT1 seems to care more about keeping a consistent style and a mythic tone in Turkish. TT2, on the other hand, tries to help the reader understand the difference between the terms by using different Turkish words.

6.

ST	Eä (p. 43)	
TT1	Evren (p. 9)	
TT2	Evren (p. 9)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

Eä is a unique term in Tolkien's legendarium, referring to the universe that was brought into being by Ilúvatar's command. Both TT1 and TT2 translate it as *Evren* ("Universe"), which replaces the foreign mythopoetic proper noun with a general, familiar concept.

This is a case of limited universalization in both translations: the cosmic scope is preserved, but the distinctiveness of Tolkien's invented term is lost. In both cases, the choice aligns with domestication, ensuring accessibility and immediate understanding for Turkish readers. Both translations probably tried to make the meaning clear and easy to understand for Turkish readers. Instead of using Tolkien's made-up word *Eä*, they chose a more common word, *Evren*, that still fits the idea of a created universe. This way, the reader doesn't need to know the fantasy background to follow the story.

7.

ST	Valier (p. 18)	
TT1	Valier (p. 31)	
TT2	Valierler (p. 26)	
	TT1	TT2
STRATEGY (Aixelá)	Repetition	Autonomous Creation
TECHNIQUE (Venuti)	Foreignization	Domestication

Valier refers to the female Valar in Tolkien's legendarium, a collective proper noun used to describe these exalted beings. TT1 keeps the term exactly as it is in English, *Valier*, without modification or explanation. This is a clear case of repetition in Aixelá's classification, and it aligns with foreignization in Venuti's terms, preserving the distinct, mythic feel of Tolkien's world.

TT2, however, renders the term as *Valierler*. This form combines the original Elvish word with the Turkish plural suffix "-ler," resulting in a hybrid that reflects both the source and target cultures. This is an example of autonomous creation, where the translator crafts a new form to aid clarity while keeping the original term visible. It also represents domestication, making the meaning more accessible to Turkish readers through a recognizable grammatical structure. TT1 preserves the integrity of Tolkien's invented language, allowing readers to encounter the fantasy term without interference. TT2, by contrast, adapts the term slightly to help Turkish readers understand it as a plural group, balancing respect for the original with local linguistic expectations.

8.

ST	the Blessed Realm (p. 34)	
TT1	Kutlu Diyar (p. 48)	
TT2	Kutsanmış Diyar (p. 36) and Kutlu Ülke (p. 194)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

“The Blessed Realm” is the name used in *The Silmarillion* to describe Valinor, a sacred and perfect land where the Valar live. It is more than just a place. It stands for peace, holiness and something outside the normal world. Since it carries strong cultural and emotional meaning, it is both a proper noun and a culture-specific item.

TT1 translates this as *Kutlu Diyar*. The word *kutlu* means “blessed” or “holy,” and *diyar* is a poetic word for land. This translation sounds formal and fits the fantasy style. It brings the meaning of the original into Turkish clearly, while keeping the sense of something special. It is a domestication strategy, and since it adapts the idea using local words without changing the meaning too much, it is also limited universalization.

TT2 gives us two different versions. On page 36, it uses *Kutsanmış diyar*. This means “blessed land” in a more direct way. The word *kutsanmış* is a past participle form of the verb “to bless,” so it sounds more active and perhaps more religious. On page 194, TT2 uses *Kutlu Ülke*, which also means “blessed country” but in a more modern and everyday tone. The word *ülke* is less poetic than *diyar* and is usually used for real-world countries.

The fact that TT2 uses two different expressions shows a change in tone or possibly inconsistency. *Kutsanmış diyar* sounds more serious and formal, closer to religious language, while *Kutlu Ülke* is simpler and easier to understand. Both versions reflect domestication and limited universalization.

They make the phrase familiar for Turkish readers, but each in a slightly different style. The use of two different translations in TT2 may have been intentional to fit the different contexts. However, it may also feel inconsistent to readers. While variety in expression can help with style, using different terms for the same important place can be confusing. It affects the unity of the text and may reduce the impact of this important name in Tolkien's world.

9.

ST	Manwë, Aulë, Oromë, Lórien, Estë, Vairë, Vána (p. 18)	
TT1	Manwe, Aule, Orome, Lorien, Este, Vaire, Vana (p. 26)	
TT2	Manwë, Aulë, Oromë, Lórien, Estë, Vairë, Vána (p. 26)	
	TT1	TT2
STRATEGY (Aixelá)	Naturalization	Repetition
TECHNIQUE (Venuti)	Domestication	Foreignization

The original names of Valar and Valier, Manwë, Aulë, Oromë, Lórien, Estë, Vairë, and Vána, are essential elements of Tolkien's world and often include diacritics that reflect the pronunciation and rhythm of his invented languages. These diacritics are part of his careful linguistic world-building.

In TT1, these names are altered by removing all diacritics, resulting in forms like *Manwe*, *Aule*, and *Orome*. This is an example of naturalization in Aixelá's terms. It makes the names easier to read, pronounce, or type for Turkish readers, especially considering that Turkish keyboards and orthographic habits may not comfortably support such diacritics. According to Venuti, this is domestication, making the names visually and phonetically easier for Turkish readers.

TT2 keeps all original forms, such as *Manwë* and *Oromë*. In Aixelá's model, this is repetition, and in Venuti's framework, it is foreignization. By preserving Tolkien's original spelling, TT2 maintains the names' mythic and unfamiliar character, helping preserve the distinct tone and style of the source text. TT1

likely chose this strategy to make the names more accessible and easier to read within Turkish writing conventions. TT2, on the other hand, shows a strong commitment to preserving the original linguistic texture of Tolkien's world and may appeal more to readers interested in the authenticity of the mythological setting.

10.

ST	the Giver of Fruits (p. 21)	
TT1	Doğurgan (p. 34)	
TT2	Doğurgan Olan (p. 28)	
	TT1	TT2
STRATEGY (Aixelá)	Absolute Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

In the *Valaquenta*, Yavanna is referred to as "the Giver of Fruits", a title that emphasizes her divine role in nurturing and sustaining all growing things in Arda. This description is both poetic and specific to Tolkien's world, reflecting a mythological connection between the deity and the fertility of the earth.

TT1 translates this phrase as *Doğurgan*, which is a general adjective meaning "fertile" or "fruitful". This is a case of absolute universalization, where the descriptive, mythic title is reduced to a more abstract and generalized term. It simplifies the expression and removes its metaphorical and narrative richness. In Venuti's terms, this is domestication, making the phrase more familiar and culturally neutral for the Turkish reader.

TT2 translates it as *Doğurgan Olan*, which means "the one who is fertile." This version sounds a bit more like the original and gives a more respectful and poetic feeling. It is an example of limited universalization because it keeps some of the original meaning and style while still making it easier to understand in Turkish. It is also a domestication strategy, but it uses a slightly more literary tone than TT1. TT1 appears to prioritize clarity and brevity,

reducing the poetic quality of the original to a single adjective. TT2, while still domesticating the term, attempts to echo the structure and solemnity of Tolkien's original phrasing. This gives TT2's version a slightly more elevated tone that matches the mythological tone of the text.

11.

ST	Námo the Elder (p. 21)	
TT1	Kardeşlerin daha büyüğü olan Namo (p. 35)	
TT2	Ağabey Námo (p. 28)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Autonomous Creation
TECHNIQUE (Venuti)	Domestication	Domestication

In *The Silmarillion*, *Námo the Elder* is used to show that Námo is the older brother of Irmo. The phrase is formal and fits the serious and mythological tone of Tolkien's world.

TT1 translates this as *Kardeşlerin daha büyüğü olan Namo*, which means "Namo, the elder of the brothers." This version stays close to the meaning of the original and clearly explains the family relationship. It is an example of limited universalization, keeping the main idea while changing the style to fit Turkish more naturally. This is a domestication strategy because it helps readers understand the meaning using familiar language.

TT2 uses *Ağabey Námo*, which means "Big brother Námo." This version is more casual and emotionally warm. It changes the formal tone of the original and makes the character feel more familiar. This is an example of autonomous creation, where the translator chooses a different expression that fits the culture. It is also a domestication strategy, but with more focus on making the text feel natural and relatable. TT1 seems to aim for a more faithful and neutral version that keeps the serious and respectful tone of the original. TT2 chooses

a more relatable expression that is easier to connect with, but it may lose some of the importance and formality found in Tolkien's style.

12.

ST	Vána, the Ever-young (p. 23)	
TT1	Ebedi-genç Vána (p. 36)	
TT2	Vána, Ebedi-taze (p. 29)	
	TT1	TT2
STRATEGY (Aixelá)	Repetition (Vána) + Limited Universalization (epithet)	Repetition (Vána) + Limited Universalization (epithet)
TECHNIQUE (Venuti)	Foreignization (Vána) + Domestication (epithet)	Foreignization (Vána) + Domestication (epithet)

In the source text, *Vána* is one of the Valier, and *the Ever-young* is an epithet emphasizing her role as a symbol of eternal youth and renewal.

Both TT1 and TT2 preserve the proper name *Vána* exactly as it appears in the original. This is a clear case of repetition, and in Venuti's terms, it reflects foreignization. By keeping the original form of the name, the translations maintain the exotic and mythological tone of Tolkien's narrative.

The epithet, however, is translated differently:

- TT1 uses *Ebedi-genç*, a direct and understandable equivalent of "ever-young," conveying both timelessness (*ebedi*) and youth (*genç*).
- TT2 opts for *Ebedi-taze*, combining "eternal" (*ebedi*) with "fresh" or "tender" (*taze*), which adds a slightly different flavour and might reflect youth in a more poetic or delicate way.

These are both examples of limited universalization, where the translators preserve the function of the epithet but adapt it into target-culture terms. Both translations are also domesticated, ensuring that the meaning is clear and meaningful for Turkish readers. Both translations keep the name *Vána* exactly as it is in the original. TT1 uses the phrase *Ebedi-genç*, which is a clear and simple way to say "ever-young" in Turkish. TT2 uses *Ebedi-taze*, which means

“ever-fresh.” This word also suggests youth, but in a more poetic or gentle way. So while both translations explain the same idea, TT1 sounds more direct, and TT2 adds a softer and more artistic feeling.

13.

ST	Estë the gentle (p. 21)	
TT1	Nazik Este (p. 29)	
TT2	Estë (p. 28)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Deletion
TECHNIQUE (Venuti)	Domestication	Foreignization

“Estë the gentle” is a name and a descriptive title given to one of the Valier in *The Silmarillion*. Estë is a figure of peace, rest and healing. The phrase “the gentle” is not just an adjective. It helps define her nature and role within Tolkien’s mythology. Because this combination of name and title carries cultural, emotional and narrative meaning, it is best seen as both a proper noun and a culture-specific item.

TT1 translates the phrase as *Nazik Este*. Here, *nazik* means “gentle” in Turkish, clearly reflecting the meaning of the original. It helps readers understand Estë’s personality right away. The name *Estë* is spelled as *Este*, without the diaeresis (¨) over the “e.” This likely reflects a stylistic or typographic decision, since the letter “ë” is not used in Turkish. Even though the spelling is simplified, the name is still recognizable. This translation shows limited universalization, because it keeps the meaning but adapts it to Turkish. It also uses domestication, since it brings the tone and style closer to the Turkish language.

TT2 presents a different strategy. It keeps only *Estë*, exactly as in the original, and removes the title “the gentle” completely. This means that the information about her character is lost in translation. Readers are introduced to Estë

without any indication of her gentle or peaceful nature. This is a clear case of deletion, where part of the original meaning is removed. By keeping the name in its original form, it also reflects foreignization—preserving the unfamiliar tone of Tolkien’s world but sacrificing some context and emotional depth. TT1 gives more information and helps the reader understand the character through a Turkish lens, while TT2 preserves the foreign name but leaves out the qualities that make Estë unique. This example shows how important small descriptive words can be in building character and atmosphere in a fantasy world, and how different translation choices can shape how readers see and connect with the text.

14.

ST	The Sea (p. 24)	
TT1	Deniz (p. 38)	
TT2	Deniz (p. 30)	
	TT1	TT2
STRATEGY (Aixelá)	Absolute Universalization	Absolute Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

In Tolkien’s world, “The Sea” does not simply refer to any sea. It stands for something much greater. It is the boundary between worlds, the symbol of longing, exile and distance. Many of Tolkien’s characters feel called by the Sea, and it carries emotional and symbolic power. Since this usage is unique to Tolkien’s world and carries deep cultural meaning, it is a culture-specific item. And because it refers to a particular sea with a capital letter, it also functions as a semi-proper noun.

Both TT1 and TT2 translate the phrase simply as *Deniz*, which is the ordinary Turkish word for “sea.” It is a direct, everyday term. It helps readers understand the basic meaning, but it does not carry the emotional weight or mythological tone of the original. This makes both translations an example of absolute

universalization, since they remove the cultural and symbolic meaning and replace it with a general term. Both versions are also examples of domestication, because they adapt the term fully into Turkish, using a common word that fits easily into the language. There is no attempt to explain or preserve the special role the Sea plays in Tolkien's world. This makes the meaning clear and accessible but loses much of the depth and feeling.

15.

ST	Manwë Súlimo (p. 34)	
TT1	Súlimo Manwe (p. 49)	
TT2	Súlimo Manwë (p. 36)	
	TT1	TT2
STRATEGY (Aixelá)	Repetition	Repetition
TECHNIQUE (Venuti)	Foreignization	Foreignization

“Manwë Súlimo” is not just a name. It carries a sense of power, authority and identity. In Tolkien's mythology, Manwë is the most important of the Valar, and the name *Súlimo* adds poetic and symbolic value, linking him to air and wind.

TT1 uses the phrase *Súlimo Manwe*. It keeps both words from the original but changes the word order and also drops the diaeresis (¨) in *Manwë*, turning it into *Manwe*. Turkish does not normally use the letter “ë,” so this change may reflect typographic simplicity. However, the switch in word order may seem unusual, as Tolkien's original order is likely intentional, preserving rhythm or emphasis. Even though the meaning remains, this change affects how closely the Turkish version reflects the original name structure. It still counts as repetition, since the words themselves are not translated. It is also foreignization, as the translator keeps the original words, letting the strangeness of Tolkien's world remain visible.

TT2 uses *Súlimo Manwë*, matching the original exactly. It keeps both the word order and the spelling, including the letter “ë.” This version is the closest to the

ST and preserves both form and sound. The decision to keep the rare letter *ë* suggests a deliberate effort to protect the uniqueness of Tolkien's names. This version is also a clear case of repetition and foreignization, staying faithful to the source and keeping the linguistic flavor of the invented world. The two translations are very close in meaning but differ in small, important details. TT2 shows more care in matching the look and feel of the original. TT1 simplifies slightly by removing the diacritic and changing the order, possibly to make it flow more easily in Turkish. However, that small change may reduce the mythic weight of the name. This example shows that even when a name is not translated, choices in form, order and spelling still matter in shaping how readers experience the story's world.

5.3. CULTURE-SPECIFIC ITEMS

Before analysing the culture-specific items (CSIs) in the translations, it is important to clarify what kinds of elements are included in this category. In this thesis, CSIs are defined as expressions, terms, or concepts that carry unique cultural meaning and are often difficult to translate directly into another language. These items may refer to social structures, religious ideas, mythological terms, symbolic titles, or invented phrases that reflect the worldview of the fictional universe. The definition used in this study is based on Javier Franco Aixelá's model, which classifies CSIs not just by their cultural content, but also by how distant they are from the target culture.

The selected examples are drawn from the categories of "Organizations, Customs, and Ideas" and "Religious Culture" as defined by Peter Newmark (1988), since these categories best reflect the ideological and mythological depth of *The Silmarillion* and are central to the construction of its fictional universe. Common words or general descriptive language were not included unless they had a strong cultural or fictional function in the text. This section focuses on 15 CSI examples that show clear translation strategies and differences between TT1 and TT2. These examples allow us to better understand how each translator handled the challenge of preserving or adapting Tolkien's cultural richness for Turkish readers.

5.3.1. Organizations, Customs, and Ideas

1.

ST	The Great Battle (p. 329)	
TT1	Ulu Savaş (p. 305)	
TT2	Büyük Muharebe (p. 196)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase “The Great Battle” refers to a final and decisive conflict in the history of Tolkien’s world. It is not just a normal fight but a legendary event with huge importance. In that way, it has both historical and mythical meaning. Because of this, it can be seen as a culture-specific item. The phrase carries weight in the story’s universe and sounds very grand and formal.

TT1 translates it as *Ulu Savaş*. The word *ulu* is an old and respectful term in Turkish, often used in historical or religious contexts. It has a formal and somewhat poetic tone. By using this word, TT1 gives the battle a noble and epic feeling. The word *savaş* simply means war or battle. This version keeps the grandeur of the original while using words that are familiar to Turkish readers. It is an example of limited universalization because it keeps the idea of a great and important battle while adapting the words slightly. It is also domestication because it uses culturally fitting Turkish words that help readers relate to the idea.

TT2 translates the phrase as *Büyük Muharebe*. The word *büyük* is more modern and direct than *ulu*, meaning big or great. The interesting choice here is *muharebe*, a term that also means battle but is more formal and old-fashioned, sometimes used in military or historical writing. This gives the phrase a sense of formality and seriousness. Like TT1, this is limited universalization and domestication. It brings the original meaning into Turkish

with slight stylistic changes. Both translations manage to express the grand and historical meaning of “The Great Battle.” TT1 uses a more poetic and classical tone, while TT2 sounds more formal and traditional in a military sense. TT1 may appeal more to readers who enjoy a myth-like style, while TT2 might feel more like a historical record. Each translation brings a different kind of weight to the event, and both are good examples of how translators can make different but valid choices when dealing with important and meaningful terms in fantasy literature.

2.

ST	three houses of Elf-Friends (p. 329)	
TT1	Elf Dostlarının Üç Hanedanı (p. 306)	
TT2	Elf-Dostları (p. 196)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Reduction
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase “three houses of Elf-Friends” refers to three noble human lineages that were close allies of the Elves in the mythology of *The Silmarillion*. It carries historical, political and emotional weight. It is not only a name but also a title that symbolizes trust and shared legacy between races.

TT1 translates this as *Elf Dostları'nın Üç Hanedanı*, which keeps all the key parts of the original phrase. It includes the idea of “Elf-Friends,” the number “three” and the term *hanedan*, meaning “dynasty” or “house.” The structure is formal and respects the tone of the source text. This is a good example of limited universalization. It adapts the phrase into Turkish while keeping all the meaning and detail. The translation helps Turkish readers understand the cultural depth of the original. It is also domestication because it uses Turkish words that fit naturally into the language.

TT2 simplifies the phrase to *Elf-Dostları*, which means “Elf-Friends.” This version removes the number and the idea of “houses” or noble families. It keeps the basic identity but loses the structural and historical detail. This is a clear example of reduction. The translator likely aimed to make the sentence shorter and easier to read, but the cost is a loss of depth. Like TT1, this is also domestication, but it reduces the cultural content of the original. TT1 gives readers a fuller view of Tolkien’s world and the role these families played in the story. TT2 focuses on simplicity and fluency but loses important layers of meaning. This example shows how important it is in literary translation to decide whether to focus on meaning, style, or clarity, and how these choices shape what the reader experiences.

3.

ST	Elder King (p. 329)	
TT1	Eski Kral (p. 307)	
TT2	Kadim Kral (p. 196)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase “Elder King” is one of the many titles used in *The Silmarillion* to describe Manwë, the ruler of the Valar. It is not just a political title. It also reflects age, authority and respect in the context of Tolkien’s mythology. Because of its special tone and deep meaning, it is a good example of a culture-specific item.

TT1 translates this phrase as *Eski Kral*, which literally means “Old King” or “Former King.” While the word *eski* is commonly used in Turkish to mean old or previous, it does not carry the same depth or dignity as the English word “elder.” It may suggest that the king is outdated or no longer in power, which is not what Tolkien meant. However, the general idea of age and authority is

still present, so this translation can be considered a form of limited universalization. It also reflects domestication, since it uses familiar Turkish vocabulary to express the meaning.

TT2 uses the phrase *Kadim Kral*, where *kadim* is a more poetic and literary word in Turkish. It means ancient or timeless and is often used in historical or religious contexts. This word better reflects the tone and meaning of “elder” in the original. It brings out the sense of deep respect and spiritual authority. Like TT1, this is limited universalization, because the phrase is adapted rather than translated word for word. It is also domesticated, but in a more elegant and myth-like style. Both translations try to show that this is not just any king but a king with special status. TT1 uses a simpler and more common word, while TT2 uses a more poetic and serious one. TT2 is closer to the tone of the original and fits better with the mythological style of Tolkien’s writing. This example shows how even small word choices can affect the feeling and meaning of a translation, especially in fantasy literature where titles and names carry deeper meaning.

4.

ST	Elder Days (p. 23)	
TT1	Eski Günler (p. 37)	
TT2	Kadim günler (p. 30)	
	TT1	TT2
STRATEGY (Aixelá)	Absolute Universalization	Absolute Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase “Elder Days” in Tolkien’s world refers to a unique time in the deep past of Middle-earth. It is a label for the earliest and most mythical age in the story, full of great events, heroes and divine beings. Because it refers to a period that exists only within Tolkien’s universe, it is a culture-specific item. Readers familiar with his world know that this phrase carries a special mood

and weight. It is also a semi-proper noun, since it names a specific time period and is always capitalized.

TT1 translates this as *Eski Günler*, which means “Old Days.” This is a simple and clear phrase in Turkish. It helps readers understand that the story refers to a time long ago. However, *eski* is a very general word. It doesn’t capture the mythic or sacred feel of *elder* in the original. This translation removes the unique cultural reference and replaces it with something universal. That makes it an example of absolute universalization. It is also domestication, because the phrase is fully adapted into natural Turkish without keeping any foreign feeling.

TT2 uses *Kadim Günler*, which also means “Ancient Days” or “Primeval Days.” The word *kadim* is a more poetic and formal way to say “old” and has a historical or sacred tone. This brings the translation closer to the original feel. Even though the phrase is still adapted into Turkish and does not preserve the term *Elder Days*, the use of *kadim* adds depth and formality. Still, it remains an example of absolute universalization, because the original label is replaced completely. It is also domestication, as it uses Turkish words to help the reader understand without needing to know Tolkien’s invented timeline. Both translations do a good job of making the term easy to understand for Turkish readers. TT1 is more casual and simpler. TT2 is a little more poetic and closer to the feel of the original, even though both use the same strategy.

5.3.2. Religious Culture

1.

ST	the master of visions and dreams (p. 21)	
TT1	görünün ve düşlerin efendisi (p. 29)	
TT2	hayallerle rüyaların efendisi (p. 28)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase “the master of visions and dreams” is used to describe one of the Valar, Irmo, who rules over sleep, imagination and peaceful thought. This phrase is more than just a poetic line. It connects deeply to Tolkien’s invented mythology, where dreams and visions are not only personal experiences but also part of the divine order.

TT1 translates it as *görünün ve düşlerin efendisi*. This version keeps close to the original. *Görüler* are visions, and *düşler* are dreams. The use of *efendi* fits the word “master,” and the overall phrase preserves the original meaning clearly. The word *görü* might sound a bit more formal or spiritual, which suits the tone of the original. This is an example of limited universalization because the translator adapts the meaning without changing it, and it is domestication because it uses Turkish words that are familiar but still respectful of the tone.

TT2 uses the phrase *hayallerle rüyaların efendisi*. *Rüyalar* means dreams, like *düşler*, but it is slightly more literal and more common in Turkish. *Hayaller* are usually translated as “fantasies” or “imagination” rather than “visions.” This means the translation is slightly looser and perhaps adds a more emotional or creative feel to the phrase. Also, TT2 uses *hayallerle* instead of the more formal *hayaller ile*. This makes the sentence more fluid and natural but slightly less formal. While both translations capture the general idea, TT1 stays closer to the original words, using more formal and myth-like language. TT2 chooses a more everyday tone, which may feel smoother to read but shifts the meaning slightly. TT2’s version focuses more on imagination and emotion, while TT1 preserves the mystical and visionary sense.

2.

ST	The Gift of Men (p. 43)	
TT1	Ölüm (p. 109)	
TT2	İnsanların Kaderi / Armağanı (p. 10)	
	TT1	TT2
STRATEGY (Aixelá)	Synonymy	Autonomous Creation
TECHNIQUE (Venuti)	Domestication	Domestication

In the original, The Gift of Men is a theological concept describing mortality as a divine endowment from Ilúvatar. TT1 simplifies this to a single word, *Ölüm* (*Death*), stripping away the metaphor but conveying the core idea directly. This is a clear case of synonymy, where the translator uses an immediately understandable equivalent. TT2 translates the concept more loosely as *İnsanların Kaderi / Armağanı* (The Fate or Gift of Men), which offers a broader and more interpretive version of the concept. This matches autonomous creation, where the translator forms a new phrase to capture the idea in a culturally sensitive way.

Both translations show a domestication strategy. They each aim to make the abstract mythological idea more accessible to Turkish readers. The TT1 translators likely chose to emphasize clarity and avoid ambiguity by using a familiar and powerful word. The TT2 translator seems to have wanted to leave more space for reflection, letting the reader explore the meaning of mortality without forcing a single interpretation.

3.

ST	Undying Lands (p. 326)	
TT1	Ölümsüz topraklar (p. 296)	
TT2	Ölümsüz diyar, Kutlu Ülke (pp. 15, 361)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Autonomous Creation / Naturalization
TECHNIQUE (Venuti)	Foreignization	Domestication

TT1 consistently uses the phrase *Ölümsüz Topraklar* for “Undying Lands”, which functions as a relatively direct translation. This reflects limited universalization, which is adapting a term with religious and mythological overtones into a stable Turkish equivalent while retaining some of its foreignness. TT2, however, uses multiple localized variants such as *ölümsüz diyar* and *Kutlu Ülke*. This more fluid lexical strategy aligns with naturalization and in some instances autonomous creation, adapting the CSI for different narrative contexts to enhance thematic feeling.

The TT2 translator likely aimed to evoke varied emotional and cultural associations depending on the narrative moment, choosing between the sacred, the mythic, or the idealized. TT1, in contrast, maintains terminological consistency, prioritizing clarity and cohesion.

4.

ST	High Feast for the Praising of Eru (p. 86)	
TT1	Eru'nun yüceltilmesi için bir ziyafet (p. 86)	
TT2	Eru'ya şükretmek ve övmek için büyük bir şölen (p. 64)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Autonomous Creation
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase *High Feast for the Praising of Eru* refers to a solemn and sacred celebration held by the Valar in honour of their divine creator. In TT1, this is translated as *Eru'nun yüceltilmesi için bir ziyafet*, which captures the theological essence of the event while simplifying the ceremonial phrase into accessible Turkish. This reflects limited universalization, where the translator preserves the core spiritual meaning but adapts the structure for fluency and clarity.

TT2 expands the phrase into *Eru'ya şükretmek ve övmek için büyük bir şölen*, interpreting the religious act through more familiar Turkish expressions associated with gratitude and reverence. This demonstrates autonomous creation, where the translator reconstructs the meaning using culturally meaningful components not directly present in the source phrase.

Both translations use domestication, aiming to render the religious concept of praise and feasting into forms that are readily understandable to the target audience.

The TT1 translator likely aimed for semantic precision while retaining a formal tone that reflects the gravity of the original event. The TT2 translator seems to have chosen a more interpretive path, incorporating elements like *şükretmek* to evoke a tone of thanksgiving that resonates with Turkish cultural and religious practices.

5.

ST	Doom of the Noldor (p. 90)	
TT1	Noldor'un Kadersizliđi (p. 102)	
TT2	Noldor'un Hükümü (p. 74)	
	TT1	TT2
STRATEGY (Aixelá)	Autonomous Creation	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase *Doom of the Noldor* refers to a crucial event in Tolkien's mythology in which the Valar curse the Noldor for their rebellion, resulting in a tragic destiny. TT1 translates this as *Noldor'un Kadersizliđi*, a creative and expressive phrase meaning "the lack of fate of the Noldor" or "their forsakenness by fate." This is a case of autonomous creation, where the translator introduces an entirely new concept that emphasizes hopelessness and divine abandonment, rather than judgment or consequence.

TT2 translates the term as *Noldor'un Hükümü* ("The Judgment of the Noldor"), which retains the notion of a formal decision or verdict. This represents limited universalization, keeping the general structure of the concept but adapting it to a legal-religious tone familiar to the target audience.

Both translations are domesticated, using familiar Turkish expressions to communicate Tolkien's culturally dense term in a way that aligns with local narrative and philosophical traditions. The TT1 translator probably wanted to show the sadness and hopelessness in the Noldor's story by using a phrase that suggests they were abandoned by fate. This choice highlights their emotional and spiritual loss. The TT2 translator seems to have focused more on the serious and official side of the curse, using a word that sounds like a strong decision or judgment made by a higher power.

6.

ST	The Music of the Ainur (p. 8)	
TT1	Ainur'un Müziği (p. 13)	
TT2	Ainur'un Müziği (p. 19)	
	TT1	TT2
STRATEGY (Aixelá)	Absolute Universalization	Absolute Universalization
TECHNIQUE (Venuti)	Foreignization	Foreignization

In *The Silmarillion*, “the Music of the Ainur” is a very important idea. It describes how the world was created through a powerful and beautiful song sung by the Ainur, who are holy beings made by Ilúvatar. So this phrase has deep meaning in Tolkien’s world.

Both TT1 and TT2 translate it as “*Ainur'un Müziği*.” The word *Ainur* is kept exactly the same in both versions. This is called repetition, and it shows a foreignizing approach because the translators keep the original name to protect the special feel of Tolkien’s world.

The word *music* is translated as *müziği*, which is a common and simple Turkish word. This is an example of absolute universalization, where a specific or poetic word is turned into a more general and familiar one. Even though it’s not as poetic as the original, it is clear and easy to understand. Both TT1 and TT2 chose to stay close to the original, making the meaning easy for readers while keeping the special names and ideas from Tolkien’s story. The result is faithful and clear, even if it doesn’t fully show the poetic or spiritual feeling of the English version.

7.

ST	The Door of Night (p. 334)	
TT1	Karanlık'ın Kapısı (p. 309)	
TT2	Gece Kapısı (p. 198)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Autonomous Creation
TECHNIQUE (Venuti)	Domestication	Domestication

“The Door of Night” is a special idea in Tolkien’s world. It is not just a normal door, it is a magical and symbolic place where darkness is locked away. This kind of phrase doesn’t exist in real life, so it’s a good example of a culture-specific item.

In TT1, it is translated as *Karanlık'ın Kapısı*, which means “the Door of Darkness.” This keeps the idea close to the original, but replaces “night” with “darkness.” It helps the Turkish reader understand the idea more clearly, even if it slightly changes the meaning. This is called limited universalization, and it is a domestication strategy.

In TT2, the phrase becomes *Gece Kapısı*, which means “Night Door.” This is a new creation in Turkish that sounds smoother and more natural in the target language. It doesn’t directly copy the English phrase, but keeps the same idea. This is autonomous creation, and also a form of domestication. TT1 tries to stay a bit closer to the original words, while TT2 focuses more on making the phrase sound natural in Turkish. Both aim to make the meaning clear to Turkish readers, but in slightly different ways.

8.

ST	Timeless Void (p. 334)	
TT1	Zamandışı Boşluk (p. 309)	
TT2	Zamansız Boşluk (p. 198)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

“Timeless Void” is a very abstract and poetic phrase in *The Silmarillion*. It describes the state before the world began, a place where nothing existed, not even time. Because this idea comes from a very specific fantasy setting and is hard to describe in everyday words, it is considered a culture-specific item.

TT1 translates the phrase as *Zamandışı Boşluk*. The word *zamandışı* means “outside of time.” It suggests that time does not apply in this place. This version is close to the original meaning but uses a more formal or academic tone. It is an example of limited universalization, where the meaning is kept but adapted into Turkish. It also shows domestication, as the translator chose words that Turkish readers would find familiar and understandable.

TT2 uses the phrase *Zamansız Boşluk*, which means “without time.” This version uses a more common word in Turkish, so it feels simpler and a bit more poetic. It also keeps the meaning but presents it in a way that feels easier and more natural. This is also limited universalization and domestication. Both translations do a good job of explaining this deep and mystical idea. TT1 sounds more formal and careful, while TT2 feels more emotional and lyrical. The difference shows that TT1 focuses on accuracy, and TT2 focuses on flow and feeling. Each choice helps bring Tolkien’s idea into Turkish in a slightly different but meaningful way.

9.

ST	Flame Imperishable (p. 9)	
TT1	Yokolmayan Alev (p. 19)	
TT2	Ölümsüz Alev (p. 19)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Autonomous Creation
TECHNIQUE (Venuti)	Domestication	Domestication

The original phrase *Flame Imperishable* refers to the divine, undying source of life and creativity in Tolkien's cosmology. TT1 translates this as *Yokolmayan Alev* ("Unperishing Flame"), which conveys the concept in straightforward Turkish. This is an instance of limited universalization, where the translator simplifies the abstract idea while keeping its metaphysical tone intact.

TT2 renders the term as *Ölümsüz Alev* ("Immortal Flame"), a more interpretive and poetic phrasing. This fits autonomous creation, as it reflects the intended spiritual impact without being a direct semantic counterpart of the source.

Both versions use domestication, as they adapt the theological abstraction into culturally comprehensible language that evokes permanence and divinity. The TT1 translator likely focused on clarity and literal accuracy, choosing words that preserve the idea of indestructibility in a direct and readable way. The TT2 translator appears to have aimed for emotional and spiritual impact, favouring a stylistically elegant and expressive phrase to elevate the text's mythic tone.

10.

ST	The Circles of the World (p. 331)	
TT1	Dünyanın Sınırları (p. 301)	
TT2	Dünya Sınırları (p. 197)	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Limited Universalization
TECHNIQUE (Venuti)	Domestication	Domestication

The phrase “The Circles of the World” is used in *The Silmarillion* to refer to the physical world or the boundaries of the mortal realm. It has a poetic and mythological tone and carries more meaning than simply saying “the Earth.” It suggests that the world has a shape, structure and limits set by divine power, which makes it a strong example of a culture-specific item.

TT1 translates this phrase as *Dünyanın Sınırları*, which means “the boundaries of the world.” This is a reasonable and understandable choice in Turkish. It does not keep the image of “circles” but still gives the idea that the world has limits. This is an example of limited universalization, where the deeper meaning is kept but the poetic form is adapted. The word choice is clear and formal. This is also a domestication strategy because it uses words familiar to Turkish readers.

TT2 translates it as *Dünya Sınırları*, which means “world boundaries.” It is even shorter and more direct than TT1. This version also does not preserve the metaphor of “circles” but focuses on the general meaning. It simplifies the structure and removes the possessive form, which may make the phrase sound more modern and concise. This is again limited universalization and domestication. Both translations lose the visual and symbolic image of “circles” found in the original, but they keep the idea of a world with limits. TT1 uses a more structured and slightly more formal phrase, while TT2 is shorter and plainer. The differences show two slightly different styles, but both aim to make

the meaning accessible for Turkish readers. These translations show how difficult it can be to balance poetic imagery and clarity in fantasy literature. They also highlight the translator's role in choosing between keeping the metaphor or focusing on meaning.

11.

ST	the Walls of the Night (p. 30)	
TT1	Karanlık'ın Duvarları (p. 45)	
TT2	<i>Omitted</i>	
	TT1	TT2
STRATEGY (Aixelá)	Limited Universalization	Deletion
TECHNIQUE (Venuti)	Domestication	Foreignization

In *The Silmarillion*, “the Walls of the Night” is a poetic way to describe the outer edge of the world, beyond which unknown forces move. It suggests mystery, distance, and separation from the world of the Valar.

TT1 translates the phrase as *Karanlık'ın Duvarları*, meaning “the walls of the darkness.” This captures the image of a boundary made of darkness. While the word *karanlık* translates as “darkness,” the translator chooses a slightly more ordinary word than “night” (*gece*), but it still fits the tone. This version keeps the metaphorical structure and communicates the same sense of a dark, faraway boundary. It is an example of limited universalization because the image is preserved, and the metaphor is adapted to natural Turkish. The technique is domestication, since the translator chooses Turkish words that feel familiar yet keep the mystery.

TT2 omits the phrase entirely. The movement and location are described, but there is no mention of the *Walls of the Night*. This is a case of deletion, where the translator removes the culture-specific item and its poetic effect. The result is a sentence that is easier to follow, but it loses the symbolic depth.

By removing the phrase, TT2 avoids confusion or heaviness in the sentence, and maintains a smoother flow. However, it also removes part of the story's atmosphere and reduces the mythological imagery. This is a foreignization strategy, not because of preserving foreign words, but because it keeps the mysterious tone by avoiding adaptation. TT1 makes an effort to keep the metaphor and preserve the tone using Turkish words. TT2 chooses to skip the metaphor entirely, which simplifies the text but removes meaning. This shows how translators must balance clarity with style. In fantasy literature, poetic phrases like "Walls of the Night" help build a sense of a magical and vast world. Losing them means the world becomes smaller and less mysterious.

CHAPTER 6

DISCUSSION

This section presents the statistical and categorical analysis of two Turkish translations of *The Silmarillion*, focusing on their treatment of proper nouns and culture-specific items (CSIs). The analysis is structured around the frameworks of Lawrence Venuti and Javier Franco Aixelá.

Proper Nouns: Strategy Distribution

According to Venuti's domestication and foreignization model, the distribution of translation strategies for proper nouns is shown in Table 1:

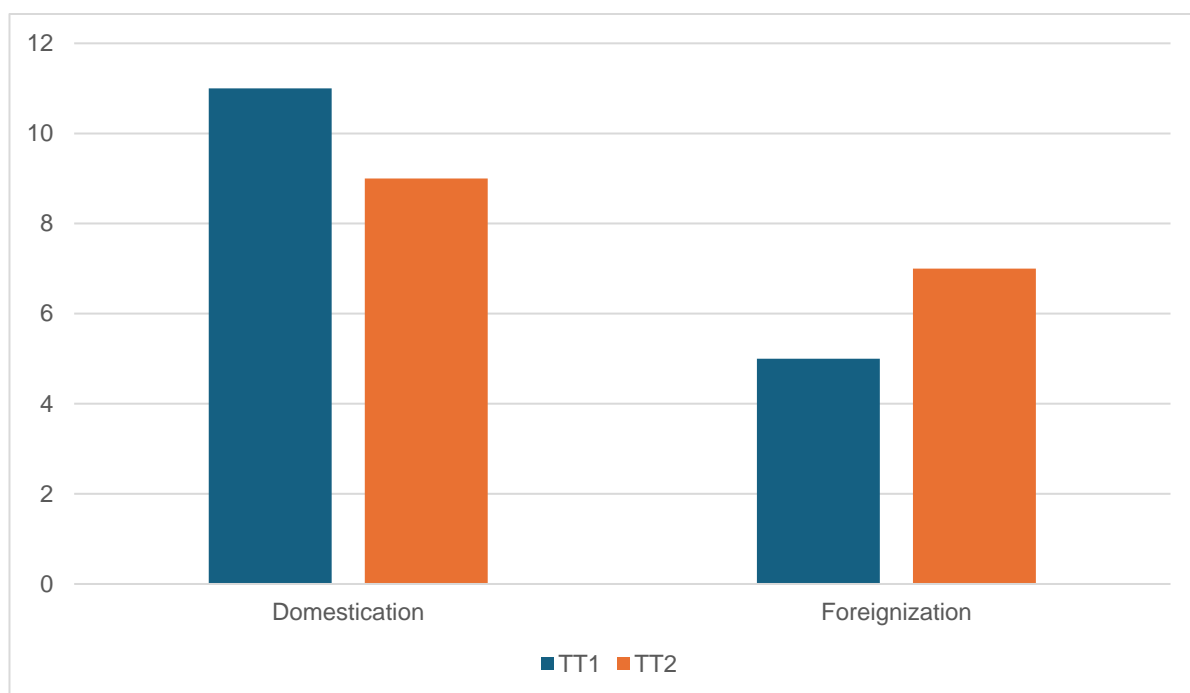


Table 1: Translations of proper nouns in both works - Venuti's approach

In TT1, the method used more frequently is domestication, with 11 times, while foreignization is applied 5 times. In TT2, domestication appears 9 times, and foreignization is used 7 times.

This numerical distribution indicates that both translators favoured a more adaptive approach when translating proper nouns, but TT2 showed a slightly stronger will to retain the original structure or style of these names. The fact that domestication dominates in both translations suggests a shared goal of creating smoother and more readable versions for the target audience. However, the closer balance between the two strategies in TT2 hints at a more flexible or nuanced decision-making process.

One possible reason for TT1's heavier reliance on domestication could be a focus on linguistic and cultural familiarity. The translator might have assumed that Turkish readers would connect better with modified or simplified names, especially in a work that includes many unfamiliar terms. By contrast, TT2 seems to reflect a greater interest in maintaining the distinctive or stylistic elements of the original names. This may reflect a belief that the unique identity of the source text should remain visible, even if that adds a slight challenge to the reading process.

It is also possible that the translators had different assumptions about the readership. TT1 may have been intended for a more general audience, including younger or first-time fantasy readers, while TT2 may have targeted a more specialized or experienced group of readers already familiar with Tolkien's world and terminology. This difference in readership could explain the slight difference in strategy.

Rather than representing opposing extremes, the data shows that both translators used domestication as a baseline but allowed room for foreignization where it was seen as appropriate. The variation in the numbers reflects individual stylistic choices rather than a strict preference to one method over the other. It also shows that even in the translation of proper nouns, choices are influenced by broader factors such as audience expectations, narrative tone, and the translator's goals.

Under Aixelá's taxonomy, proper noun translation strategies are shown in Table 2:

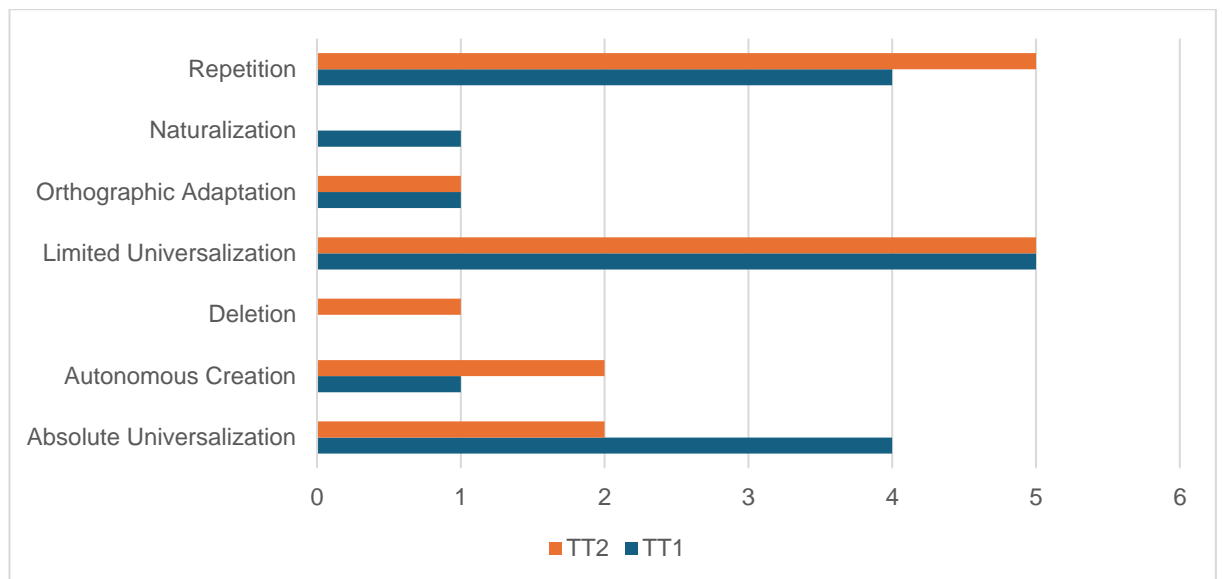


Table 2: Translations of proper nouns in both works - Aixelá's strategies

The strategy used the most in both translations is repetition, with 5 times in each. Limited universalization is also used 5 times in both TT1 and TT2. These two strategies are clearly the main methods for both translators. This shows a common approach to either keep the original name unchanged or use a more globally known alternative that would be easier for the target reader to understand.

In TT1, absolute universalization appears 4 times, while it is used only 2 times in TT2. This difference suggests that the TT1 translators may have preferred to simplify proper names by choosing more general terms that readers are likely to recognize. This could be helpful for readers who are unfamiliar with the original cultural background. TT2 uses this strategy less often, which may mean the translator wanted to preserve more of the original cultural elements.

Orthographic adaptation and autonomous creation are both used once in TT1 and twice in TT2. These methods involve either changing the spelling to fit Turkish writing or creating a new name when no good equivalent exists. TT2's

slightly higher use of these strategies may point to a more flexible and creative approach in dealing with proper names that do not translate easily.

Naturalization is seen once in TT1 and not at all in TT2. This shows that the TT1 translators sometimes changed names to make them sound more natural to Turkish speakers, while TT2 avoided this and likely aimed to keep names closer to their original form. Deletion is used only once in TT2 and not at all in TT1. This may reflect a case where a proper noun was left out completely, either because it was not seen as important or because it was too difficult to translate meaningfully.

Overall, the results show that while both translators mostly relied on repetition and limited universalization, there are some small but meaningful differences in the other choices. TT1 appears to favour simplification through broader cultural adaptation, while TT2 seems slightly more willing to modify or recreate names when needed. These results show the translators' individual decisions based on how they interpreted the cultural needs and expectations of the Turkish audience.

Culture-Specific Items (CSIs): Strategy Distribution

For CSIs, Venuti's approach is shown in Table 3:

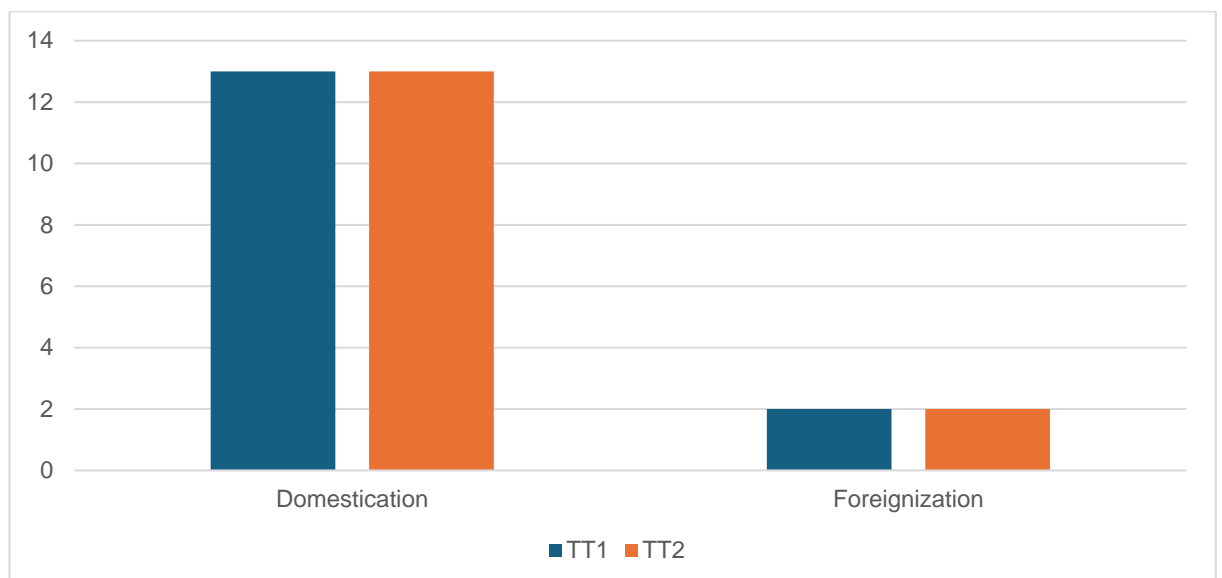


Table 3: Translations of CSIs in both works - Venuti's approach

In TT1, domestication is used 13 times, while foreignization is used 2 times. TT2 shows exactly the same pattern, with domestication also used 13 times and foreignization 2 times. The numbers clearly show that both translations choose domestication much more than foreignization when it comes to translating CSIs.

This strong preference for domestication suggests that both the TT1 translators and the TT2 translator made a similar choice in their work. They likely wanted to make the CSIs easier for Turkish readers to understand by using familiar terms or references. This could help readers feel more connected to the text and avoid confusion. It may also show an intention to make the story feel more natural and less foreign. When culture-specific elements are translated this way, the reader might not even notice that the original text came from a different culture.

The very low number of foreignization cases in both TT1 and TT2 shows that keeping the original cultural flavour of the text was not a priority. Instead, the translators might have believed that Turkish readers would not relate well to unfamiliar words or ideas from the source culture. Another reason could be the difficulty of translating some cultural concepts that do not exist in Turkish. In those situations, it may have been easier to choose something similar or more neutral that fits the context.

Even though TT1 was done by two translators and TT2 by one, their overall approach to CSIs seems nearly identical. This shows that personal style or team effort did not make a big difference in this particular aspect. Both translations show a shared understanding of what the target readers might expect or prefer. That choice tells us a lot about the cultural goals behind these translations and how important it was to adjust the content to fit Turkish culture and reading habits.

Considering Aixelá's classification, the CSI strategies used are stated in Table 4:

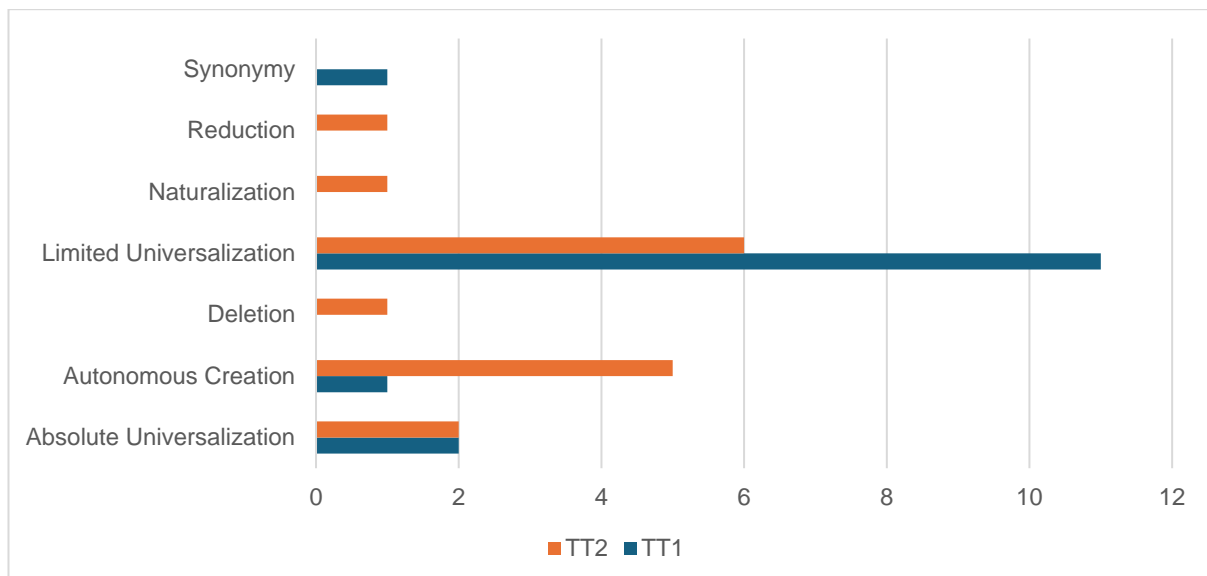


Table 4: Translations of CSIs in both works - Aixelá's strategies

The most common strategy in both translations is limited universalization. It appears 11 times in TT1 and 6 times in TT2. This means that both the TT1 translators and the TT2 translator often chose to replace specific cultural elements with more general or familiar ones. TT1 uses this strategy more frequently, which might show a stronger effort to adapt the text to Turkish culture. TT2 also uses it often, but not as much as TT1.

The second most used strategy in TT2 is autonomous creation, with 5 times. This shows that the TT2 translator was more willing to create new items that are not present in the source text. TT1 only uses this strategy once. This suggests that TT2 had a more creative or flexible approach when faced with cultural terms which are difficult to translate. On the other hand, the TT1 translators relied more on simplifying or generalizing the terms rather than inventing something new.

Absolute universalization is used 2 times in both TT1 and TT2. This shows that both translations sometimes replaced a specific cultural reference with a

very general term that could be understood by almost any reader. This may be useful when the source term has no close equivalent in Turkish. Synonymy is used once in TT1 but not in TT2, which may indicate that TT1 occasionally looked for words with a similar meaning rather than making cultural changes.

Naturalization, reduction, and deletion appear only in TT2. Each of these is used once. This may show that the TT2 translator tried different strategies depending on the situation. Naturalization adjusts the term to look or sound more familiar in Turkish. Reduction involves removing part of the original meaning, and deletion removes the item completely. Since these strategies are not used in TT1, it might mean that the TT1 translators preferred not to leave anything out and instead chose to simplify through generalization.

The overall results show that both translations rely heavily on limited universalization, but there are still clear differences. TT1 shows a more consistent strategy, focusing mainly on generalization. TT2 shows more variety and flexibility by applying different strategies, including creation and deletion. This difference suggests that TT2 might aim for a more dynamic and sometimes bold approach, while TT1 stays closer to a steady and careful simplification path. These choices reflect different views on how best to handle cultural elements for Turkish readers.

Combined Strategy Totals

The overall totals for both proper nouns and CSIs under Venuti's approach are:

Strategy	TT1	TT2
Domestication	24	22
Foreignization	7	9

These results suggest that while both the TT1 translators and the TT2 translator focus on making the text more familiar for Turkish readers, TT2 shows a small but noticeable effort to keep more elements from the original

culture. The difference is not large, but it may reflect a slightly different understanding of what Turkish readers can handle or enjoy. TT1 shows a more careful and consistent use of familiar terms, while TT2 leaves just a bit more room for the original culture to come through.

CONCLUSION

This part of the thesis looks at the results of the case study on two Turkish translations of *The Silmarillion*—one by Serap Erincin and Hakan Aytutucu (TT1), and the other by Berna Akkıyal (TT2). The analysis is shaped around the following three research questions:

1. What translation strategies are used for proper names and culture-specific items in the two Turkish translations of *The Silmarillion*?
2. How do these strategies align with the characteristics and demands of the fantasy genre?
3. Which of these translators is more visible according to Venuti's approach?

The examples in the study include both proper nouns (names of people, places, or things) and culture-specific items (CSIs). These were looked at using the theories of Lawrence Venuti, who focuses on domestication and foreignization (1995), and Javier Franco Aixelá, who lists different detailed strategies translators can use (1996).

What Translation Strategies Are Used for Proper Names and Culture-Specific Items in the Two Turkish Translations of *The Silmarillion*?

According to Venuti's model, both translators mostly used domestication, especially when translating CSIs. TT1 used domestication for 11 proper nouns and foreignization for 5, while TT2 domesticated 9 and foreignized 7. When translating CSIs, both TT1 and TT2 used domestication in 13 examples and foreignization in only 2. This shows that both translators tried to make the story easier to read and understand by changing or adapting cultural elements to suit Turkish readers.

Looking more closely at the types of strategies through Aixelá's model, TT1 used absolute universalization 4 times in proper nouns, which means replacing specific names with more general ones. TT2 used this strategy twice. TT1 also used limited universalization 5 times, which softens the foreignness

but still gives a sense of the original meaning. Both TT1 and TT2 used this strategy the same number of times. TT2 also used autonomous creation more often where the translator invents a new term that is not in the original. TT2 even deleted a term once, something TT1 never did.

When translating CSIs, TT1 mostly relied on limited universalization, using it in 11 out of 15 examples. This shows that TT1 preferred to simplify or explain the meaning for Turkish readers. TT2, while also using this strategy, did so only 6 times. Instead, TT2 was more varied, using autonomous creation 5 times and also making use of deletion, naturalization, and reduction; strategies that TT1 did not use at all.

In short, TT1 prefers strategies that make the text smoother and more familiar. TT2 takes more creative and flexible steps, sometimes keeping the foreign feel, and other times changing things more boldly.

How Do These Strategies Align with the Characteristics and Demands of the Fantasy Genre?

The Silmarillion is a work of high fantasy. Like most stories in this genre, it has its own history, languages, and a deeply detailed imaginary world. This means the way names and cultural elements are translated has a big effect on how the story feels. Translators have to think not only about language, but also about how to keep the magical and serious tone of the original text.

The translation strategies used by TT1 and TT2 show different ways of meeting the needs of the fantasy genre. TT1 focuses on fluency and clarity. This makes the story easier to follow, especially for readers who may not be very familiar with fantasy or with Tolkien's style. However, sometimes this simplicity makes the story feel less rich or mythological. For example, using the same term "Ulular" for both "The Greats" and "Valar" removes some of the special meaning in Tolkien's world.

TT2, on the other hand, tries to keep more of the original tone and style. The translator uses original names and even creates new words that feel similar to Tolkien's language. For instance, "the Giver of Fruits" becomes "Doğurgan

Olan,” which keeps the poetic feel. TT2 also keeps special letters like “ë” in names like “Manwë.” These choices help keep the fantasy atmosphere strong and stay true to the style of the original book.

In summary, TT1 helps readers by making the story easier to read, while TT2 tries harder to keep the unique and complex world Tolkien created. Both approaches respond to the demands of the fantasy genre, but in different ways. TT1 aims for clear storytelling. TT2 works to protect the detailed and magical feeling that makes fantasy special.

Which of These Translators Is More Visible According to Venuti’s Approach?

Lawrence Venuti’s theory of translation includes the idea of translator visibility. This concept is based on the choices translators make when transferring a text from one language to another. If a translator uses domestication, they change names, expressions, or cultural references so that they feel familiar to the target readers. This makes the translator invisible, because the text reads as if it were originally written in the target language. On the other hand, if a translator uses foreignization, they keep more of the original language and cultural flavour. This makes the translator visible, because the reader is reminded that they are reading a translation from another culture.

In the case of this study, TT1 tends to follow a more domesticated approach. The translators often adapt proper names and culture-specific items into more familiar or general Turkish terms. For example, they use strategies like limited universalization and absolute universalization, which make foreign terms easier to understand by replacing them with simpler or more common equivalents. These choices help Turkish readers follow the story without confusion, but they also reduce the unique feel of Tolkien’s original world. Since these choices keep the translator in the background, TT1 fits Venuti’s idea of an invisible translator.

TT2, in contrast, often uses foreignization. This means keeping the original names and structures even if they sound unfamiliar or unusual in Turkish. TT2 also uses strategies such as repetition, where original phrases are kept with

little change, and autonomous creation, where new expressions are introduced that match the tone and meaning of the source. These strategies help maintain the atmosphere and richness of Tolkien's world. They also make the reader more aware that the story comes from a different language and culture. This approach makes the translator more visible, since it draws attention to the fact that a translation is taking place.

In short, TT1's translators stay out of sight, adapting the text to make it feel natural in Turkish. TT2's translator makes more of an appearance, choosing to respect and reflect the foreign elements of the source text. According to Venuti's model, TT2 demonstrates a more visible translator role, while TT1 stays closer to invisibility by using domestication to support smooth reading.

It is important to state that translating *The Silmarillion* is a highly demanding task. The book is not only rich in invented languages and mythological references, but it also carries a tone of ancient history and sacred legend. Tolkien's language is formal, poetic, and often intentionally archaic. Names like "Valinor," "Eru Ilúvatar," or "the Timeless Void" are not merely decorative; they carry world-building significance. Translators must balance preserving these elements with the need to make them understandable in the target language.

Moreover, the book includes numerous proper nouns, metaphysical concepts, and layered histories. For example, translating "The Great Battle" or "The Blessed Realm" involves both literal meaning and emotional or symbolic significance. Some names are linked to other works in Tolkien's legendarium, adding further layers of meaning. The translators must consider whether to keep names intact, adapt them phonetically, explain them, or replace them with culturally equivalent terms; all of which carry risks and rewards.

Adding to the difficulty is the genre itself. High fantasy often assumes a distant, otherworldly tone. Translators must find ways to preserve that atmosphere without making the language seem artificial or overly complicated. Tolkien's invented languages also pose a special challenge. Some names are rooted in Quenya or Sindarin, which have their own grammar and internal consistency.

Adapting these into a language like Turkish requires a deep understanding of both the source and target cultures.

Finally, the audience's expectations matter. Some Turkish readers may prefer a familiar, domesticated version of the story, while others might value a faithful, foreignizing approach. Balancing these expectations is not easy. As shown in this thesis, the two translations offer different responses to these challenges, highlighting just how complex literary translation can be.

Suggestions for Further Studies

This thesis contributes to the growing body of research on translation strategies in fantasy literature. By focusing on *The Silmarillion*, it adds to our understanding of how translators handle complex, fictional worlds filled with culture-specific terms and invented languages. The study also shows how using both Venuti's and Aixelá's models can offer a more complete view of a translation's strategy.

Future studies might expand on this by including reader responses, analysing more translations of Tolkien's work, or comparing other fantasy authors. Scholars could also explore how different translation strategies affect reception among different types of readers. Additionally, further research might examine how newer translations handle the same challenges or how cultural shifts influence translation choices over time.

In conclusion, this thesis demonstrates that translation is not just about replacing words. It is about negotiating between cultures, styles, and meanings. The translators of *The Silmarillion* made many difficult decisions, each shaping how Turkish readers experience Tolkien's world. This study has aimed to explore those choices in detail and offer insights that may be useful for both scholars and translators working in this rich and complex field.

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APPENDIX 1 ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-15
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu Master's Thesis Dissertation Originality Report	Yayın Tarihi Date of Pub.	04.12.2023
		Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

**HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA**

Tarih: 02/10/2025

Tez Başlığı: J.R.R. Tolkien'in *The Silmarillion* Adlı Eserinin İki Türkçe Çevirisinin Betimsel Analizi
Tez Başlığı (Almanca/Fransızca)*:.....

Yukarıda başlığı verilen tezin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 100 sayfalık kısmına ilişkin, 02/10/2025 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı %8'dir.

Uygulanan filtrelemeler*:

- Kabul/Onay ve Bildirim sayfaları hariç
- Kaynakça hariç
- Alıntılar hariç
- Alıntılar dâhil
- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Emre TİRYAKİ
Ad-Soyad/İmza

Öğrenci Bilgileri	Ad-Soyad	Emre TİRYAKİ
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	Enstitü Anabilim Dalı	İngilizce Mütercim ve Tercümanlık
	Programı	Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.
Dr. Öğr. Üyesi Elif ERSÖZLÜ

* Tez Almanca veya Fransızca yazılıyor ise bu kısımda tez başlığı Tez Yazım Dilinde yazılmalıdır.

**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-15
		Yayın Tarihi Date of Pub.	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu <i>Master's Thesis Dissertation Originality Report</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

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

Date: 02/10/2025

Thesis Title (In English): A Descriptive Analysis of the Two Turkish Translations of J.R.R. Tolkien's *The Silmarillion*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 02/10/2025 for the total of 100 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 8%.

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Kindly submitted for the necessary actions.

Emre TIRYAKI
Name-Surname/Signature

Student Information	Name-Surname	Emre TIRYAKI
	Student Number	N22135752
	Department	Translation and Interpreting (English)
	Programme	Master with Thesis

SUPERVISOR'S APPROVAL

APPROVED
Asst. Prof. Elif ERSÖZLÜ

**As mentioned in the second part [article (4)/3] of the Thesis Dissertation Originality Report's Codes of Practice of Hacettepe University Graduate School of Social Sciences, filtering should be done as following: excluding reference, quotation excluded/included, Match size up to 5 words excluded.

APPENDIX 2 . ETHICS COMMISSION FORM

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		Yayın Tarihi Date of Pub.	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for Master's Thesis</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZCE MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA	
Tarih: 02/10/2025	
Tez Başlığı (Türkçe): J.R.R. Tolkien'in <i>The Silmarillion</i> Adlı Eserinin İki Türkçe Çevirisinin Betimsel Analizi	
Tez Başlığı (Almanca/Fransızca)*:	
Yukarıda başlığı verilen tez çalışmam:	
<ol style="list-style-type: none"> 1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır. 2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir. 3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir. 4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir. 5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir. 	
Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.	
Gereğini saygılarımla arz ederim.	
Emre TİRYAKI Ad-Soyad/İmza	

Öğrenci Bilgileri	Ad-Soyad	Emre TİRYAKI
	Öğrenci No	N22135752
	Enstitü Anabilim Dalı	İngilizce Mütercim ve Tercümanlık
	Programı	Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.
Dr. Öğr. Üyesi Elif ERSÖZLÜ

* Tez Almanca veya Fransızca yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-09
		Yayın Tarihi Date of Pub.	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for Master's Thesis</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

+

HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES DEPARTMENT OF TRANSLATION AND INTERPRETING	
Date: 02/10/2025	
Thesis Title (In English): A Descriptive Analysis of the Two Turkish Translations of J.R.R. Tolkien's <i>The Silmarillion</i>	
My thesis work with the title given above:	
<ol style="list-style-type: none"> Does not perform experimentation on people or animals. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). Does not involve any interference of the body's integrity. Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions. 	
I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infringement of the directives and that the information I have given above is correct.	
I respectfully submit this for approval.	
Emre TIRYAKI Name-Surname/Signature	

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