



Hacettepe University Graduate School Of Social Sciences  
Department of Translation And Interpretation

**THROUGH READERS' EYES: RECEPTION OF GEORGE  
ORWELL'S RETRANSLATIONS IN TURKISH CONTEXT**

Firuze Elif ŞAHİN

Master's Thesis

Ankara, 2024



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## ACCEPTANCE AND APPROVAL

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## ETİK BEYAN

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## ABSTRACT

Şahin, Firuze Elif. *Through Readers' Eyes: Reception of George Orwell's Retranslations in Turkish Context*, Master's Thesis, Ankara, 2024

This study focuses on the readers' reception of the boom in retranslations of George Orwell's works in Turkey after his copyright expired on January, 2021. In the current state of translation literature, retranslations are determined by the supply and demand of the market and the reception and criticism of readers, rather than by gradual development and the attempt to achieve a "great translation" (Berman, 1990). According to this study, the trigger for retranslation in recent years has been socio-cultural. Therefore, it is suggested that retranslations are intended to meet the demands of different reader groups or in other words the "interpretive communities" (Fish, 1998) within the target culture, rather than to respond to a need or an erroneous first translation. To this end, in order to understand where George Orwell and his famous novel *1984* are positioned in the Turkish context, news, blogs, columns and academic studies referring to *1984* have been examined. Then, a bibliographic study of all translations of the novel published in Turkey before and after 2021 has been carried out. This study provided us with insights into the readers' "horizon of expectations" (Jauss, 1982) regarding Orwell and his novels. Then, in the main analysis part, readers' comments collected from two websites (Ekşi Sözlük and Kayıp Rıhtım) have been graphically shown. These comments are categorised by the researcher according to the themes to evaluate the act of retranslation, their criticism and expectations. As a result, the researcher has drawn attention to the fact that the concept of retranslation has expanded in the 21st century. Also insight into Turkish readers' expectations of translation is provided, and a reception process that would be useful for future academic studies and retranslation act is suggested.

**Key Words:** Retranslation, Reception, Translation Sociology, George Orwell, Readers' Comments



## ÖZET

Şahin, Firuze Elif. *Okurların Gözünden Yeniden Çeviri: Türkiye Bağlamında George Orwell Eserlerinin Yeniden Çevirilerinin Alımlanması*, Yüksek Lisans Tezi, Ankara, 2024

Bu çalışma, Ocak 2021'de telif hakkı sona eren George Orwell'in eserlerinin Türkiye'deki yeniden çevirilerinde yaşanan patlamanın okurlar tarafından nasıl alımlandığına odaklanmaktadır. Çeviri edebiyatının mevcut durumunda, yeniden çeviriler, aşamalı bir gelişim ve "mükemmel çeviri" (Berman, 1990) elde etme çabasından ziyade, piyasadaki arz ve talep ile okurların alımlama ve eleştirileri tarafından belirlenmektedir. Bu çalışmaya göre, son yıllarda yeniden çeviriyi tetikleyen unsur sosyo-kültürel olduğu düşünülmektedir. Dolayısıyla bu çalışma, yeniden çevirilerin bir ihtiyaca ya da hatalı bir ilk çeviriye cevap vermekten ziyade, erek kültürdeki farklı okuyucu gruplarının ya da başka bir deyişle "yorumlayıcı toplulukların" (Fish, 1998) taleplerini karşılamaya yönelik olduğunu öne sürmektedir. Bu amaçla, George Orwell ve ünlü eseri *1984*'ün Türkiye bağlamında nerede konumlandığını anlamak için *1984*'e atıfta bulunan haberler, bloglar, köşe yazıları ve akademik çalışmalar taranmıştır. Ardından, romanın 2021 öncesi ve sonrasında Türkiye'de yayımlanan tüm çevirilerinin bibliyografik incelemesi yapılmıştır. Bu çalışma, okurların Orwell ve romanlarına ilişkin "beklenti ufku" (Jauss, 1982) hakkında fikir edinmemizi sağlamıştır. Ardından, ana analiz bölümünde, iki internet sitesinden (Ekşi Sözlük ve Kayıp Rıhtım) toplanan okuyucu yorumları grafiksel olarak sunulmuştur. Bu yorumlar araştırmacı tarafından yeniden çeviri eylemini değerlendirdikleri temalara, eleştirilerine ve beklentilerine göre kategorize edilmiştir. Sonuç olarak araştırmacı, yeniden çeviri kavramının 21. yüzyılda gittikçe genişlediğine dikkat çekmiştir. Ayrıca Türk okuyucuların çeviriden beklentileri hakkında fikir sahibi olunmuş, gelecekteki akademik çalışmalar ve yeniden çeviri eylemi için faydalı olabilecek bir alımlama süreci örneklenmiştir.

**Anahtar Kelimeler:** Yeniden Çeviri, Alımlama, Çeviri Sosyolojisi, George Orwell, Okur Yorumları

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## LIST OF ABBREVIATION

**DTS:** Descriptive Translation Studies

**TS:** Translation Studies





## INTRODUCTION

Since the beginning of translation studies as a separate discipline, there has been a number of paradigm shifts. These changes have led scholars to move from the question of "how" a translation should be translated, to the question of "why" it is translated in that way. As this question has started to be asked in spheres where we frequently encounter translation in our everyday lives, the concept of retranslation and its motives have begun to be questioned.

In 1990, in pursuit of the emergence of cultural turn in Translation Studies, ‘Retranslation Hypothesis’ came to the fore, and it was an inevitable step taking into account the retranslation practices all over the world. Retranslation Hypothesis was initially put forward by Antoine Berman and Paul Bensimon; they mentioned and problematized retranslation in a special issue of *Palimpsestes* (1990), and identified the main motives, shaped a draft framework of the approach, and stated the significant properties of the first and subsequent translations and why they differentiate from one another. Although there are a variety of different explanations for retranslation, it simply refers to translating a text that has already been translated.

Certainly, literature is one of the fields that we are in need of translation continuously. Both translation and retranslation practices have been providing massive contributions to publishing houses, and eventually translated literary works have created a huge market today. We can say that, increase in the number of publishing houses especially after 2000’s, growing demands and active presence of readers in the market, have increased the competition between publishing houses. It is obvious that “retranslations are carried out and published, often with a certain degree of tension and competition with each other” (Tahir Gürçağlar, 2009). During the competition, any publishing house wants to “create their niche in the marketplace” (Erkul Yağcı, 2019, p.155), and while consolidating this place, they want to stand out with their cover pages, prefaces, advertisements and translators of these literary works in order to attract readers/buyers to themselves (ibid.).

For publishers, retranslations are literally represent a "backbone" in terms of maintaining their commercial benefits. Especially when the popular and classic works are out of the

copyrights, many publishing houses both serve them to the market with their own cover designs, advertisements and of course translators, turning the popularity of the books into profit, and add quality works, that have proven themselves, to their catalogs. However, publishing the same books from many publishers in a synchronized way can have both advantages and disadvantages. Small publishers may try to generate revenue from popular books they print without paying royalties in order to find themselves a place in the competition. However, except keeping their prices lower comparing to other well-known publishers, the number of moves they can make is limited to attract readers. At this point, it becomes even more important to critically evaluate how these synchronically published books are perceived by the readers of target culture, because today readers “have more awareness about retranslations as they openly express their ideas and criticism at textual and paratextual levels, compare translations and comment on publishers, translators and editors” (Işıklar Koçak and Erkul Yağcı, 2019, p 143).

Studies on the retranslation phenomenon have been carried out from many different perspectives so far, and recently, as for the last few years, studies have begun to focus on the place of these retranslations in the market and how readers receive these works (D’egido, 2015; Işıklar Koçak, 2017; Taş İlmek, 2020a; Taş İlmek, 2020b, Wardle, 2019), rather than interrelationship between various translations of a text at a linguistic level. These studies have shown us readers are not passive and would like to have a place in translation process.

The way in which retranslation is now addressed in contemporary studies has gone far beyond the scope of the Retranslation Hypothesis. As a result, retranslation studies have deepened in order to understand the motivations behind retranslations and even to shed light on the readers' reception process. In fact, the increase in the act of retranslation can also be seen as a reason for the depth of the studies. “By contrast with the linear progression model that informs the retranslation hypothesis, later research on retranslation portrays it as a field marked by a constant struggle between individuals and institutions for the control and production of new interpretations” (Tahir Gürçağlar, 2019, p. 487). Far from being a kind of necessity or correction, retranslations, which we encounter especially in the translation of classics and cult books, are most likely under the influence of more complex variables when considered from a sociological point of view.

Evaluating French sociologist, philosopher and public intellectual Pierre Bourdieu's theory within the discipline of Translation Studies shall provide enlightening insights to understand how retranslations are received in the society in which translated works are served, how publishers and translators are commented on, how these works are presented, and what points the reader pays attention to (or is influenced by) when choosing and criticizing the final product. The sociological perspective on translation, and therefore the sociology of translation, was initiated in the late 1990s, especially with the inclusion of Pierre Bourdieu's, concepts of field, *capital*, *habitus* and *field* in Translation Studies. According to Bourdieu's field theory, while evaluating the relations between society and individuals, the effects of a variety of social agents should also be taken into account. At this point, the field represents a sphere in which various types of capital are tried to be gained: cultural, social, symbolic, and economic capitals. As Şehnaz Tahir Gürçağlar states (2005, p 135) "the publishing house defines its success in economic terms rather than literary grounds". In this respect publishers in the field use symbolic capitals of themselves, the book's, the translator's, etc., to convert it to economic capital. The underlying reason for this strategy comes from the fact that many readers tend to think that the books published are of higher quality in direct proportion to the prestige of the publishers have. As Sapiro stated (2008), in Bourdieu's article (1977) "La production de la croyance" (The production of belief), he analyzed publishers' role in the framework of transferring the symbolic capital they have to the writer: to publish is to consecrate. According to his view, the publisher "creates the creator" (ibid.). In this sense, Bourdieu's concepts will be used to interpret the data to see whether the "symbolic capital" of publishers and the habitus that corresponds to the "structured and structuring" profiles of translators and constitutes translators symbolic capital play an important role in the evaluation of retranslations by the readers.

Eric Arthur Blair, mostly known by his pen name George Orwell, was a prolific author, essayist, critic, and journalist despite his short life. His works have specifically social criticism, anti-totalitarian, and social democracy advocating features. He was born in an atmosphere full of instability, poverty, and unease, and these challenges had a huge impact on him and indirectly reflected on his works. Among his books, *Animal Farm* (1945) and *1984* (1949) brought him fame the most. As of January 1, 2021, his works were out of copyright. This means that publishers are now taking full advantage because

they do not have to pay royalties to his estate. As of the first month of 2021, retranslations and new editions began to be published by dozens of publishers in Turkey as well as in many other countries. In this sense, it will be investigated what are the reasons caused this extensive publication and how these works were received and evaluated by the target culture readers (in this case, Turkish readers).

Şehnaz Tahir Gürçağlar mentions the importance of the readers' expectations and the reception of the works they read in her work titled *Kapılar* (2005). In the chapter titled “Translation and Reader: Readers' Letters, Reception Studies and Translation Studies”, she analyzes the reader's letters written between 1950 and 1960 in the light of reception theories and emphasizes the role that readers play, both directly and indirectly, in the translation industry. Işıklar Koçak's (2017) study focuses on readers, and aims to reveal their active role in creating consciousness in the reading public about retranslations in Turkey. Several other studies (see Wardle, 2019; Taş İlmek, 2020a; Taş İlmek, 2020b; Işıklar Koçak, 2018; D'egido, 2015), have focused on the readers' comments and their willingness to be active participants. Their desires and expectations are both structuring and structured within the book market. This thesis aims to take readers' comments from a critical perspective and draw attention to how they occupy their places in a complex system. The claim of this study is to present a view from the reader's eyes, rather than reaching a general and definite judgment, in the end as Pym stated, “the factors are interrelated with such complexity that we could not turn the hypothesis into a simple prescription” (Pym, 2004: p 9). For this reason, Reception Theory will be applied in order to understand readers' comments, priorities and expectations, and to gain insight into the perception of retranslation in readers' minds. Within the framework of this theory, three scholars and their concepts will be mentioned in particular: Hans. R. Jauss, Wolfgang Iser and Stanley Fish. The focus will be on readers' presuppositions and the "horizon of expectations" (Jauss, 1982), and on the intersection of these horizons, readers' expectations and "interpretive groups" (Fish, 1998).

## **AIM OF THE STUDY**

Along with the abovementioned studies and remarks, the rationale of this thesis is to understand the reception of the competition between publishers in the literary market

through readers' eyes, to see whether readers have a “translator awareness” or not and to what extent this awareness affects readers’ decisions and their reading experience. The data to be used in the thesis are based on observable data which is readers’ comments, gathered from online sources. Starting point of this thesis grounds on the idea that translation industry serves the society. Even if there are a variety of studies in the academic field, integration of these studies in order to improve the translation market is limited. With the help of studies that compounding the practical and academic fields, we could observe concrete progress in both areas. Through the contribution of the academic studies to the practical level of translation, both publishing houses can determine more conscious policies and readers can be more conscious consumers; also, satisfaction level could increase in both parties.

In the light of the studies and information mentioned above, the research questions were determined as follows:

- 1- Taking into account their active role in retranslation process, whether the increase in retranslations make readers more selective when choosing works?
- 2- What are the factors that positively and negatively affect the decision-making process of readers when looking at retranslations of a literary work?
- 3- Do readers have ‘’translator awareness’’, and does this awareness affect them while they are choosing a translation/retranslation of a book?
- 4- How do readers perceive the publishing of George Orwell’s books’ Turkish translations/retranslations in general? Whether they think publishing retranslations of George Orwell’s books as positive or negative?

## **LIMITATIONS**

It is noteworthy to mention the limits of this particular thesis and the main focus. The reason why one of George Orwell's books was chosen for this thesis is that he is one of the most widely read and recognized authors worldwide. His books have repeatedly been bestsellers in Turkey. Proving the popularity of both the author and the book, *1984* has taken one of the top places in the 'Amazon 2021 Best-Selling Books List'. Because of the time restrictions and limited scope of this thesis, the bibliography will cover all

translations/retranslations of *1984* in Turkey, and not his other books, articles, poems or other publications, translated into Turkish. The most important reason for this is to find out how the new retranslations of tens of different publishing houses, especially in 2021, have been perceived by readers.

The bibliography of the novel 1984 compiled in the study includes all translations/retranslations published in Turkey until January, 2023. The information of the retranslations published from January 2021 onwards has been collected with the banderole information of the new translations according to the 'Imprint Information of Labelled Books' page provided by the website of the Republic of Turkey, Ministry of Culture and Tourism.

With the acceleration of technological developments, our old habits have started to change. We don't go out and shop as much as we used to. Especially with the COVID-19 pandemic, we had to buy most of our needs via online shopping sites. As Wardle (2019) mentions that most readers now research books online. Therefore, especially "over the last twenty years, book trading occurs increasingly online as well, without the constraints of physical shops and bookstore overheads" (ibid, p.221). Consequently, when people decide to buy a book, they form an idea by reading the comments, reviews, news on the internet, and encountering the ads on the internet. This is simply how they decide which books they prefer to buy. Therefore, online blogs and book sales sites, which are the primary areas where readers are exposed and present, provide us more information than we can find elsewhere. While reader comments from printed sources are available, they have not been included due to time constraints, the difficulty of obtaining easy and complete access to printed sources, and the fact that most of these sources do not appeal to contemporary readers.

The selected online sources, Ekşi Sözlük and Kayıp Rıhtım, are preferred because they are websites where the narrowed scope of comments related to the questions sought to be answered in the thesis can be easily accessed. Moreover, both users and readers of online presence have frequent and easy access and familiarity with these platforms in Turkish context. This has led this thesis to focus on comments and critiques on online platforms; however more extensive research needs to be carried out to identify the many agents included in publishing industry. This study will constitute an exemplary study on a

specific book and will contribute to more holistic studies by drawing attention to reader/consumer decisions.

## **SIGNIFICANCE OF THE STUDY**

Translation Studies is a discipline that aims to provide benefits to the translation industry. For this reason, it can be useful for increasing the quality of the translations served to the society, the development of translation awareness, and the constitution of a market in line with the needs and desires of the readers. The main significance of this study is to mirror and contribute to the translation industry with the help of Translation Studies. Conducting such studies will pave the way for more detailed examination and improvement on such issues as selection of books, editors, publishers, reader expectations, symbolic and economic capital, which have significant roles in the translation process. This study could reveal the importance of readers' voice and their purchasing habits, through the reception of an author and his books in the target culture and it could emphasize the need to increase the "visibility" of translators. In terms of readers, it will contribute to the understanding of what exactly they pay attention when buying a literary work and to reconstruct the policies of translators and publishers according to these choices. This thesis and the studies to be carried out focusing on readers can create a market effect that could influence how the translator awareness affects the reader, the reasons for choosing a retranslation, and the translator choices of the publishers. In addition, we can say that online platforms and websites selling books have undertaken a certain mission, and that not only readers but also publishers can shape their choices according to these comments.

## **METHODOLOGY**

In this study, a bibliographical list of retranslations of the novel 1984 has been compiled using data from various available sources. The information in this list is presented and discussed graphically: date of first publication, name of translator, number of published works by Orwell; sorted by publisher.

Readers' comments from online sources have then been used to analyse how these retranslations have been received by readers in Turkey. These comments were scanned



by the researcher and categorised into 5 categories according to the themes related to them. In this way, insights into the readers' expectations have been acquired. The data supported by the examples of the comments and the graphs presented, are reviewed in the discussion section. In the conclusion section, the research questions of the study are answered by interpreting them in the light of the theoretical background. The detailed methodology is presented in the analysis section.

## **OUTLINE OF THE STUDY**

The aim of this study is to provide an example of how readers perceive the act of retranslation. To this end, Chapter 1 begins with a literature review on retranslation. The period in which retranslation was first conceptualised and the emergence of the hypothesis are explained. Then the question of how retranslation has developed both in practice and in academic studies has been explained. The scope of the concept of retranslation, the increase in the number of retranslated works and the network of relationships between them are explained in order to provide a sociological basis for the hypothesis.

Chapter 2 describes the Reception Theory, mainly the approaches of three important scholars' (Jauss, Iser and Fish), which form the theoretical background of the thesis. The concepts of Bourdieu's Field Theory are also used to understand how retranslation concept is triggered in a sociological context.

Chapter 3 provides an insight into how Orwell and his famous novel 1984 are perceived by potential and actual readers in the Turkish context. For this purpose, dystopian literature and Orwell's position in this literature are briefly mentioned. Then a summary of the book 1984 is given. In this section, the author's quotes from the book and quotes about the reasons for writing the book are included. It concludes by presenting data on news, magazines, blogs and academic studies referring to 1984 and Orwell in the context of Turkey.

The Chapter 4 begins with a list of retranslations of 1984 and an outline for the analysis of the process of reception and reader comments. Then, the comments on the selected websites are shown with graphs and selected examples. The horizon of readers'

expectations of the retranslations was interpreted by analysing these comments in 5 categories. In line with the priorities and demands of the readers, it has been observed that although the two websites produced similar results, there were also points of divergence. This may indicate that the target culture accommodates more than one reader group.

The discussion section is a review and interpretation of the data analysis. The conclusion section answers the research questions of the study, highlights the significance of the study and comments on how it can benefit future studies.

# CHAPTER 1

## LITERATURE REVIEW

With the paradigmatic changes in translation studies in recent years, the fields of study have also diversified and been shaped according to today's reality. Thus, rather than discussing how faithful the act of translation is to the original text, or how 'accurate' it is, we now discuss why it is not 'faithful', or why these strategies are chosen given the final product. Among the issues addressed in the studies are that of the translator, rather than as a channel, but as an active participant in the centre of the process, both in terms of the choices made by the translator and the choices made by the readers and publishers who are positioned in line with these decisions.

### 1.1. WHAT IS RETRANSLATION

The concept of retranslation, which is analysed in this thesis, is a phenomenon that is frequently encountered within the translation practices and that involves many dynamics independently. Why a previously translated text needs to be retranslated is a critical question in itself. Although there is not a single answer that can thoroughly explain this need or demand, by narrowing the field of study and the variables, we can obtain enlightening results about the cause and effect of these demands from different perspectives.

The term "retranslation" has been defined in a variety of different ways by certain scholars. Susam-Sarajeva expressed it as “subsequent translations of a text or part of a text, carried out after the initial translation that introduced this text to the ‘same’ target language” (Susam-Sarajeva, 2003, p.2). According to Gambier, it simply means “a new translation of a text that is already translated into the same language” (1994: 413). Şehnaz Tahir Gürçağlar explained it as “the act of translating a work that has previously been translated into the same language” (Tahir Gürçağlar,2009, p.233). And, of course, the opinion of Berman, who was one of the first scholars hypothesize

onretranslation, is “an act of repetition, giving rise to numerous versions of a given source text into a given target language” (Berman, 1990, p.1). We can multiply these definitions further. But more or less all of them intends to convey the same basic explanation using different words.

## 1.2. RETRANSLATION HYPOTHESIS

Especially in the last 20 years, the phenomenon of retranslation has become a research topic on its own in Translation Studies. As of late, in light of these recent studies, the Retranslation Hypothesis has moved beyond the scope of comparisons of the first and later translations, the discussion of foreignization or localization strategies used, or the translation criticism of these translations. Retranslation is a theoretical phenomenon and represents a broad range of practices at the same time. Yet, as Susan-Sarajeva has pointed out:

Currently, there is no detailed or systematic study on retranslations per se. Although the practice itself is widespread, theoretical discussions on the subject are rather rare. Retranslations often serve as case studies illuminating other aspects of translational research rather than drawing attention to themselves as a topic in their own right. In the handful of brief articles written about the phenomenon, retranslations are usually associated with the ‘aging’ of translated texts, especially canonical literary ones. (2006:135)

The first systematic ideas about why retranslations occur and what they represent, were formed in line with the views of Berman (1990) and Bensimon (1990). They put forward their hypothesis in a special issue of the journal *Palimpsestes* in 1990, based on the initial lacks and errors in translation. The core of this idea has always been the quest for excellence or the concept of "great translation" according to him (Berman, 1990). The main aim is to ensure that the translation product, which enters a culture for the first time, does not encounter any rejection, and thus it would be accepted and find a place in the target culture’s ‘repertoire’. At this point, any reaction expected to be taken with the translation product becomes secondary; the priority is the recognition of the book in question. Therefore, the books should be translated adopting a system and strategy that shall not be seen as strange to the target culture readers.

The main factors that the translator should consider while translating any book might be as follow: how the ideological views are conveyed (do they need to be softened, sharpened, or changed), the author's style (does it provide a reading experience that the target audience is familiar with), the way the language is used, and the word choices, etc. In the end, the translated books become ‘‘a fact of the culture which hosts them’’ (Toury, 1995, p.24). These books are integrated by translators, editors, publishers, and other power holders, without contradicting the prevailing perception of literature in the target culture and the widely accepted norms within this ‘‘polysystem’’. Henceforward, the book, which has already become an integral part of the target culture, can be brought closer to the original/source text or culture through retranslations. Retranslations return to the source text, or, according to Robinson (1999), the "timeless version of a text" (p.2) is often put forward as an "updated conception of the original" after a certain period of time. The most important factor in the emergence of retranslations could be considered "aging". The "aging" mentioned here means that although the source text is seen as timeless, the translation begins to age intrinsically, and can not represent a valid reference point for the source text in the target culture, instead it becomes a ‘‘reciprocal product of interactive rethinking in a shifting present’’ (Robinson, 1999, p.2). Due to this, unlike the original text, the aging of a translation brings forth a need for renovation or supplementation over a period of time. This need stems from the changing language requirements, perceptions, and expectations of the readers in time and translations must conform to the needs of contemporary audiences.

The approach that retranslations eliminate the errors and deficiencies found in the first translation, in pursuit of the increase in the reader's knowledge and familiarity with the translated text and its source culture, constitutes the backbone of the Retranslation Hypothesis. In line with that starting point, it can be suggested that every retranslated text or book gets better linearly, and since a translation, which is an "incomplete act" by its nature, can be defined as "less incomplete" with every retranslation. ‘‘In other words, the more we translate, the better results we get and sooner or later we get access to an ideal translation’’ (Dastjerdi and Mohammadi, 2013).

### **1.3. REASONS FOR RETRANSLATION**

Evaluating the denotations we attribute while trying to hypothesize the retranslation by adopting purely romantic or purely profit-seeking perspectives will distract us from getting correct answers. As Robinson states “the ideal model according to which a classic text is retranslated because the most recent translation has come to be perceived as outdated is rather simplistic” (Robinson, 1999). Yet there could be a wide range of different reasons to retranslate a text (especially a literary product). On the other hand, if we are to decide a literary work’s translation/retranslation has been outdated, how do we reach this conclusion? What are the prominent shreds of evidence that indicate a translation’s inadequacy in catching and reflecting the contemporary language’s dynamics or tastes and needs of the generation? Exactly how many people must perceive it as inadequate to label a translation as “outdated”? According to Vanderschelden (2000), the perception of the quality and success of a translation mostly depends on the language of its time rather than the other stylistic peculiarities or translation strategies. Because readers’ perception is highly linked with the readability, fluency, and accessibility of the target text over any other quality criteria, since they are not aware of the source text and source culture norms after all (Vanderschelden, 2000). Therefore, when retranslating the work into the target culture, the translator should take into account the demands of the readers of the period and cover the time gap between the author and the reader.

Since the translator’s act is not the only trajectory of culture, we should involve other agents that have a huge impact on structuring the literary system, in the canonization and publication processes of any literary product (Robinson, 1999). Considering that the group that will have the final word on this issue is the target culture society and that it is also the group that will evaluate the adequacy of the translation up to a certain point, other elements which affect the choices of this population should not be ignored. “Rather than a matter of gradual completion, retranslation is a result of shifting needs and changing perceptions” (Koskinen and Paloposki, 2003, p.23) Therefore the propositions of "retranslations are supplementary" and "represent gradual improvement" set forth at the academic level can be challenged by other scholars and their studies since accepting these simplistic opinions might distract us from understanding the complex and multilayered structure of retranslations. According to recent studies, the main

argument on retractions which supports subsequent translations or retractions tend to assimilate the text compared to the first translations, has shown to be not entirely true.

The evidence available from various case studies internationally would suffice by itself to show that the strong version of the retranslation hypothesis, implying that later translations are closer to the original or better than an earlier translation (and/or substituting earlier translations), is not sufficient alone to cover the field of retractions. These studies include, for example, Tymoczko 1999, which shows how Irish epic poetry has been afforded very different treatment at different periods in time and in the hands of different translators. [...] Time and order of appearance cannot be seen as a single monolithic entity or causal factor behind retractions – there are always different tendencies and multiple orientations at work at any one specific time, just as there are different audiences and translators. (Paloposki and Koskinen, 2010, p:33-34).

The aforementioned gradual improvement mentioned here is not always due to the deficiencies of the previous translation. Each original work can be reinterpreted at certain intervals in line with the wishes of the period and the readers. As J.M Cohen reminded us “every great book demands to be retranslated once in a century, to suit the change in standards and taste of new generations which will differ radically from those of the past”(Cohen, 1962, p.9).

#### **1.4. ACTIVE AND PASSIVE RETRANSLATIONS**

When we ask the question of what is the motivation behind retractions, we can say that it differs based on case to case. Not every retranslation's motive follows predetermined patterns. At this point, besides the fact that retractions may emerge due to sociocultural and linguistic differences or "aging", they can also emerge because previous translations or strategies of translations were disliked, rejected, or challenged by new translations. Susam-Sarajeva states that they “may also emerge as a result of a synchronous struggle in the receiving system” (Susam-Sarajeva, 2003, p.5). She also points out that retractions are not always “the consequence of aging translations or changing times”(ibid., p.5). Because it is also possible to see more than one retranslation of a single book published and released at the same time or in a very short time in a target culture. That's why, retractions of out of copyright "canonized" literary works are the most common retractions we encounter. Or, in some case, translator or publisher or any party initiating the retranslation process may

not be aware of a previous translation is present. Which is called ‘passive translation’ by Anthony Pym (1998). Yet, most of the time it is known that if there is another translation of a book or not and translator still translates the text, which may be due to reasons such as the translator's disapproving of the strategy in the previously translated book, the obsolescence of the language used, and/or translator's desire to put forward his/her trademark and interpretation. And for certain source texts, mostly canonical ones, are “likely to solicit retranslation because diverse readerships in the receiving situation will seek to interpret it according to their own values and hence develop different retranslation strategies that inscribe competing interpretations” (Venuti, 2004, p.97). Whatever the reason(s) is, this situation represents conflict between certain groups in the target culture. Pym (1998) calls this case as active translation.

A comparison between two or more passive retranlations [...] would tend to provide information about historical changes in the target culture [...]. Quite apart from being often redundant (the information thus revealed could have been obtained without doing translation history), such a procedure can only affirm the general hypothesis that target-culture norms determine translation strategies. The comparative analysis of active retranlations, however, tends to locate causes far closer to the translator, especially in the entourage of patrons, publishers, readers and intercultural politics (although clearly not excluding monocultural influences from any side). The study of active retranlations would thus seem better positioned to yield insights into the nature and workings of translation itself, into its own special range of disturbances, without blindly surrendering causality to target-culture norms. (Pym, 1998, p. 82-84)

There are certain factors for translators and publishers to decide to begin an "active translation". Here, as well as external factors such as patronage, which Lefevere defines as "the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature" (1992, p.15), different norms may also stimulate the process. As Venuti quoting Toury (1995, p.53-69) ‘a comparable line of thinking has been developed specifically for translation by Gideon Toury, who has argued that a translator evaluates his or her decisions according to ‘norms’ or values in the translating culture’ (Venuti, 2004, p.99). These norms are of indicative importance from how the text to be translated should be selected considering both linguistic and socio-cultural conditions, to the adopted translation strategy. Referring to these norms, Chesterman also (1993) made a distinction between ‘professional norms’ and ‘expectancy norms’. Professional norms ‘are the norms constituted by competent



professional behaviour. They are, in effect, kinds of production norms, governing the accepted methods and strategies of the translation process. Some professional norms control detailed aspects of translational behaviour such as source text analysis, needs analysis of the prospective readership, professional use of reference materials and so on” (ibid., p.8). And expectancy norms “are established by the receivers of the translation, by their expectations of what a translation (of a given type) should be like, and what a native text (of a given type) in the target language should be like” (ibid, p.9). Placing the expectancy norms higher than the professional norms, Chesterman (1993) states that it is important to meet the changing expectations of the readers who are the addressees of the translation: “ A professional translator, in other words, seeks to design a target text in such a way that it will meet the expectancy norms pertaining to it” (ibid, p.10).

### **1.5. RETRANSLATION: NEEDS OR DEMANDS?**

A variety of studies focused on the reasons for retranslations and reveal the peculiarities of translations worth retranslating (Susam-Sarajeva, 2003; Vanderschelden, 2000; Venuti, 2004; Paloposki and Koskinen, 2004). It would be to the point to say that, even though there are many other variables, the main purpose of retranslations is shaped according to the expectations of the readers, and the needs and responds of the reader public vary according to the sub-groups which constitutes it. Other agents, such as publishers, editors, promoters etc., who fulfill these expectations also have a significant place in evaluating the reception and the value attributed to the retranslation. As in many other fields, the publishing, translation, distribution, and linear consumption of literary products have also gained momentum in line with the expansion in recent years and the opportunities brought by technology in the field of literature, and regarding this, the probability of a book's translation being challenged with a new translation in an instant increased evenly. Therefore “it is just a matter of time before a literary translation is challenged or replaced by another” (Vanderschelden, 2000, p.1). Since technological developments extensively affect our lifestyles in every sense, these have had an impact on both our production and consuming habits. These technological developments, which we have witnessed in a

relatively short period of time, have changed the processes of translation, editing, and distribution, and accordingly, our consuming habits and supply-demand balances. These factors pushes us to ask the “will this technology-driven revolution affect the ways in which we perceive translation (or ha it already done so)? Are the changes purely pragmatic, or do they bring about a change in attitudes? Do they change the essence of translation, or our understanding of it?” (Koskinen and Paloposki, 2003, p.20). With the digitalization of translators' work environments, like many other business lines, the factors which determine the quality, evaluation and market place of the emerging literary product have also been digitalized too. Especially in retranslations, the time and importance given to details such as translation strategies, style and word choices, which feature the translations from each other, has increased rather than repetitively translating previously translated parts from scratch.

#### **1.6. RETRANSLATION FROM A SOCIOCULTURAL PERSPECTIVE**

Koskinen and Paloposki (2003, p.24) quoting Brian McCluskey states that “[...]translators can concentrate on their ‘core business’ searching for the right word – without the drudgery of having to perform repetitive tasks.”(Tools and Workflow at the Translation Service of the European Commission, 2002, p.2) That’s how, translators can produce different retranslations to suit different expectations and supplement them according to expectations, and accordingly increasing the number of retranslations on the market. From this point of view, retranslations gain a 'supplementary' feature that makes up for the lacks in earlier translations. However “the perceived need for a supplement may take different forms.”(Koskinen and Paloposki, 2003, p.23). Perhaps the most important force behind the demand and the intensity of the retranslation market is “the commercial success”, and “since the writer/translator’s act is not sole locus of culture; there are also others involved in the process of canon-formation and publication who can structure the literary world.”(Robinson, 1999, p.5). The mass production of translations has formed, as John Milton states, “a factory of translation” (Milton, 2001), and also validate its nature and properties. As Koskinen and Paloposki put forward, book publishing is always linked with commercial gains, for books have cultural properties, they are also

marketable literary products, so publishers should consider not only cultural but also financial gains (Koskinen and Paloposki, 2003). Yet retranslations provide positive publicity for publishing houses, they are always preferable due to publicity brings financial gains also (ibid). It is noteworthy that these translations are marketed as "more accurate", "closest to the original", "most recent", and "more striking", promising a brand new experience to the reader, also reinforces the perception that strengthens the gradual completion hypothesis put forward by Berman (1990) (ibid. p.32). However, translations that are presented as more accurate or sufficient form a basis of criticism standard, open to interpretation, since no equivalence can be achieved in any category between the source text and the target text :

This standard is a competing interpretation. It is not only inscribed by a translator or an editor; it is also at work when a publisher chooses to invest in a retranslation so as to capitalize on the sheer market-ability of the source text, when, in other words, the value created by the retranslation aims to be primarily economic rather than, say, literary or scholarly (Venuti, 2004, p.97)

However, even if retranslations have been released claiming to be better than the previous one, it cannot be considered as a "fact". Even when a translator successfully translate a book, it may not be liked or found unacceptable by a different sub-group under the intended target reader public (ibid.). A small example of that, a case which Paloposki and Koskinen (2003) mentions about Gospel of St. Matthew by Pentti Saarioski; which proves sometimes ‘‘the sequential order of different translations seems insignificant, as the determinants of the translation’s profile come from contemporary, personal and political circumstances of the translator’s surroundings.’’ (2003, p.22).

Retranslations are more successful in terms of marketing and attracting the attention of readers. Although more expensive than reprinting or recycling, the benefits to the publisher and translator are undeniable, which is why it is still widely preferred (Koskinen and Paloposki, 2003). For example, in the retranslations of *The Picture of Dorian Gray*, the Turkish translation of which has been on the market in Turkey for years, Everest Publishing retranslated and released the book with an annotated and uncensored version, putting emphasis on "With Ülker İnce's translation, which received the 2014 'Translated Book of the Year Award' from Dünya Kitap Magazine", stated on the book cover. Turkuvaz Publishing, who later published the retranslation by Ferit

Burak Aydar, stated that all other editions of the book on the shelves were the version that appeared in Lippincott's Monthly Magazine and was subsequently censored by Oscar Wilde. They further stated that it was being published as a completely uncensored, full text and edited version. We can say that both versions initially have tried to balance some "loss and gain" in order to stand out both culturally and financially in the market, and perhaps each retranslation of a certain literary work appeals to different subgroups in the same target culture, and of course, since literal transfer is not an option, we can assume that it is an "interpretive inscription" shaped by different linguistic and cultural requirements (Venuti, 2004). So instead of distinguishing between the most accurate and the most flawed retractions available on the market, we should consider which translation is most accurate for which reader.

To sum up, as we understood from the examples and abovementioned remarks, we can come to the conclusion that "retranslations are affected by a multitude of factors, relating to publishers, intended readers, accompanying illustrations and –not least- the translators themselves." (Koskinen and Paloposki, 2010, p.34). Hence, the origin of Retranslation Hypothesis is not entirely covers current retranslation practices and reactions from a multilayered group of actors. In order to highlight thoroughly the motivations, effects and consequences of retranslation, giving importance to any area it comes into contact with and not dwelling into at linguistic basis will provide us to get holistic results.

This thesis argues that there is a sociological link behind the recent boom in retractions and the thousands of canonical works that have been retranslated. At the centre of this link are readers and publishers of the target culture. These groups represent the two ends of the supply/demand equation, and this thesis will focus on the reader aspect. Therefore, the concepts of Reception Theory and Bourdieu's Field Theory's will be used to explain the process of readers' reception, interpretation and presence in retractions. In the theoretical background, the sociological dimension of translation will be mentioned further and the reception of retractions within the social field will be emphasized.

## CHAPTER 2

### THEORITICAL BACKGROUND

The theoretical background has been formed according to abovementioned information in order to see how the translations of George Orwell's *1984* are received by the readers. The reason why the Reception Theory and Translation Sociology are mentioned in the theoretical background is that each of the translated works released on the market is exposed to unique variables in terms of the work, the author, the publisher and the period of the translation act. Translated literature is seen as “an integral system within any literary polysystem, but as a most active system within it” (Even-Zohar, 1979, p. 117), not only in Turkey but also in the world. The decision to translate or retranslate a work is an indication of the existence of what Even-Zohar calls "the culture repertoire" consists of the expectations of publishers, editors and readers, and which are consciously or unconsciously hidden in the back of the mind" (Ece, 2010).

In the literature review section, a detailed explanation of the retranslation concept from the past to the present is given. Accordingly, as mentioned in the same section, it is considered that socio-cultural reasons are more dominant in today's retranslation practices. Therefore, in order to understand the phenomenon of retranslation from a sociological perspective, the translation sociology has been chosen as one of the theoretical backgrounds. Polysystem theory, DTS and Chesterman's norms are also touched upon to understand the sociologic perspective in TS. However, in the analysis part of the thesis, the concepts of Bourdieu's field theory will be primarily used. Therefore, these concepts are explained in detail.

The three prominent approaches and related concepts in Reception Theory have been selected to help us to interpret the reader comments in more detail. The process of marketing and reception of retranslation will provide a basis for a sociological perspective on translation and to understand more thoroughly how the target audience perceives retranslation. In this chapter, these concepts, which constitute the theoretical background of the thesis, will be elaborated.

## 2.1 RECEPTION THEORY

### 2.1.1. What Is Reception Theory?

Since the second half of the twentieth century, the criticism of literary analysis based on the text itself and the author has been replaced by a perspective that focuses on the meaning created in the targeted culture and the reader. Postmodernism asks how these texts are received by the consumers (readers), and even how they help to shape the culture. Thus, a more target culture-oriented focus has begun to emerge in translation studies. The reader aspect is one of the most important factors to be taken into account in contemporary studies. In order to assess the organic links between the reader factor and the production (and translation) of the text, Reception Theory is used as the theoretical background of the thesis.

Nowadays,, it has been questioned to what extent the descriptions of rapidly changing social life and socio-cultural systems, through traditional methods, scientific and unidirectional evaluations and generalising results, lead to realistic results. Thus, "the understanding of 'objectivity', which has changed following the developments in the methods used to study any branch of art, has brought to the fore subjective approaches that describe the unique world of the art object instead of the theoretical approaches that depend on the principles accepted as rational and correct" (Yücel, 2006, p.490). As a result, the idea of including subjective themes came to the fore in order to obtain more holistic results.

Reception theory is a reader-oriented theory that originated in the 1960s in the Constance School. Although the term reception is most commonly used in the field of media studies, it has recently been increasingly applied in the field of literature and, therefore, translation. Wolfgang Iser and Hans R. Jauss are among the earliest exponents of this movement. They played an important role in the development of the theory. The idea at the heart of this theory is that it is "reader-centred" (Jauss, 1982). It assumes that the reader's relationship with and perception of the text develops on the basis of a set of expectations. It also argues that texts do not create meaning on their own, but need to interact with the reader to do so (Middeke, 2012). This approach, which led to a paradigm

shift in literary studies, “proposed that the relationship between text and reader was a communicative action that concluded by reading and interpreting the text” (Cadera & Walsh, 2022, p. 10). In other words, “the meaning of a text is extracted only during the progressive process of its reception” (Jauss, 1982, p.59). The reader is considered active, not passive, according to this approach.

The reception of a text may vary from reader to reader and from culture to culture. Even within small groups within the readership of a culture, this reception may also differ. As Venuti states, "different readership in the receiving culture may have different interpretations and may want to apply their own values to the text" (2004, p.36). As Cadera and Walsh (2022) have noted, the reception of the main character of Cervantes' famous work *Don Quixote* in English, contemporary Spanish, German Romanticism, nineteenth-century French culture, and by different groups of readers in these cultures, has varied considerably. Indeed, this diversity and each reader's construction of meaning is significant (Cadera & Walsh, 2022). The fact that aesthetics is a subjective concept and therefore the meaning attributed to it, varies from person to person and from group to group is evidence that "the original text is not an entity of its own value, but a different object for different readers" (Yang & Qi, 2017, p. 116). According to the reader's subjective filter, the meaning derived is specialised.

In this thesis, three names are mentioned who have worked on reception: Hans R. Jauss, Wolfgang Iser and Stanley Fish. They have been chosen based on the relevance of their work and concepts to translation studies and to the focus of this thesis, which is retranslation.

### **2.1.2. Hans R. Jauss and Horizon of Expectations**

“Reception Theory is a novel approach to the reader's role in connection to the principles of interpretation, as well as one of the most significant contributions to the history of literature and a fresh viewpoint on literary experiences” (Sing & Pratima, 2022, p.2161). One of the first views to be discussed when talking about Reception Theory is that of Hans R. Jauss. In order to understand Reception Theory from Jauss's approach, it is necessary to define the concept of the "horizon of expectation". Basically, he defines it as

the meanings and contexts that a reader forms at any given time from the text he is reading, according to his own experiences and set of expectations (Jauss, 1982). Gadamer, who is the teacher of Jauss, defines a horizon as "The totality of all that can be realised or thought about by a person at a given time in history and in a particular culture", and also states that "the concept of horizon suggests itself because it expresses the superior breadth of vision that the person who is trying to understand must have" (Gadamer, 2004, p. 305). This meaning also varies from period to period. These expectations, which cannot be sharply defined, are mostly composed of the reader's individual experiences and presuppositions at the moment of interaction with the text. This horizon, which each reader filters through the totality of genre, style, author, theme, period, socio-cultural conditions, education and similar factors, determines the peculiarities of the meaning that emerges as a result of the interaction between text and reader. Simply put, Basitçe "when readers reads a work, their horizons can arouse their previous experiences, bring a certain feeling to them, and make them have various expectations for the work's development and the end" (Zhang, 2013, p.1413). The meaning that the reader derives from this particular experience contributes to his/her horizon for next interactions with other texts.

Reconstructed in this way, the horizon of expectations of a work allows one to determine its artistic character by the kind and the degree of its influence on the presupposed audience. If one characterizes as an aesthetic distance the disparity between the given horizon of expectations and the appearance of a new work, whose reception can result in a "change of horizons" through negation of familiar experiences or through raising newly articulated experiences objectified historically along the spectrum of the audience's reactions and criticism's judgment (spontaneous success, rejection or shock, scattered approval, gradual or belated understanding) (Jauss, 1982, p.25)

Nevertheless, Jauss's focus on literary history in terms of the horizon of expectations, and his emphasis on a group of readers sharing the same historical period, narrows the diversity of the concept of reception. Berna Moran argues that there is a multiplicity of horizons that Jauss fails to account for and we cannot say that there is a spectrum of expectations in which all readers participated in the same period. Readers may be composed of different groups, and each group's own horizon of expectations should be taken into account" (Moran, 2014: 248). Therefore, the horizon also needs to be broadened to include for readers who are in the same period under the same conditions may reach different meanings.



### 2.1.3. Wolfgang Iser and Textual Gaps

Wolfgang Iser, another scholar of the Constance school, introduced the concept of "Leerstelle" or "textual gaps" onto the reader's reception process (Cadera & Walsh, 2022). Iser's books *The Implied Reader* (1972) and *The Act of Reading* (1978) form the basis of his theory. According to Iser, the reader's production of meaning from the text with which he or she interacts is shaped by the gaps left by the author for the reader to fill in and is characterised by the two poles he or she defines, namely the artistic pole and the aesthetic pole.

the literary work has two poles, which we might call the artistic and the esthetic: the artistic refers to the text created by the author, and the esthetic to the realization accomplished by the reader. From this polarity, it follows that the literary work cannot be completely identical with the text, or with the realization of the text, but in fact must lie halfway between the two (Iser, 1974, p.274)

In this context, the artistic pole represents the text created by the author and the aesthetic pole represents the embodiment made by the reader. Iser says: Without these two poles, the work is not considered to have come into being. To put it another way, the work is viewed not as an object, but as an action. It is a phenomenon arising from the exchange between the text and the reader" (Moran, 2014).

These gaps are left by the author, intentionally or unintentionally. He argues that the text is far from a single and definitive reading experience, and that it diversifies and becomes subjective with the answers that emerge in the reader's mind (Iser, 2008). "He believed that meaning is not the product of a single aspect of text or reader. Before being received by reader, the text is just an unascertained 'appealing structure' awaiting realisation. Only through the proactive exploration by reader during the reception can the meaning of text be realized" (Lv & Ning, 2013). In a sense, the meaning of text is not something that is sought and found in the text, but is constructed in the space between the reader and the text.

Reception Theory is "the first to put forward, from the heights of ontology, the question of the reader and the reception of reading, which people have always ignored" (Lv & Ning, 2013). The denial of an objective meaning of a text, which is implicitly hidden in the work, is a fundamental similarity between Iser's and Jauss's approaches.

#### 2.1.4. Stanley Fish and Interpretive Community

Stanley Fish, another scholar from the USA, whose studies of reception in the context of reader-response criticism are quite similar to those of Iser and Jauss. However, unlike Iser and Jauss, Fish gives the reader the biggest share in the production of meaning. According to him, the meaning that emerges from the reader's interaction with the text is almost completely independent of the author, the linguistic elements, and even the text itself. The reader's state of mind and background have a direct impact on his or her interpretation of the text. He "focuses on readers' responses to literary texts" (Tyson, 1999: 153). This mechanism enables us to assign a semantic value to a particular lexical unit depending on its context: "a backlog of linguistic experience which determines the probability of choice and hence of response" (Fish, 1970: 142). Fish's reader-response criticism assumes that texts are open. Meaning develops outside the text in a dynamic relationship with readers' expectations, projections, inferences, judgments and assumptions (Babae & Montashery, 2012). Simply put, "different readers are free to actualise the work in different ways" (Eagleton, 2005, p. 70).

According to Iser, meaning was potentially embedded in the text. The task of the reader is to uncover it. According to Jauss, what constituted meaning was the horizon of expectations that arose in the readers from different periods. But Fish says that it is only the reader who creates meaning. This meaning emerges independently of the text itself, the author's intention, language elements and all other literary factors. What constitutes it is not these elements, but the reader's act of reading. During this act, the reader combines his/her own experience with the text to create meaning. In other words, to determine the function of a word, image or any other element in the text, is to give its meaning, and this depends on the experience stimulated in the reader's mind (Moran, 2014: 98).

According to Fish, he argues that groups that share similar environment, sociocultural life and lessons may have similar but not identical perception (Fish, 1982).

"[...] if the understanding of the people in question are informed by the same notions of what counts as a fact, of what is central, peripheral, and worthy of being noticed- in short, by the same interpretive principles- the agreement between them will be assured, and its source will not be a text that enforces its own perception but a way of perceiving that results on the emergence to those who share it" (Fish, 1989, p. 337).

In short, the reception of groups with similarities in life and environment is affected at the same level. Fish defined these groups with similar principles as "interpretive community". The following example allows us to understand the nature of the influence.

“Take, for instance, any upper-level English class at Illinois Wesleyan. All members of the class are bound by common experiences, not only academic (such as having to take Practical Criticism or the Gateway course) but also nonacademic (having to live for several years within the "IWU Bubble"). This situation inherently creates a group of people who have similar experiences and who are, therefore, going to interpret the text in similar, although not identical, ways” (Roberts '06, 2006).

Jauss's definition of "horizon of expectation" allows us to create a set of each reader's own experiences and previous readings within a given historical period. These expectations, on the one hand, allow the reader to establish a connection with the text and, on the other hand, prompt the reader to have a range of expectations about the text (Tüzel & Kurudayıoğlu, 2013). Combined with Gadamer's definition of "fusion of horizons", the "historical aspect" mentioned by Jauss actually becomes a kind of individual history of the reader. When each reader takes up a text with his/her horizon of expectation, he/she fuses past experiences and the present. Therefore, the fusion of these horizons creates "meaning". Each reader who creates meaning has a different individual history. Meaning is specialised from person to person through their own life journey.

Although Jauss's definition sheds light on the shaping of readers' perspectives in both general and specific history, it is not quite enough. Because it does not explain that the meanings derived by multiple readers of the same text are relatively similar to those of other readers, and that groups are formed in which agreed similarities are accepted. Thus, the following question posed by Fish (1998) gains importance: "Why should two or more readers ever agree? What is the explanation on the one hand of the stability of interpretation (at least among certain groups at certain times) and on the other of the orderly variety of interpretation if it is not the stability and variety of texts?" (p.989). At this point, the engagement of Fish's concept of "interpretation community" in re/translation studies provides us with a gateway to understand the dynamics of reception.

### **2.1.5. Reception And Retranslation**

Filtering the works of these scholars, who enrich reception theory with different studies, we can assume that “the nature of the symbiotic relationship between retranslation and reception we are dealing with a dichotomy whose very nature entails a perhaps insoluble conundrum: a changing reception will motivate retranslations, and retranslation in turn conditions and modifies reception” (Cadera & Walsh, 2022, p. 15).

Every translation is actually a result of reception. Indeed, the translator of the text is first and foremost the reader of the text. As Cadera states that "translations are the result of a translator's decisions, individual style and rewriting mechanisms" (2017, p. 13), and of course they "are living in a specific time where social events, current politics, aesthetic and literary movements or preferences dominate individual taste and publishing policies" (2017, p. 14). Therefore, the text that the translator conveys to the reader is, in a sense, a text filtered through his or her own perceptual filter. As Lefevere states "the most influential form of rewriting as they project the image of an author and his or her work(s) in another culture and condition the subsequent reception" (1992, p.9). The "manipulation" aspect of translation can be defined here as the fact that the text produced by the translator inevitably contains his/her own interpretations and point of view to some extent (Cadera, 2022). This does not mean that the nature of the text is changed and transformed by the translator's subjectivity. The plot, the characters and the main idea of the text remain the same as in the original. However, during the translation, some of the gaps suggested by Iser may be passed on to the reader that have already been filled in by the translator. If we bear in mind that, with the gaps filled in by the translator, the translator is in a sense a "rewriter", as Lefevere (1992) puts it, it is likely that the translator leaves new gaps, different from those of the author, for the reader to fill in.

Since "a literary work is not an object that stands alone and presents the same face to every reader in every period" (Jauss, 1982, p. 21), the analysis of retranslations provides a rich field for creating new translations of these works that appeal to every reader in every period. As Cadera mentions "the existence of retranslations of the same source text opens up the possibility of analysing the different receptions of a specific text and author over time in a particular target culture, in order to assess the evolution through retranslation of the texts and authors in question" (Cadera & Walsh, 2022, p. 13). However, analysing the evolution of retranslations over time and the reception of authors and works in different periods cannot explain the simultaneous emergence of

retranslations. This study therefore acknowledges that retranslations are a plausible commercial strategy, but focuses on why so many different retranslations appear in the same period and why publishers think that they can capitalise on them.

This thesis suggests that publishers consider the diversity of expectations of different reader groups and focus on profiting from the certain readers they would appeal to by publishing multiple retranslations of the same work for different readership profiles. Indeed, readers create meaning by bringing their own horizons and previous readings to bear on the texts they read through the translator's filter. This meaning can be formed in the textual gap (left by the translator or the author) mentioned by Iser. And again, reader groups, or as Fish states interpretation communities, with different experiences, but who agree on some principles, may not have the same but similar reception. Accordingly, this thesis evaluates the readers' reception of retranslations, their expectations of these retranslations, the dominant presuppositions among Turkish readers, and their opinions on retranslations overall according to the readers' comments. It may leads us to understand the interpretive readers groups and their views on retranslations better.

## **2.2. TRANSLATION SOCIOLOGY IN THE LIGHT OF BOURDIEU'S FIELD THEORY**

In this thesis, retranslation is suggested as a sociological phenomenon. Although the aim of the thesis is to explore the perception of retranslation in the minds of readers, understanding the phenomenon in the field and the positions of actors such as publishers and translators, may help us to understand how the readers' reception process is shaped. Accordingly, studies that approach translation as a sociological fact and do not consider it independent of its actors will be briefly mentioned. Then the concepts of Bourdieu's field theory, which is used mainly in the thesis, will be explained and the connection with retranslation will be established.

### **2.2.1. Cultural Turn in Translation Studies**

The notion of translation has been included in applied linguistics studies for many years, which caused translation to be confined to a field that can only be described using linguistics terms. It had been emphasized that translation is a bridge of equivalence between two languages and it has been problematized to what extent the text to be transferred should be approximated to the source or target text on a line. At this point, the problem of translation has been the effort to create uniformity based on words. Eugenie Nida put forward for the first time in 1945 that translation is an intercultural transfer (Kabukçik, 2013). Then, the concept of equivalence gradually evolved into a syntactic approach and then a conception of transferring the core idea of the text. When the cultural dimension of the translation got involved, the scope of the discussions started to elude the two-pole dichotomy focusing on the source text and the target text. Nevertheless, it was only with the cultural turn in the 1980s that the cultural perspective became visible in TS (Bassnett and Lefevere, 1990, p.1). This transition from linguistics to cultural approaches has enabled TS to draw attention as an action that takes place in the social space.

### **2.2.1.1 Even-Zohar and Polysystem Theory**

Influenced by the work of Russian formalists in the 1970s, Even-Zohar, who put forward the ‘Polysystem Theory’, emphasized the place of cultural production in the context of social evolution (Even-Zohar, 1990). He explains the theory as "very rarely a uni-system but is, necessarily, a polysystem--multiple systems, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent" (ibid, 1990). For instance, in the literary system, there are genres in the center or the periphery. Mostly, "canonized" genres are in the center, and "non-canonized" genres are located in the periphery. However, positions within these systems are not definite. They are in a constant state of change and flow. Regarding the criticisms and the increase in the number of related studies, Even-Zohar set these studies within the framework of "cultural planning" towards the end of the 1990s and he emphasized that institutions and individuals within the system may also change and transform the systems (Even-Zohar, 1997). Although it is not an unmitigated translation theory, polysystem theory is

significant because it can be employed to assess any type of cultural structure and acts as a stencil for descriptive translation studies by inspiring translation studies theorists.

#### **2.2.1.2. Toury and Descriptive Translation Studies**

Inspired by the works of Even-Zohar, Toury put forward translation norms within the scope of translation studies. With *Descriptive Translation Studies and Beyond* (1995), he laid the foundations of DTS and changed the still widely accepted target text-oriented approach. For this reason, he gathered the actions, that we cannot define their boundaries with sharp lines, under sub-headings, and separated the areas that the translator should do in line with his/her social role and responsibility (*preliminary norms*) and the areas left to his/her choices (*operational norms*).

In pursuit of the recognition of TS as an independent discipline and its branching of its own sub-fields as DTS, a cognitive approach to translation began in the late 1990s. This approach began to be seen as a significant step in terms of defining translation as a process as well as a product and making the role of the subject visible.

#### **2.2.1.4 Criticism for Polysystem Theory and DTS**

As Hermans suggests "translation should not be considered only as a cultural but also a social activity" (1996, p.4). Polysystem Theory and DTS pave the way for adoption of the social extension of translation, revealing the importance of social networks in the selection, translation, distribution and reading processes of translated texts, however, various aspects of these studies have been criticized by other academics (Tahir Gürçağlar, 2014). Some of the criticisms are related to focusing solely on the translation product within this system and presenting the system as a self-constructing mechanism by not giving enough attention to the subject factor (Hermans, 1999). Accordingly, another criticism is that the economic and ideological factors that need to be taken into account in processes such as the selection, translation, and distribution of these texts are not sufficiently included and the intricate network of relations is not emphasized (Lefevere, 1992). The criticisms can be classified roughly under these two headings in general. Along with Lefevere (1992), who suggested that power relations are also an element that

should be considered in the system, Chesterman (1997) added two notions namely "product/expectancy norms" and "professional norms", giving a broader perspective on sociological aspects.

Chesterman also mentioned that for the polysystem theory, the concepts are too abstract to function, and if we are to evaluate translation from a sociological perspective, we should put the "human factor" in the center and inevitably include human subjectivity bring into equation (Chesterman, 2007). Here, the French theorist Pierre Bourdieu is the prominent scholar whose works are adapted to TS and whose approaches are used the most in translation sociology.

In the last 20 years, anthropological and sociological approaches have begun to be preferred rather than semiotic and linguistic views in theories based on ideology and culture in the context of TS (Bögenç Demirel, 2014 as cited in Erdoğan Yılmaz, 2020). Thereby, translation found itself a space to be assessed within the social system it was a part of and considering the agents having contact with. Apart from studies of TS scholars such as Skopos (Reiss, 1972; Vermeer, 1989; Nord, 1997), translation norms (Toury, 1995); Bourdieu's *field* theory, like Polysystem theory (Even-Zohar, 1990), is one of the theories that do not have a direct relation with TS but benefit from being engaged in.

### **2.2.2. Bourdieu's Field Theory**

Since the early 1970s, Pierre Bourdieu's studies and the new theoretical framework he created have contributed to the reception, analysis and criticism of cultural studies (Inghilleri, 2005, p.126). One of the most important aspects of his studies and concepts, which are used by many scholars TS, is that he emphasizes the relationship between thought systems, social institutions, and various capitals (social, economic, cultural, and symbolic). Bourdieu's field, "also known as champ", theory emerged with his studies on Marxism and structuralism discussions and Weber's religion sociology in the 1960's (Swartz, 1996).

#### **2.2.2.1 Field**



According to Bourdieu, the building block that constitutes the “social cosmos” is the *field* itself. There is more than one field, and they are variables that develop, evolve, and interact from time to time with other areas in the social cosmos (Erdoğan Yılmaz, 2020). Actors in the field go for maneuver, gain, exist and maintain their very existence by using their location and capitals (ibid.). This continuation ensures the formation of production and reproduction strategies of social structures and other actors who want to preserve their properties in the field. Their efforts to derive profit, acquire capitals, and transform their capitals in line with their strategies create constant struggles in the field (Jenkins, 1992, p.84).

Fields are historically constituted areas of activity with their specific institutions and own laws of functioning. The existence of special-ised and relatively autonomous fields is correlative with the existence of specific stakes and interests; via the inseparably economic and psycho-logical investments that they arouse in agents endowed with a certain habitus, the field and its stakes (themselves produced as such by power relations and struggle in order to transform the power relations that are constitutive of the field) produce investments of time, money, work, etc. (...) In other words, interest is at once a conditioning of the functioning of a field, in so far as it is what ‘gets people moving’, what makes them get together, compete and struggle with each other, and a product of the way the field functions (Bourdieu, 1990, p.87-88).

These fields, which are autonomous but structurally homologous, are structured in accordance with the position of the agents at the given time and the relations between them. For a certain field, there is a struggle for interests and positions specific to that field. If it is an economic field, we witness a struggle to acquire economic capital. But in the cultural field, specifically, the literary field mainly concerns with recognition, consecration, reputation, etc., rather than a struggle to gain solely economic capital. “Authority based on consecration or prestige is purely symbolic and may or may not imply possession of increased economic capital” (Bourdieu, 1993, p.7). In order to maintain their places in the field, the actors must fulfill the minimum requirements of the field and properly channel and invest their knowledge or talent (ibid). According to Bourdieu, when analyzing the cultural field, cultural goods should not be the sole focus; the position of the agent (writers, artists) who created this product, its perception during the period it was created, the actors involved in the process to legitimize and gain prestige (publishers, galleries), actors (critics, academics, the public) that determine the final position of the product should not be overlooked either (ibid).

### 2.2.2.2. Habitus

As Bourdieu defines “literary field is a force field acting on all those who enter it, and acting in a differential manner according to the position they occupy there” (Bourdieu, 1996, p.232). He predicted that the widely accepted social behaviors in this field would be classified based on tastes of subjects, and as a result of this classification, the preferences of the subjects in the system and the "good ones" and "bad ones" would be distinguished eventually (Bourdieu, 1993). At this point, the concept of *habitus* defined by Bourdieu has a key importance, since, with the addition of this concept, we can predict that the subjects are formed by filtering all acts, practices, and tastes through a personalized filter (ibid).

“*Habitus* is the social actors acquired system of lasting and transposable dispositions which integrating past experiences, functions at every moment as a matrix of perceptions and actions. It allows social actors to unconsciously adjust between their internal subjectivity and the external objective influences, such as the family and the education system, the environment, and their peer groups” (Maggio, 1977, p.79).

In its simplest definition, we can say that *habitus* act as a filter that provides the subjectivity of agents and stands between them and the social structure, while in the *field* it represents the set of assets of the agents. “It is a result of a long processes of inculcation, beginning in the early childhood which becomes a ‘second sense’ or a ‘second nature’ ”(Bourdieu, 1993, p.5).

The development of *habitus* consists of the sum of each person's accumulation of knowledge, the society and the family she/he is born into, the social norms she/he is exposed to, the chronological interactions, the education she/he received, and so forth. It has a key importance to “explore the question of how individuals come to ‘know’ the world, whether all humans know the same world or know the world in the same way” (Inghlleri, 2005, p.127). Considering this notion in the context of translation studies; discussing the habitus of both translators and readers in a dimension that is related to the translation product, but apart from it as well, has highlighted the necessity of considering the human factor in research (despite the subjectivity), regarding its impact before and after translation. “It is through the habitus that agents come to know the world, not consciously but in a taken-for-granted sense” (ibid.). In this sense, we can say that habitus is a concept that is both “structuring and structured” in the cycle, including

translators, translations, and society (Simeoni, 1998). Thanks to the habitus, agents can be integrated into this practice (translation in this case), and social structures (Heilbron and Sapiro, 2007, p.104). Habitus creates "subjectivity of objectivity", allowing us to make interpretations that are close to the reflection of social life shaped "by the conceptions and representations that individuals make of the social world" (Bourdieu, 1993, p.4).

Habitus somewhat represents a juncture between individuals and social structures. Since translators are the agents in this system, the habitus of the translators affects society through the product they produce, filtered by their professional tendencies and background at every level (Inghilleri, 2005). Hence the translators built their habitus through constant interactions with society as an individual at every level as well.

Translation as a practice has little to do with conforming to norms through the deliberate use of specific strategies; in other words, it is not a question of consciously choosing from a panoply of available solutions. Norms do not explain the more or less subjective and random choices made by translators who are free to translate or not to translate, to follow or not to follow the original closely. If a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or her voice for that of the author, this is essentially not a conscious strategic choice but an effect of his or her specific habitus, as acquired in the target literary field" (Gouvanic, 2014, p.157-158).

### **2.2.2.3. Capitals**

The primary aim of the struggle in the *field* is to gain profit. The concept of *capital* refers to certain benefits that agents try to gain in a given field (Bourdieu and Wacquant, 1992). Agents gain by investing in a variety of capital they own. The main capital types proposed by Bourdieu (1986) are social, economic, cultural, and symbolic capital. Each of these capital types has a particular position, and agents or institutions can access others through their capital or, under certain conditions, these capitals can be converted to each other (Bourdieu, 1986). They can be described as "an accumulated labor" or "a form of power" (ibid, 242). Bourdieu (1986) refers to capital as any profit one can achieve, and they do not need to be converted into economical gains in every situation.

#### **2.2.2.3.1. Cultural Capital**

*Cultural capital* can be seen in the intellectual qualities, academic degrees and achievements, education and professional qualifications held by a person, institution or any social structure (Bourdieu, 1977). It refers to ‘‘the knowledge of any kind that actors accumulate as a consequence of living in a particular context, where, for example, people read newspapers, watch movies, go to theatre, listen to music, etc. ‘’ (Maggio, 2018, p.75). The holders who owns this type of capital is considered as a "cultural authority" (Bourdieu, 1986). According to Bourdieu ‘‘cultural capital comes in subtler forms than economic capital’’ and ‘‘it is convertible on certain conditions, into economic capital’’ (ibid: 243). If this type of capital is objectified as a *cultural good* (book, picture, painting etc.), it endures ‘‘ materially and symbolically as long as it is implemented and invested as a weapon and a stake in the struggles which go on in the fields of cultural production’’ (Bourdieu, 1986, p. 248). According to Bourdieu, this notion could be divided into two: the first version is ‘‘academic capital’’, which the agent earns through formal education and can objectively register with the documents given to him/her. Second one is earned through the connections and interactions with the family environment and/or the genetic and cultural codes transferred to the agent by his/her parents and inner circle (Erdođdu Yılmaz, 2020).

According to Bourdieu, cultural capital can exist in social space in three ways: first, ‘‘embodied’’ as the language, preferences, the ability to speak freely in front of the public, etc., secondly ‘‘objective’’ as having cultural goods materially and tangibly, and lastly ‘‘institutionalized’’ as having documents, diplomas, certificates, etc. approved by social institutions (Bourdieu, 1986).

#### **2.2.2.3.2 Social Capital**

*Social capital*, makes it easier for a person to enter certain social circles, groups and communities. It is ‘‘ the sum of the resources, actual or virtual, that accurrate to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition’’ (Bourdieu and Wacquant, 1992, p. 119). It is possible that being in a community provides a certain ‘‘credential’’ to the members of the community and gets them to earn from the places entered using this capital (Bourdieu, 1986, p. 249). These environments can be school,

family, social class, business community or party (ibid.) Basically this capital type is related to the social relations between agents, and how they can increase their interests through this network.

#### **2.2.2.3.3. Economic Capital**

Economic capital is the concept with the clearest definition among these types of capital, since it is based on monetary gains and losses. Economic capital refers to the direct financial interests and profits of the agents in the field. According to Bourdieu economic capital can be defined as “an accumulation of material resources such as money and the ownership of houses, cars, businesses and any other kind of assets that actors can dispose of as a consequence of belonging to a particular family or group” (Maggio, 2018, p?). The scope of economic capital, which is the 'utmost' type of capital that other actors in the field try to obtain by using other types of capital, has been drawn more clearly than the other types. Bourdieu evaluates the role of capital in the field as a correlative power and with an approach beyond basically a monetary exchange (ibid.). Bourdieu explains the replacement of these capitals instead of economic capital in the field and the presence of agents in the field by exercising power with the other types of capital (ibid.).

#### **2.2.2.3.4. Symbolic Capital**

Symbolic capital can be identified as the elements of influence, pressure, or action created through symbols, of which boundaries are relatively more flexible than other capitals, which also can include other types from time to time (Maggio, 2018, p.36). It mainly refers to “the prestige and the social status, resulting from recognition by related actors of an individual’s cultural and social capital” (Maggio, 2018, p.86). Bourdieu put forward this definition to underline that power does not always arise from economic means (ibid.). In this sense, symbolic capital can be converted into economic gains like other types of capital. As in some cases, Bourdieu defines symbolic capital as encompassing cultural and social capital as well (Maggio, 2018, p.36).

Economic capital and symbolic capital are strongly connected. Power and interests in the material sense become safe, protectable, and sustainable through the "recognition" and

"legitimization" brought by symbolic capital, and thus an economic "guarantee" is provided (Bourdieu, 1990). Symbolic capital can even find a place in the market on its own (Bourdieu, 1990, p.119). Even if someone "went to market with just their faces, their names, and their honor for money, can afford to 'bid whether they had money on them or not,' and even if they walk off empty-handed" (ibid. p. 119-120).

In the context of a literary work, an author's symbolic capital increases first with the recognition of a work of his or her and keeps increasing with ongoing works. Although increasing in popularity seems to affect it, it is also linked to the "canonical status" of the source text (Gouanvic, 2005). If the status of a work is acknowledged as "canonical", "its symbolic capital becomes established and stable" (Gouanvic, 2005, p.161). In this way, the symbolic capital owned by the author, and in some cases for the work in connection with the author, remains at a certain interval for a long time (ibid.). The translator in the culture to which this work is translated can benefit from the capital owned by the author and his/her work (ibid.). According to Gouanvic (2005), when a work is canonized "the author and his or her work acquire enduring, stable symbolic capital that is not susceptible to being questioned over time. This is not same for the translator" (p.161). However, translators may have their symbolic capital through the portfolio consisting of their former works. This mostly depends on other authors, but in time their reliabilities, styles, and names accumulate and some to known by the public of the target culture. In the same vein, since a translator "intervenes as an agent who confers on the author and the work a quantity of capital by submitting it to the logic of a target literary field" (Gouanvic, 2005, p.162), "the translator of a source text into a target text can be considered mutually beneficial" (Deane-Cox, 2014, p.31).

According to Casanova (2002), the actors and the continuation of the works legitimized by the agents in the literary field can be considered a "consecration". Consecrated with agents such as publishers, editors, etc., who have power in the field of a work or author, can enable the translator to benefit from this symbolic capital and obtain further capital. From another point of view, the translator's symbolic capital in TT can increase the value of the work in total. As Casanova (2002) mentions, quoting Deane-Cox, we can assume that there is a sort of "inter-consecration" or exchange of capital (Deane-Cox, 2014).

While the capitals of "authors, translators, publishers, etc." are primarily discussed in this study, the reason for using the concept of *symbolic capital* is that it defines intangible values other than economic capital more inclusively and, according to Bourdieu, it also includes cultural and social capital at a certain level (Bourdieu, 1994). In addition, since the aim of the study is to evaluate the readers' reactions to the translations, it can be seen as the most indisputable concept to use, in which all kinds of information, advertisements, promotions, choices, and comments that the readers are exposed to.

### **2.2.3. Literary Field, Cultural Goods And Capital Struggle**

*Field* could be seen as a stage where we watch the maneuvers of the actors of the game, the relations established between different forces and the struggle to gain capital. These areas, which are autonomous but structurally homologous in themselves, are structured according to the position of the agents in given time and the relations between them (Bourdieu, 1990). There is always a challenge for interests' specific to the certain field we are dealing with. If it is an economic-based field, we can see that struggles and interests are occurring in the economic capital cycle. Yet, recognition, consecration and reputation are of great significance as well for literary field. As Even-Zohar states that "literary products can manages itself as a possible asset in an international stock exchange of symbolic capitals" (Even-Zohar, 2002, p.75). These literary products and the "set of valuable assets" they create, can provide income with the prestige, economic or symbolic capitals they hold (ibid.). In the light of the statement "literature is a collection of text", which Even-Zohar previously touched upon in "Polysystem Theory", the networks of "cultural goods" in this system with each other and with other "complex activity" are important (ibid.). And as today we know that "the state of literature with its agents and workers, has become almost indisputable in our times" (ibid. p.77).

#### **2.2.3.1. Juncture of Field Theory and Polysystem**

"Bourdieu's understanding of the dynamics of social life in advanced societies is one of structural permutations rather than of structural transformation; one of market competition, not collective organisation; and one of reproduction, not revolution"

(Bowler, 2020 p.441; Bourdieu, 1998, p.188). Itamar Even-Zohar, who takes the approach of "pointing" rather than "explaining", maintains that although the systems (the literary system) are considered to be "synchronous", they are actually "dynamic and heterogeneous" in their continuity. (Even-Zohar, 1990). According to Even Zohar, there are 6 elements which constitute the polysystem (ibid.). Three of them, "products, producers and repertoires", can move from one "central or peripheral" position to another through "institutions, consumers or markets" (ibid.). To sum up and formulate the given reference, the books (products) and authors (producers) that constitutes the Turkish translated literature (repertoire) can be moulded according to the expectations and preferences of the readers (consumers) and can find a place on the shelves (market) according to the decisions of the publishers (institutions) (ibid.)

### **2.2.3.2. Literary Field and Publishing Houses' Maneuvers**

Literary market is a very broad and, to state it simply, an intricate field that cannot be reduced to the consumption of just commercial products. Even though it is seen commonly as the ultimate goal for book trade is to gain economic capital like all other commercial products that produced and marketed, a sociological approach the fact from a sociological perspective that each book is a unique product and a symbolic good specific to a culture and author also diversifies the types of capital it carries (Even-Zohar, 2010). In his seminal paper published in 1971, Bourdieu mentions the circulation "market of symbolic goods" between small scale and large scale poles (Sapiro, 2008). While the main success and profit criterias for large-scale pole are sales figures and economic capital, small-scale pole focus on the aesthetic and intellectual side and take risks by trying to make the best use of their location share left from the larger publishers in the *field* (Bourdieu, 1983; Sapiro, 2003). They tend to take an "economic world reversed" position by trying to acquire symbolic, cultural capital and might turn it into economic capital in the long run (Bourdieu, 1983). This structure stems from "unequal distribution of social properties and capitals" among agents in the *field* (ibid.). They try to exist in the position they took by developing their own niche strategies (which could be translating books from particular languages as Japanese, Finnish etc., or discovering young and new writers having potential to become famous in the future), yet even as Bourdieu reminds us



"different capital types can be converted to one another" (Bourdieu, 1983), turning the symbolic capital obtained through niche strategies into financial gains and cannot be accomplished in the blink of an eye (Sapiro, 2008). Since the foundation of sustaining their existence in the field depends on financial gains, they cannot completely isolate themselves from economic reality.

There are two maneuvers the small scale pole can do to provide economic gain. They may take risks and try to turn symbolic recognition by peers into economic gain, and as this is almost always a time-consuming process, they cannot generate returns to sustain their existence during the latency period (Sapiro, 2008). Small scale pole publishers may choose to diversify their economic resources in order to compete and achieve recognition in the field. In this option, they can use already consecrated cultural goods. However, it is often costly to translate from a popular language, such as English, that governs the "cultural production field" and "international book trade" (Heilbron, 1999). Therefore, they can benefit from capital by adding already imported, non-copyrighted cultural products from English, French or other popular languages, and recognized authors to their collections, which already have their own symbolic capital and recognition of the author's or work's name independent of the publisher. As mentioned before, retranslations of these kinds of cultural goods represents a backbone for literary field agents, but they are essential for small scale publishers.

We can say that the concepts of Reception Theory and Bourdieu's Field Theory are interrelated and can be used to explain and elaborate one another. It can be assumed that Jauss' horizon of expectations is shaped by the habitus of readers as defined by Bourdieu. We can therefore conclude that the habitus of all actors in the field (translator, author, reader) shapes their own horizon of expectations.

It is possible to see the reflection of the actors in the field and the different capitals and positions they hold in the groups that Fish defines as the "interpretive community". For example, the capital held by an author and a work may be seen as economic capital by publishers, academic capital by scholars, and symbolic or cultural capital by different groups of readers in the target society, or as more than one capital at the same time. This evaluation indicates that readers in society are different from each other and produce different meanings by attributing different values to a certain text. In fact, these capitals

are interchangeable and for each reader, the value he/she attributes and the meaning he/she creates are differentiated and specialised within social constraints.

This thesis also suggests that publishers consider the diversity of expectations of different reader groups and focus on gain economic (and also symbolic) capital from the certain readers they would appeal to by publishing different retranslations of the same work for different readership profiles. Indeed, readers create meaning by bringing their own horizons and previous readings to bear on the texts they read through the translator's filter. This meaning can be formed in the textual gap (left by the translator or the author) mentioned by Iser. And again, reader groups, or as Fish states interpretation communities, with different experiences, but who agree on some principles, may not have the same but similar reception. Accordingly, this thesis evaluates the readers' reception of retranslations, their expectations of these retranslations, the dominant presuppositions among Turkish readers, and their opinions on retranslations overall according to the readers' comments. It may leads us to understand the interpretive readers groups and their views on retranslations better.

## CHAPTER 3

### GEORGE ORWELL AND *1984* IN TURKISH CONTEXT

#### 3.1 DYSTOPIA AND GEORGE ORWELL

As a literary genre, Utopia is seen as a place that does not exist in reality, but has a close relationship with reality. This is because it is a possible future scenario based on the author's observations, experiences and predictions of his/her time and society. It is a genre that emphasises the points that need to be changed, developed or eliminated.

Dystopia is formed by the combination of the Greek prefix "dis", which denotes negativity, and the word "topos", which means place. It was used as the equivalent of "bad place". This word means "anti-utopia, opposite to the concept of utopia, reverse utopia" (Müftüoğlu & Özbay, 2015). The concept of dystopia was first used by John Stuart Mill in 1868. He used this concept as a counter-utopia that is too bad to be realised, as opposed to a utopia that is "too good to be fulfilled" (Müftüoğlu & Özbay, 2015).

The idea of a perfect salvation, which in the early days of the genre was mostly subject to religious influences, evolved into issues such as the organisation of social dynamics and the building of an ideal society. Especially from the 19th century onwards, wars, famines and various troubles in several geographical regions, followed by the First World War, and the air of despair that had lasted for generations, began to move away from the idea of an earthly paradise.

The concept of dystopia can be characterised as works written under the influence of social and political developments to present or satirise a depiction of a future characterised by negative potential that we should avoid (Claeys, 2017). This satire can target all kinds of developments in society, as well as directly satirise "utopian aspirations" and logical errors (Claeys, 2017). Utopian literature, based on the characteristics of the ideal society identified with Moore, has been riveted by social movements, enlightenments and revolutions from the 16th century to the 19th century. In the 20th century, along with the technological developments and the destruction

caused by the use of these technologies in warfare, scientific dystopias began to emerge with the shaken belief in science (antipathy), and political dystopias began to emerge with the belief in the state and governance shaken by political engineering.

The dystopian literature, which has brought forth many successful works since its first appearance, is today primarily known through the names of Aldous Huxley, H.G. Wells and George Orwell. However, it can be said that dystopia has become the dominant expression of utopian narratives in the twentieth century, holding up a mirror to totalitarian collectivism in general (Claeys, 2017). The common theme in the works of the three authors mentioned is that they depict the power of a "monolithic" and "totalitarian" state based on the "misuse" of technological and scientific developments and/or political power, rather than demanding absolute obedience from people and using threats and harassment to ensure this obedience (Claeys & Sargent, 1999).

In the works of H.G. Wells (see: *The Time Machine*), the belief that science can bring "prosperity and happiness" to the masses manifests itself in a caste system, the selection and segregation of the group that will lead the new one-world state, and an aristocratic view of government. Huxley, on the other hand, created the image of a perfect society tamed by science, a totalitarian state made up of "slaves who love their chains".

In Orwell's famous work *1984*, obedience is not based on the manipulation of pleasure or the misuse of science, but on punishment and fear. "The power of this book lies chiefly in its ability to entice the reader into a world defined by paranoia, oppression, fear, and pain" (Claeys, 2017, p. 391). The misuse of science that we see in Huxley manifests itself in Orwell as the misuse of political power. This abuse is the result of the belief that the systems, and therefore the human nature, which is the smallest part of this system, is capable of using any power correctly and directing it within moral limits, has been shaken by the developments in the world (Claeys, 2017).

### **3.2. ABOUT 1984**

“My recent novel is NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralised economy is liable and which have already been partly realised in Communism and Fascism...I believe also that totalitarian ideas

have taken root in the minds of intellectuals everywhere... The scene of the book is laid in Britain in order to emphasise that the English-speaking races are not innately better than anyone else and that totalitarianism, if not fought against, could triumph anywhere" (Orwell, 1968, p. 502)

After the novel *1984* was published by Secker & Warburg Publishing Company in June 1949, Orwell explained the reason for his creation in this way. "All appear magnified by its reception history. *1984* erupted-no other term captures the effect of its publication-just as the Cold War began" (Claeys, 2017, p.421)

The universe Orwell created in *1984* is a totalitarian dystopia. It describes oppression in a chaotic environment, how language is used to infiltrate this oppression and people's minds, and a society that corrupts concepts and acts with the meanings assigned by an authority. The universe Orwell has created, a future he foresees, and the mirror he holds up to society are so horrific that many people will turn a blind eye while reading it.

The story takes place in a land called Ocenia. It is in a future where the whole world is divided between three great powers: Ocenia, Eurasia and Eastasia. There are permanent wars between these three powers. Although the form and sides of the wars vary, the only thing that is certain is war.

"Big Brother, the leader of the people of Ocenia, is also the head of the totalitarian socialist party (INGSOC). He controls everyone in the country around 24/7. Free will is out of the question. This surveillance is carried out through a 'telescreen' that citizens are not allowed to disable.

The Party also isolates people from each other and from their feelings. It systematically and deliberately prevents people from experiencing the feelings that make them human, such as happiness, joy, relief, hope. In the end, "hate" is the only thing to hold on to.

**WAR IS PEACE**  
**FREEDOM IS SLAVERY**  
**IGNORANCE IS STRENGTH** (Orwell, 1949, p. 2)

The Party's policy is diametrically opposed to the understandings and systems we adopt in today's world. The Party is guided by this principle, and to make sure that all its citizens

share it, it has them monitored by the "Thought Police". The surveillance and eavesdropping is so widespread and so systematic that they turn young children into informers who carry news to them. These children eavesdrop on their own families, report them to the Thought Police and ensure that they are punished.

The party's power was divided between four main ministries. These were the Ministry of Truth, the Ministry of Plenty, the Ministry of Love and the Ministry of Peace.

As Orwell states: "Who controls the past controls the future: who controls the present controls the past" (Orwell, 1949, p. 19), The Ministry of Truth was working with this principle. All news, records, education, etc. about Oceania's past, present and future were controlled and shaped by this Ministry. Therefore, all facts were twisted without any limitation in accordance with the principles of "Big Brother" and the Party. The Ministry of Abundance was responsible for financial resources. The Ministry of Peace, again ironically, was responsible for matters of war. The Ministry of Love, again contrary to its name, was concerned with measures and steps to be taken to maintain order in society.

Winston, the protagonist of the story, worked for the Ministry of Truth. He was dissatisfied with his work and ashamed to be a member of this corrupt system. In the country he lived in, freedom was being cruelly and boundlessly suppressed. They were not only crushing the people of today under this wheel, but also brainwashing new generations to control the future. The most important breakthrough they made was the "New Speak". This language was "devised to meet the ideological needs of Ingsoc, or English Socialism" (Orwell, 1949, p.174). The purpose of the language was both to spread the ideas on which the Party was formed and to prevent free thought as much as possible. "It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought—that is, a thought diverging from the principles of Ingsoc— should be literally unthinkable, at least so far as thought is dependent on words" (Claeys & Sargent, 1999, p. 399).The borders of thought would thus be weakened if people could not find the instruments to articulate and disseminate their thoughts.

The story continues with the encounter of Winston and Julia. Julia, like Winston, felt unhappy and lost. They continued to keep in touch by meeting in the suburbs of Oceania. Despite all the repression and desensitisation, they fell in love. With the courage and strength their love gave them, they joined an anti-INGSOC group. This 'brotherhood' was

led by a rebel called Goldstein. Winston and Julia joined this group even though they knew in their hearts that this structure would collapse and kill everyone involved in the rebellion. In fact, the expected happened and Winston and Julia were arrested by Big Brother.

Winston and Julia were subjected to various tortures in the Ministry of Love, where they were taken to serve their sentence. Their willpower broken after this persecution, they could not prevent themselves from being brainwashed by the Party. So much so that Winston not only believed that "two plus two equals five", but also loved Big Brother (or was convinced that he did). Released after his brainwashing, Winston was now an ideal citizen. But he could not escape execution by the Party. The Party had thus both won over its enemy and executed him, which was a double victory.

What we see in Orwell's final work is a story filtered through his own life and experiences. In addition to his narrative and creative power, it is a reflection of Orwell's own habitus. He expressed this in his own words as follows:

I do not think one can assess a writer's motives without knowing something of his early development. His subject-matter will be determined by the age he lives in – at least this is true in tumultuous, revolutionary ages like our own – but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape (Orwell, 1946).

Orwell's anti-utopia parallels in some respects with the evolution of totalitarian regimes in the world today, pandemics, protests, and 24/7 mind controlling through social media. Therefore, it is thought that this interest in dystopian literature has increased the demand in direct proportion and for George Orwell's novel *1984* as well, which is undoubtedly among the best examples of its genre.

### **3.3. GEORGE ORWELL IN TURKISH CONTEXT**

George Orwell's final work, *1984*, is considered as cult and holds a significant place within the dystopian literature. In order to understand the importance of this work with regard to Turkey and to have a better insight into its capital, we need to examine how actual and potential readers in Turkey interact with this work and how widely they are

exposed to it. By exploring how this work is referenced, used and interpreted in news, magazines, blogs and academic studies in Turkey, we aim to shed light on the reception process of George Orwell and *1984* among Turkish readers.

### 3.3.1. Political Context:

Orwell's *1984* has been particularly mentioned on political news, blogs and columns. The article *Hayır '1984'ü yaşamıyoruz, çünkü Türkiye'de Gezi yaşandı* (No, we do not live '1984' because Gezi happened in Turkey) in *Gazete Duvar* draws a link between the reflection of political repression and totalitarian regimes in the book *1984* and the 'Gezi Park protest' that started on 28 May 2013 in Turkey. The article, which also includes quotes from the book, claims that the concept of "free" is being stripped of its meaning in Turkey, with a clear reference to "Newspeak".

-“Erdoğan’ın geçen yıllarda Cumhurbaşkanlığı Külliyesi’nde verdiği sahur davetinde, ‘basın özgürlüğü’ üzerine eleştirel bir soru yönelten gence verdiği cevap: ‘Bir Cumhurbaşkanıya kendi mekânında böyle bir soruyu soracak kadar özgürsün’.”(Bilgici, 2022).

[-"Erdoğan's response to a young man who asked a critical question about 'freedom of the press' at a sahur party he hosted at the Presidential Complex in recent years: 'You are free enough to ask such a question to a President in his own place'."]

An article in *Indigo* magazine entitled *1984'ün Gözünden Türkiye'ye Bakmak* ( Looking at Turkey through the Eyes of *1984*) mentions the attempts to create societies that are constantly monitored and brainwashed through social media, both in Turkey and globally. The control of the masses through the media, which is one of the themes of the novel and is referred to in political philosophy as "consent production", is directly addressed in this article in relation to contemporary politics.

-“Kredi kartlarınızdan yaptığınız her alışverişin takip edildiği, cep telefonu sinyaliniz sayesinde nerede olduğunuzun her an bilindiği, yüz tanıma sistemi ile çalışan güvenlik kameraları ile her hareketinizin gözlenebildiği bir dünya Orwell’in distopyasından hiç de uzak değildir. Üstelik Orwell, teknolojinin bu kadar hızlı gelişebileceğini öngöremiştii, görmüş olsa idi, çok daha radikal eleştirilerde bulunabilirdi belki...” (Teymur, 2017).

[-"A world where every transaction you make with your credit cards is tracked, where your location is known at all times thanks to your mobile phone signal, and where your every move can be monitored by security cameras operating with a facial recognition



system is not far from Orwell's dystopia. Moreover, Orwell did not foresee that technology could develop so fast, had he seen it, he might have made much more radical criticisms..."]

Another article entitled George Orwell'in "*1984*"ünü yeniden düşünmek: Devlet, Propaganda ve Beyin Yıkama (Rethinking George Orwell's "*1984*": The State, Propaganda and Brainwashing), on The Independent Türkçe (the Turkish website of the British newspaper, The Independent), focuses on the constant corruption of the past historical records in this dark universe created by Orwell and the total obedience of the masses by turning them into a "herd" with lies and false discourses. Although the article is not directly referring to any country, it implicitly criticises state policies.

On a news from The Independent Türkiye, Temel Karamollaoğlu, the leader of a political party in Turkey, made a reference to Orwell in his speech, criticising the government:

“İktidar kendisinin menfaatine olan her şeye güzel, menfaati olmayan her şeye kötü mantığı ile bakıyor. Burada George Orwell'in kaleme aldığı meşhur *1984* romanında şu satırları hatırlatmak istiyorum:

- Şu an kaç parmağımı gösteriyorum?
- Dört.
- Peki, ya parti "Beş" derse?
- O zaman beş.

George Orwell sanki burada bugün ki Türkiye siyasetinden bahsetmektedir. Türkiye bugün *1984* eserinde eleştirilen zihniyet ile yönetiliyor. İktidar 4 parmağını gösteriyor bizden bunun 5 parmak olduğuna inanmamızı istiyor. Lakin biz gördüğümüzü, hakikatleri söylemek mecburiyetindeyiz." (“Türkiye’nin #10yearschallenge’ı”, 2019)

["The government sees everything that is in its interest as good. And everything that is not in its interest as bad. Here I would like to recall the following lines from the famous novel *1984* by George Orwell:

- How many fingers am I pointing?
- Four.
- And what if the Party says five?
- Then five.

It is as if George Orwell is talking about today's Turkish politics. Turkey today is governed with the state of mind that was criticised in *1984*. The government shows 4 fingers and wants us to believe that there are 5 fingers. But we are obliged to say what we see, the truth.]

According to a news in 2008 from the Turkish daily Sabah, security forces in Turkey wanted to be authorised to access and file all information from public and private institutions, which was published under the headline "Özel Hayata 'Büyük Gözaltı'" (The 'Big Detention' to Private Life), referring to Orwell's dystopia. Within the scope of the Law on the Protection of Personal Data, this move was criticised on the grounds that it could lead to "blacklist".

An article on the Boğaziçi University News website entitled '*Elinde belgelerle konuşan' oluşum: Doğruluk Payı* (The organisation that 'speaks with documents in hand' on Turkish politics: Doğruluk Payı), provides information about the initiative called "Doğruluk Payı", which compares the extent to which political news, articles and statements in Turkey correspond to reality and archives. They define the importance of the "right to correct information", as the initiative is built on, as being a counterpoint to the distortions of the Ministry of Truth in Orwell's dystopia.

“Ünlü İngiliz yazar George Orwell ise siyasi dil için ‘Yalanları doğru gibi gösterip hürmet edilmesi gerekeni katletmek ve boş lafa muteber görüntüsü vermektir’ der. Sadece bu düşünürler için değil çoğu vatandaş için de siyaset denince akla ilk gelenlerden biri yalan söylemekken güncel siyasette doğruyu nerede, nasıl aramalı? İşte bu noktada karşımıza 'Doğruluk Payı' çıkıyor” (Yetim, 2019).

"It is to make lies look like truth, to butcher what should be honoured and to give the appearance of credibility to nonsense", says the famous British writer George Orwell about political language. While lying is one of the first things that comes to mind when it comes to politics, not only for those intellectuals but also for most citizens, where and how should one look for the truth in today's politics? At this point, we come across 'Doğruluk Payı'"

Zaytung, a news website that interprets real news with humour and irony, derided the news of a new department established under the Directorate of Communications to "fight against propaganda and manipulation operations" as "George Orwell's heirs have filed a complaint against Turkey for implementing the institutions of the novel *1984* one by one without paying royalties...".

Some of the other headings opened on Ekşi Sözlük, one of the websites where the readers' comments used in this study, also show that Orwell's works remain fresh in Turkey and that there is an environment where Turkish readers can often experience the 'horizon' of other readers. For example, the title *George Orwell'ın Direkt Türkiye'yi Yazmış Olması*

(The Fact That George Orwell Wrote About Turkey Directly), which was opened in 2018, and the comments underneath it, show that readers perceive the book *1984* by analogy with the time and circumstances in which they live.

### 3.3.2. End of Copyright

Orwell's renowned dystopia *1984*, which has found a place in the news in Turkey, is a novel with which Turkish readers are familiar. As can be seen from the examples above, this familiarity in the target audience also shapes the interest and reception of George Orwell's works. Therefore, the expiration of Orwell's copyright and the fact that retranslations of his works are being published by various publishers are also newsworthy. This issue has found its place on the internet and in the media.

In the article entitled *George Orwell ve Kapanmayan "İdeolojiler Çağı"* (George Orwell and the "Age of Unclosed Ideologies") on the website of Birikim Magazine:

“George Orwell, 2021’de kitaplarının yayın haklarının serbest kalmasıyla bütün dünyada yeniden hatırlandı ve Türkiye’de otuza yakın yayınevi Orwell basmak için adeta yarışa girdi. Bu, ciddi bir ilgi uyanışına işaret[...] Aradan geçen yetmiş yıldan sonra baskı ve denetim araçları değişse de Orwell’in eleştirdiği totaliter rejimlerin ezici ağırlığı, cinsel-siyasal-kültürel ahlakçılığı, lider ve şahsiyet kültü toplumlara musallat olmaya devam ediyor. 1989’da “İdeolojiler çağı” kapandığı için Orwell’in artık eskisi kadar ilgi görmeyeceğini öne sürenlerin kehaneti yanlışlandı; ne ideolojiler çağı ne de Orwell çağı kapandı” (Özkul,2021).

["George Orwell is being remembered again all over the world with the release of the publishing rights of his books in 2021, and nearly thirty publishing houses in Turkey are in a race to publish Orwell. This is a sign of a serious awakening of interest[...] Although the means of repression and control have changed after seventy years, the overwhelming weight of the totalitarian regimes, the sexual-political-cultural moralism, the cult of leaders and personalities that Orwell criticised continues to haunt societies. In 1989, the prophecy of those who argued that Orwell would no longer attract as much attention as before because the 'age of ideologies' had come to an end was proved wrong; neither the age of ideologies nor the age of Orwell has come to an end"].

BBC News Türkçe has published an article entitled *George Orwell'in Ölümün 70. Yılı: Yayınevleri, Telif Hakları Sona Eren Orwell Kitaplarını Basmak için Kolları Sivadı* ("The 70th anniversary of George Orwell's death: Publishers Prepare to Publish Orwell's Books After Copyright Expires). This website also provided information on both the publishers who will be publishing Orwell's translations and Orwell's biography.

Numerous other news sites (NTV, Haber Global) as well as blogs, also referred to the end of Orwell's copyright and the retranslations to be published by several publishers.

### 3.3.3. Academic Studies

George Orwell's works are highly valued in world literature.. For this reason, these works are often the subject of academic studies in Turkey. Many dissertations have been written on his novels. These dissertations come from different departments such as history, English language and literature, political science, sociology and philosophy, and they discuss these works from different aspects.

In addition to these studies, articles such as; “Evaluating The History And Sociological Findings Of Geroge Orwell In The Context Of The Work 'Animal Farm' “(Altıparmak & Durakoğlu, 2021), “A norm- and equivalence-based descriptive analysis of the metaphorical expressions in two Turkish translations of '1984' by George Orwell” (Sarı & Söylemez, 2022), “Function of Education in Dystopians in the Context of Power and Ideology: 1984 Example of George Orwell” (Soysal & Gül, 2020), “Envision Of Society In George Orwell's Dystopian Novels Within The Scope Of Literary Sociology: Examples Of 1984” (Müftüoğlu & Özbay, 2015), show that Orwell and his works have a certain capital in the academic circle in Turkey.

## CHAPTER 4

### RETRANSLATIONS OF *1984* AND RECEPTION OF READERS

#### 4.1. METHODOLOGY

In the light of the theoretical background and the studies mentioned so far, the essence of the study is to interpret the impact of retranslations on readers' choices and to analyse the way the readers' view retranslations. The study will focus on understanding the Turkish readers' approaches to retranslating, analysing whether they are positive or negative about retranslating, and categorising their choices and priorities across a wide range of translations. Thus, we can capture a snapshot of how the reader's perception of the translation have been affected by the retranslations. To answer the abovementioned questions, the study first compiled a list of retranslations of George Orwell's novel *1984* that have been published since January 2021. Translations of *1984* published prior to this date are also included in the list in order to ensure completeness and to see the overall journey of the novel in the Turkish context. The reason for choosing this novel is that it is one of Orwell's two best known works (the other one is *Animal Farm*) and one of the most highly retranslated works on the market. A more focused search for publishers of *1984* will provide us with a higher rate of data at this point, and draw a roadmap into the readers' mind.

The list of retranslations of *1984* published as of January 2021 was collected from various online shops (such as Kitapyurdu, D&R, idefix, Amazon), blogs and the 'Imprint Information of Labelled Books' page provided by the website of the Republic of Türkiye, Ministry of Culture and Tourism. The imprint information of older translations was collected from the e-database of the National Library of the Ministry of Culture and Tourism of the Republic of Turkey, the database of UNESCO's Index Translationum, and the website 'Nadir Kitap', where second-hand books are sold. Information about the translator, the date of first publication and the number of published books by Orwell are given in the list of retranslations of *1984*, sorted by publisher. In this way, the information of the list is used to narrow down the interpretations of the publishers' choices in terms of

producing retranslations. Using the information in the list of publishers, the number of published books of Orwell by each publisher, the translators they worked with in the retranslations (specifically, whether they worked with the same translator or different translators), and the extent to which the translator information was emphasised by the publishers were discussed. The information from the charts helps to understand where publishers place the translation factor in their strategy. It will also show that the recent increase in retranslations goes beyond the need to update or correct the language of the target text.

As mentioned in many other recent studies (cf. Wardle, 2019; Taş İlmek, 2020a; Taş İlmek, 2020b; Işıklar Koçak, 2017; D'egido, 2015), reader comments in online forums and blogs provide a wealth of insight into the demands and opinions of the current readership. In this study, reader comments from online sources are collected as well. The main reason for using online sources in this thesis, as highlighted in these studies, is that these comments can be easily accessed by both other readers and the researcher who aims to collect data. Another important point is that readers can more easily express their views in a much more 'democratic' environment with unedited comments. On this very point, Işıklar Koçak expresses that "different from the letters in newspapers or magazines, which reflect rather institutionalised views due to the selection process, data from online sources reveal more straight-out and less censored opinions, not subjected to any selection process by an editor or institution" (Işıklar Koçak, 2017, p.415). The websites of Ekşi Sözlük and Kayıp Rıhtım Forum were selected for the study. These websites were chosen because readers can comment and discuss under certain headings without detracting from the topic, and since these two websites are widely visited by readers who want to get ideas in the Turkish context. The entries between September 2020 and January 2023 are selected. The reason for the inclusion of the period before January 2021 is that it has been noticed that readers are discussing their predictions, comments and requests in advance of the copyright expiry date.

All comments within the specified time period are included in the study. The comments are presented in the appendix. The reader comments chosen as examples in the analysis section of the thesis are translated from Turkish into English by the researcher. No alterations are made to the translated comments except for the elimination or replacement with a more acceptable equivalent of swear words and offensive expressions. The

comments collected from each website are categorised as 'positive, negative and neutral'. For those collected from Kayıp Rıhtım, the category of 'questions' is added, as it has been found that readers are mainly seeking opinions and asking questions.

Readers' comments are further categorised for each website according to the topics they mentioned (publisher, translation/translator, price, author, and paratextual elements). The comments are graphically represented according to the topics they refer to. The reason for the difference between the total number of comments and the number of comments in the given categories is that readers may have mentioned more than one topic in a single entry. These graphs provide an outline for understanding the perception of retranslation in the minds of readers, therefore they are presented separately for each topic and interpreted by the researcher.

As stated by Cadera and Walsh (2022) “retranslations can also influence both the actual and potential reception of a text or author in the target culture through the adoption of foreign aesthetics, literary devices, genres, literary conventions or styles, images, myths, conceptions or philosophical thinking or adopting norms”(p.13). Also, “these previous readings will trigger a certain familiarity and/or predisposition which stems from the readership’s collective cultural expectations and the implicit and presumably accepted rules regarding the genre and the style” (ibid, p.13). Both the perception of retranslation in the minds of readers and their knowledge of *1984* are a combination of their own experiences and the "readership's collective expectations". In order to gain deeper insight into these views, the positioning of translations/translators in readers' comments and expectations has been examined. Readers' comments on translation and their demands are evidence of an organic bi-directional link between the production and consumption of translations. The readers' desire to be heard in the translation process and the horizon of expectations they have acquired through previous translations show that, in this case, retranslations are produced on the basis of a balance between supply and demand. The results are presented in the framework of Pierre Bourdieu's Translation Sociology and related concepts of Reception Theory, and in the conclusion part, research questions are answered accordingly.

#### **4.2. BIBLIOGRAPHY OF RETRANSLATIONS OF *1984***

#### 4.2.1 Reasons Behind The Retranslations of 1984

"Why should texts that have already been translated be retranslated, or be retranslated again?" According to theorists who ponder the answer to this question, it is a common situation that there are different motivations. According to Berman (1990, p.1), influenced by Goethe's ideas, retranslation is a phenomenon that emerges as a result of a step-by-step cycle, responding to the need to complete the deficiencies of the previous translation. According to this idea, while the source text is a "flawless and timeless" original, the translations of the text itself must become obsolete (*ibid.*). Nevertheless, by limiting ourselves to a limited perspective, the evaluation of today's retranslations in this context may prevent us from obtaining fruitful results. There are two main reasons for this that can be foreseen:

First, like translations, retranslations are subject to simplifications and revisions from time to time in accordance with language requirements. Time eats away at the original text, although not as much as it does at the translations. These texts are modified by translations to suit the tastes of the readers, and sometimes even to ensure "complete understanding". This may involve changing the context for social reasons (such as censorship) or changing the language to suit the needs of contemporary readers. Therefore, the recognition of an original work as sacred may not be the most valid approach.

Secondly, although retranslations are assumed to occur at certain time intervals and in a continuum, the existence of simultaneous or almost simultaneous retranslations does not support this hypothesis, and as a result, gradual improvement cannot be agreed as a fact without exception (Koskinen and Paloposki, 2010). Thus, it is possible to say that the simultaneous and almost simultaneous retranslations encountered in this study are not truly "developed versions" of each other, but rather branches of the original, and perhaps mostly of Celal Üster's translation by Can Publishing House, which held the copyright for a long period.

Publishers have to invest their capital in the market in such a way that they can make a profit in order to exist in the field. As can be seen in the Table 1, these books (products), which are published simultaneously by many publishers, must be prepared in such a way



as to appeal to the readers (consumers) who are the subjects of the market in order to generate income (Even-Zohar, 1990). Of course, since each publisher has different levels of material and non-material resources, their strategies and publishing policies also differ to this extent.

#### 4.2.2 Bibliography of 1984 Retranslations in Turkish

**TABLE 1: List of The (Re)Translations of 1984<sup>1</sup>**

Publishing House	Translator	Publication Date	How Many Works of G.O. Have Been Published?
1. 2E	Gökdeniz Kara	February 2021	2
2. Akçağ	Süleyman Doruk Dörücü	January 2021	2
3. Akılçelen Kitap		February 2021	2
4. Alfa (Alfa Classics)	Hasan Fehmi Nemli	January 2021	9
5. Altın Kitaplar	Alper Bakım	March 2021	2
6. Anonim	Şerif Özüaydın	January 2021	4
7. Aperatif Kitap		June 2021	2
8. Artemis	Nuran Akgören	January 2021	2
9. Başlık	Selin Yeniçeri	June 2021	2
10. Beta	Zeynep Nur Ayanoglu	February 2021	2
11. CAN	<b>Gökçe Yavaş</b>	<b>July 2022</b>	<b>Graphic Book</b>
12. Can	Celal Üster	2010	7
13. <b>Can, 1984 first edition</b>	<b>Nuran Akgören</b>	<b>1984</b>	
14. Cem	Tamer Çetin	August 2021	1
15. Dekalog	Gülşah Şahin	January 2023	2
16. Demos	Nayra Alaçam	January 2021	5 books + 1 essay

<sup>1</sup> Since this thesis does not include textual analysis, those retranslations from various publishing houses and translators, were assumed different from each other.

17. Destek	Cansu Varol	March 2021	2 (both in Turkish and English)
18. Doğan	Sıla Okur	January 2021	3 + 1 essay
19. Dokuz	Sevdenur cebeci	April 2022	2
20. Domingo	Emre Gözğü	December 2021	2
21. Dorlion	Feyyaz Polat	January 2021	3
22. E kitap	..	June 2022	1 (Also published in original language)
23. Eksik Parça	Ülker İnce	January 2021	2
24. Everest	Mustafa Bal	January 2021	2
25. Flamingo	Uğur Gülsün	March 2022	2
26. Gece Kitaplığı	Songül Aykutluğ	October 2022	1
27. Girdap	Sevdenur Cebeci	February 2021	2
28. Gönül	Esmâ Ak	January 2021	8 books + 3 essays
29. Grius	Cenap Çakmak	2022	2
30. Halk	-	February 2021	2
31. Hayat	Berna Kabacaoğlu	January 2021	1
32. HAYY	Bilgesu Yaprak	March 2021	1 + 1 compilation
33. Herdem	Mustafa Özgür Çakır	January 2021	2
<b>34. Işık Kitabevi</b>	<b>V.Turhan-S.Tonguç</b>	<b>1958</b>	
<b>35. İkizler</b>	<b>V.Turhan-S.Tonguç</b>	<b>1984</b>	
36. İletişim	Müge Günay	January 2021	3
37. İlgi Kültür Sanat	Uğur Gülsün	March 2021	2
<b>38. İlya</b>	<b>Ege Acar</b>	<b>2003</b>	-
39. İndigo	Kazım Mert Dalgıç	January 2021	3
40. İnkılap	Türkü Naz Altınay(kapakta isim yok)	May 2021	2
41. İskele	Murat Sukan	January 2021	2

42. İstanbul Kapra	Selen Birce Yılmaz	January 2021	8 books + 9 essays and memoir (also special editions of each)
43. İş Bankası	Bülent Oral Doğan	January 2021	2
44. İthaki	Begüm Kovulmaz	January 2021	7 books + 6 essays
45. İthaki (grafik)	Özlem Altun	September 2021	1
46. İz	Manolya Gürocak	January 2021	2
47. Kapı	Nuran Akgören	November 2021	2
48. <u>Kelebek</u>	Armağan İlkin/_Yıldıran Bozkurt	<b>1983</b>	
49. Kırmızı Kedi	Ferit Burak Aydar	January 2021	2
50. Kızıl Panda	İsmail Akman	February 2021	6
51. Konu Kitap	Zafer Aşar	June 2021	2
52. Kopernik	Zeynep Can	January 2021	4
53. Koridor	Aslı Biçen	November 2021	2
<b>54. Kültür ve Turizm Bakanlığı Yayınları</b>	<b>Haldun Derin</b>	<b>July 1985</b>	
55. Maviçatı	Derya Akküç	January 2021	2
56. Mecaz	Emir Ezer	May 2021	2
57. MK Mirhan	Mustafa Özgür Çakır	January 2021	2
58. Nilüfer	Asena De Boer	January 2021	2
59. Olimpos	Özlem Altun	January 2021	2
60. Oscar	..	January 2021	2
61. Panama	Elif Çelik	January 2021	3
62. Parana		March 2021	2
63. Parodi	Aslıhan Kuzucan	January 2021	3

64. Parola	Sevdenur cebeci	January 2021	3
65. Payidar	Ali Osman Dođan	November 2021	2
66. Pınar	Onur Aybek Genç	February 2021	2
67. Potink	Uđur Mehter	June 2021	2
68. Puslu	Metin Dođan	January 2021	3
69. Remzi	Erol Erduran	January 2021	2
70. Ren Kitap	Deniz Akkuş	January 2021	6
71. Sahi Kitap	Cihat Taşçıođlu	March 2021	2
72. Salon	-	January 2023	2
73. Sarmal	Billur C. Yılmazyigit	December 2020	2
74. Şule	-	February 2021	3
75. Tema Kitap	Hatice Vildan Topalođlu	September 2022	3
76. Terapi	Şakir Altıntaş	January 2021	2
77. Theseus	Jessica Aslı McQueen -	November 2021	2
78. Timaş (World Literature Series)	Mehtap Özer Işović	August 2021	2
79. Turna	Gökdeniz Kara	July 2021	2
80. Venedik	Ayşegül Çakır Oruç	January 2021	4
<b>81. Yağmur</b>	<b>Behzat Tanç</b>	<b>1974-2003</b>	
82. Yakamoz	Deniz Oral	January 2021	5
83. Yediveren	Aylin Şemsiođlu	February 2021	2

#### 4.2.3 Interpretation of The Bibliography

George Orwell's name and works have symbolic values that publishers use to secure economic capital, as do many influential authors and their canonised works. According to the research of Amazon, the most sold books of George Orwell in Turkey are *1984* and

*Animal Farm* (Sağlam, 2021). Therefore, the value, recognition and popularity of these books are relatively higher than those of other works by George Orwell. There are many reasons why these works are more famous than others. However, none of these solely is the main reason for the iconic status of *1984* and *Animal Farm*. Instead, many variables may be influential. These include the context of the country in which it is published, the lifestyle, the perspective of the reader, the level of exposure (to materials related to the book and perhaps to the issues it addresses) and the cultural background.

It is also crucial that these books are widely considered to be Orwell's masterpieces (Cipolla, 2023; Miltimore, 2024). Referring to his retranslation of Orwell's *Animal Farm*, Celal Üster states that the other reason for retranslating *1984* is "the consistency these two books provide when translated by a single translator" (Orwell & Üster, 2018, p.9). As a result, if we look at the number of translated works presented on Table 1, we can see that many publishers have printed two books, and a high proportion of these books include *Animal Farm* and *1984*. In addition to their capacity to convert their symbolic capital into economic profit, the translation of these books can be interpreted as the fact that most publishers include them in collections, especially modern classics and world classics, and add these works to their catalogues, as they are cult works that can provide a "reputation boost". Smaller publishers initially print these books to increase their value in the field by having world-renowned books in their catalogs, which will allow them to gain reputation and select the works (products) that have the highest potential profit level in the market, since publishing all works simultaneously would be costly. However, it is also possible to see that publishing houses are producing a lot of different versions of *Animal Farm* and *1984*. For other works, the research did not find any special editions.

It is possible to understand that the graphic novel/comic published by the Domingo publishing house, especially for George Orwell's *1984*, was highly appreciated, since the third edition was printed in a short period of time. In the same way, there are graphic book versions published by İthaki and Can Publishing House. In order to attract the attention of the readers, the publishing houses have emphasized the features that they have added, such as pictures, prefaces, etc., on the cover.

Collector's editions of *1984* and *Animal Farm* were published by Can Publishing before the copyright expired, and were well received by most readers. Similarly, publishers such

as İş Kültür and Alfa have presented the works in hardcover editions in addition to the standard edition. While Kapra produced separate clothbound editions of both *Animal Farm* and *1984*, it also released a full leather-bound edition of *1984*.

As mentioned above, we can see that the publishing houses that have printed the translations of *1984* have published two books by George Orwell in the first place. Some publishers (Salon, Grius) published *1984* a few months after the publication of *Animal Farm* because they may have thought that *Animal Farm* would be more attractive to readers because of the number of pages, taking into account the cost/revenue equation; after all, it is a short but cult book. Some publishers joined the race by publishing first editions almost simultaneously in the middle and even towards the end of 2021, in contrast to the publishers who entered into a rapid competition with the expiration of the copyright.

There are publishers who have not only printed the first edition in 2021, but also in 2022 and even in 2023, even though many translations of the work have already appeared on the market (Tema, EBook, Dekalog and others). Why are these publishers still printing George Orwell's works, especially *Animal Farm* and *1984*, when there are already a large number of translated books on the market and competition is fierce? It is possible that they were of the opinion that the book had a great deal of attention in the Turkish literary polysystem and that they could still profit from the symbolic capital of its name. Even small publishers are daring to enter the race at a later stage. Because their financial investment in the symbolic capital of books will be well spent, despite all the other retranslations.

With a total of 75 different publishing house translations printed since 2021, a total of 83 different versions of the novel *1984*, have been published in Turkey. Seven of these translations were published before the current version of Can Publications' current translation, which has remained on the shelves long before the copyright expired. The editions of the publishing houses, from old to new, are Işık Kitabevi, Yağmur Publications, Kelebek Publishing House, İkizler Publications, Ministry of Culture and Tourism Publications. The edition, published in 1984 by Can Publications with the translation of Nuran Akören, was printed until December 2010. Then, the 30th edition was renewed by Can Publications with the translation of Celal Üster. It can be said that

the answer to the question of why a book published by the same publishing house and translated more than once was translated again by the same publishing house is that we cannot reach clear information other than commentaries since the translation policies and marketing policies of the publishing houses are not known. Nevertheless, in the context of the retranslation concept, striving to make a difference in translation may be an endeavor to bring the old language closer to the contemporary one (Vanderschelden, 2000) and to achieve "great translation" (Berman, 1990) by adjusting and correcting the erroneous parts. We can see these aims in Celal Üster's foreword, which covers a large part of the book with the 30th edition, in order to explain why he translated this book, to make the book and its translation more understandable for the reader, and in a way to involve the reader in the translation process.

Also, the book drew attention, especially in the +/-3-year period before and after 1984 since the book title is pointing to a potential 1984 as dark future. Likewise, Celal Üster emphasises in his foreword that the content of the book and the year of the story's setting have attracted the interest of publishers as much as readers.

“Michael Radford'ın kitabın filmini 1984 yılında çekmeyi seçmesi nasıl bir rastlantı değilse, belli ki Erdal Öz'ün romanın Türkçesini Can Yayınları'ndan ilk kez 1984'te yayımlaması da yalnızca bir rastlantı değildi. Şimdi düşünüyorum da, yazarlığının yanı sıra çok iyi bir yayımcı olan Erdal Öz, Bin Dokuz Yüz Seksen Dört'ü, öykünün geçtiği yıl gelip çatığında basmaktan derin bir haz duymuştu herhalde” (Orwell & Üster, 2018, p.340).

[Just as it was not a coincidence that Michael Radford chose to make a movie of the book in 1984, it was clearly not just a coincidence that Erdal Öz published the Turkish version of the novel by Can Publications for the first time in 1984. Now that I think about it, Erdal Öz, who is an outstanding publisher as well as a writer, must have felt a deep pleasure in publishing Nineteen Eighty-Four when the year in which the story took place arrived]

These translations of George Orwell will not be examined in detail, as the study focuses on Celal Üster's translation, which was on the market before 2021 and still maintains its place. The question is related to what readers consider in the translated books according to their choices, preferences, and criticisms.

Since these translations are not currently on the market, readers can't access them easily. However, there are still copies for sale in second-hand bookstores. It may be the subject of another study. For example, in her study, Taş (2015) evaluates the translations of words

and concepts on the "new discourse language" in texts translated by different translators in relatively different periods (Taş, 2015).

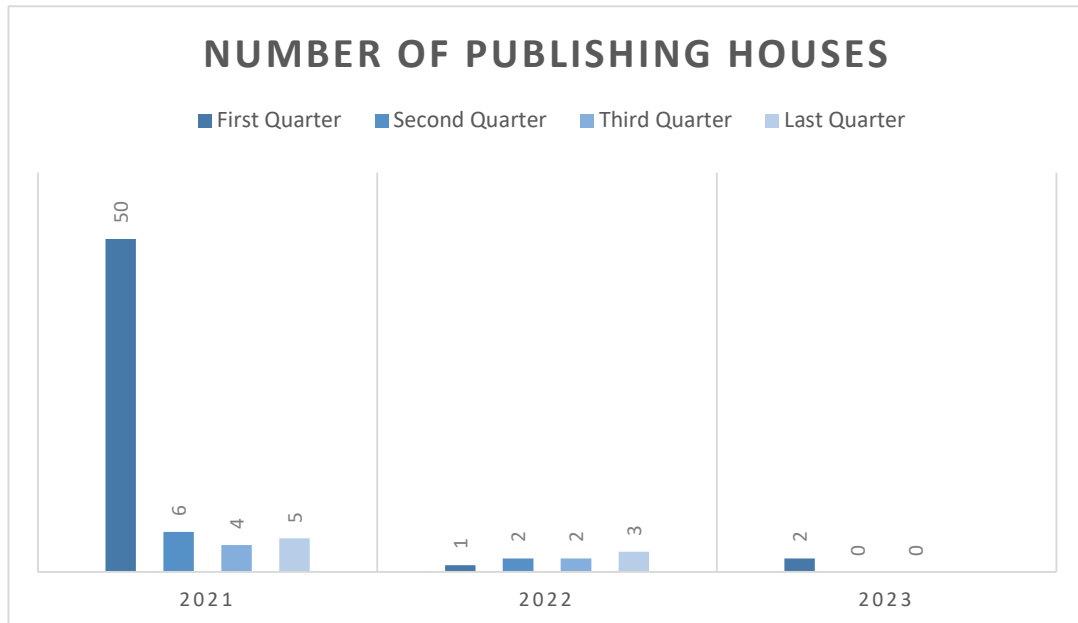
One of the crucial details that draws attention, although not included in the table, is that some publishing houses printed English versions of books in addition to Turkish translations. While some publishing houses printed the English version along with the Turkish translations (Destek, Dorlion, Ekitap, Ren, MK), some printed only the book's English originals (DEX, Platanus, Literart, Urzeni). Those publishing houses acknowledge the change in the profile of the readers and appeal to the community that demands books in foreign languages while trying to increase the economic capital they would earn with minimum expenses since no extra expense would be required for the translation of the book. Since many foreign language books are sold more expensively in our country due to economic reasons, by making their pricing policies more appropriate, they have gained both recognition (symbolic capital) and a place in the *field* as publishing houses that print English books in Turkey for readers who can read in foreign languages. It is also a step to increase the economic capital they will gain in the literary field requiring less competition. Since not every foreign language book is printed in its original language by publishing houses in Turkey, in the context of Translation Studies, this may indicate that George Orwell and his books have high symbolic capital and are at the top of the books preferred by a large readers group. Furthermore, considering that groups that speak foreign languages in societies can often be evaluated separately from other groups in terms of socioeconomic and status, it can be deduced that George Orwell's readers' cultural and social level differs from the general readership at some points.

#### **4.2.3.1 Number of Publishing Houses**

In total, 83 different *1984* retranslations, including old editions, were confirmed. Among these 83 translations, seven books were published before Can Publishing and are not currently on the market. Two of them are graphic book versions, one published by Ithaki and the other by Can Publications. The reason why the graphic novel by Can Publishing is added to the list is that the translators and the original texts are different. This is understandable, as translation strategies and expertise used in comic book



translation may require different background skills. However, the Domingo publishing house's edition, which is another graphic novel adaptation, is included in the list because this publishing house does not have other *1984* translations, and this graphic novel is adapted directly from the original *1984*.



**GRAPH 1: Number Of Publishing Houses**

There are 83 books included in the study. But since January 2021, 75 new *1984* translations were released; 35 of these publishing houses released *1984* in January 2021, which is more than 50% of new translations. Therefore, we can suppose that most of the publishing houses are confident that they would be able to profit from George Orwell in any case by taking advantage of being involved in racing in the market early, even without seeing how the market would shape.

Besides, nine publishing houses printed *1984* in February 2021 and six of them in March. *1984*'s retranslations' first editions were released from 50 publishing houses in the first quarter of 2021; 67.56% of all the retranslations were published until the beginning of 2023, which is considered a relatively short time. At this point, publishing houses see the symbolic capitals of Orwell's works as high in the market. They are convinced that

they will bring financial returns to them even though they publish them synchronically with many publishing houses.

The fact that expectations are not in vain and that many retranslations have been printed more than once and are still on sale, indicates the success of the novel. Furthermore, publishers who want to expand their catalogues with different versions of retranslations to "create their own niche on the market" (Erkul Yağcı, 2019, p. 155) released the graphic books of 1984: on September 2021, İthaki on December 2021, and Can Publications on July 2022, respectively.

According to the information available, the graphic book released by Can Publications printed its second edition in October 2022, while Domingo printed its second edition in January 2023. These versions have attracted the attention of those who want to add those graphic books to their collections and those looking for a different reading experience. Although different publishing houses have published many different versions and translations of *1984*, it can be said that Can Publications, which went to the second edition in a very short time with its graphic novel, is still considered acceptable by the readers and, as a publishing house, it creates a separate symbolic capital apart from *1984*. Even though Celal Üster is not the translator of this book, readers prefer it regardless. Can Publications, both as a publishing house and by holding the copyright of the *1984* work for the last 39 years, has gained a place in the Turkish literary field by using its own symbolic capital with the name of their publishing house and the translator's choice. Some readers may assume that Can Publishing House still have valid and acceptable translations, and see the translation of Celal Üster as a reference point.

As seen in the Graph 1 retranslations of *1984* have been published by a total of 35 different publishing houses, after the expiration of copyright as of January 2021. Another interesting detail is that some publishing houses have requested second or even third editions at the same time, with the assurance that the books would reach high selling numbers. As seen in the Figure 1, these publishing houses requested more than one printing at the same time, especially for *1984* and *Animal Farm*.

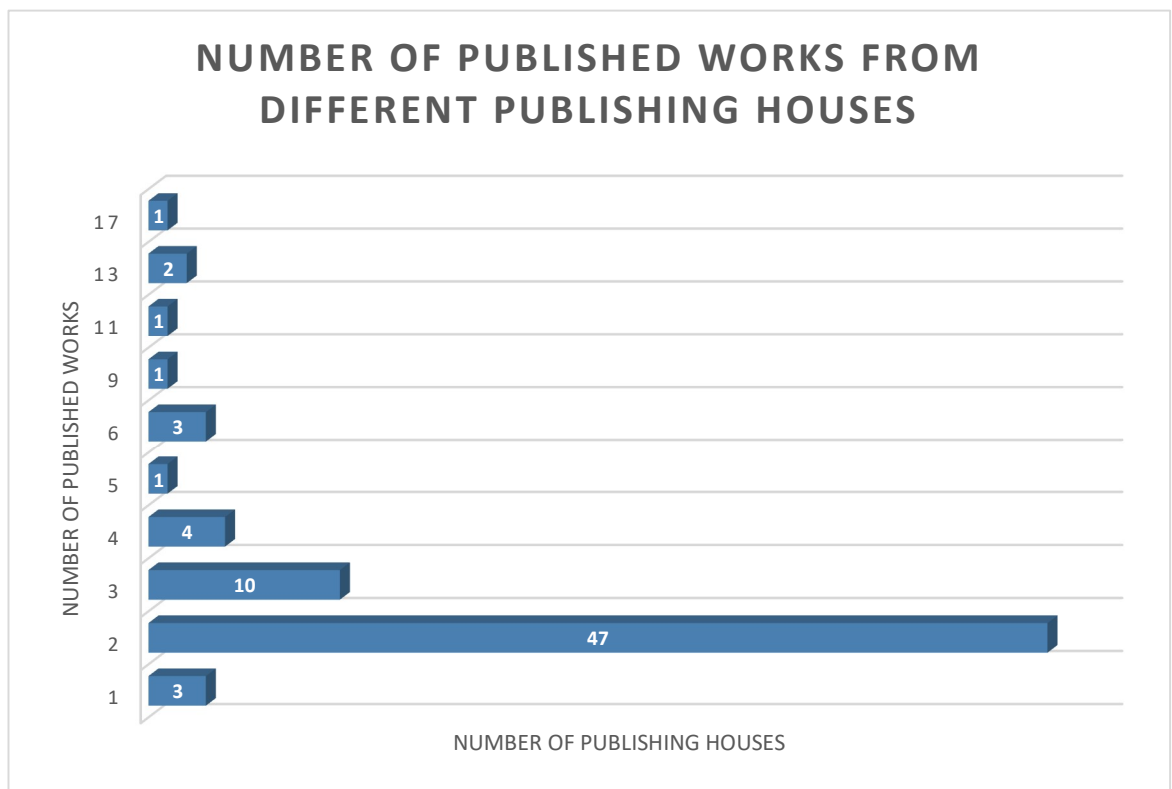
HAYVAN ÇİFTLİĞİ	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
HAYVAN ÇİFTLİĞİ	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	2	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
HAYVAN ÇİFTLİĞİ	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	3	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
1984	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
1984	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	2	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
1984	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	3	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
1984 (MİDİBOY)	YETİŞKİN KURGU	GEORGE ORWELL	MUSTAFA BAL	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
HAYVAN ÇİFTLİĞİ	YETİŞKİN KURGU	GEORGE ORWELL	HASAN FEHMİ NEMLİ	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
HAYVAN ÇİFTLİĞİ (CİLTLİ)	YETİŞKİN KURGU	GEORGE ORWELL	HASAN FEHMİ NEMLİ	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
1984	YETİŞKİN KURGU	GEORGE ORWELL	HASAN FEHMİ NEMLİ	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
1984 (CİLTLİ)	YETİŞKİN KURGU	GEORGE ORWELL	HASAN FEHMİ NEMLİ	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
PARİS VE LONDRA'DA BEŞ PARASIZ	YETİŞKİN KURGU	GEORGE ORWELL	ZEYNEP MERTOĞLU OĞUR	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021
PARİS VE LONDRA'DA BEŞ PARASIZ (CİLTLİ)	YETİŞKİN KURGU	GEORGE ORWELL	ZEYNEP MERTOĞLU OĞUR	1	ALFA BASIM YAYIM DAĞITIM TİCARET VE SANAYİ LİMİTED ŞİRKETİ	4.1.2021

**Figure 1: Demand of Publishing Houses for Multiple Prints of 1984 At The Same Time**

Although the mass translation in January 2021 decreased in the following months, new translations continued appearing, as seen in the Graph 1. In total, 39 other retranslations of 1984 were published after this date, despite the disadvantage of being a late entrant in the race. Two of these were the graphic editions of publishing houses that already had the book in their collections. The other is Domingo Publishing House, which solely chose to add the book to its collection as a graphic novel. During this period, the number of new editions decreased to 9 in February and 6 in March 2021. After this date, the number of new editions continued at the rate of one per month until January 2023. In addition, it is observed that Can Publishing, which held the copyright before the expiration of the copyright, continued to print new editions of 1984.

#### 4.2.3.2 Number of Published Works of George Orwell

Apart from the symbolic capital added by the name George Orwell, the popularity and symbolic capital of the books themselves have also been crucial variables for this competition. Forty-seven publishing houses published only two books by Orwell. These are *Animal Farm* and *1984*. The fact that these books were published so many times despite their higher circulation may be due to their place in the Turkish literary polysystem, the significance of the author, the desire to benefit from the symbolic capital of the books themselves, the aim to include proven works in their collections, and to benefit from the retranslations they see as backbone. The graph below shows how many books of Orwell that publishing houses have released after 2021.



**Graph 2: Number of Published Works of George Orwell**

#### 4.2.3.3. Publishers' Choice of Translators for *1984*- Same or Different?

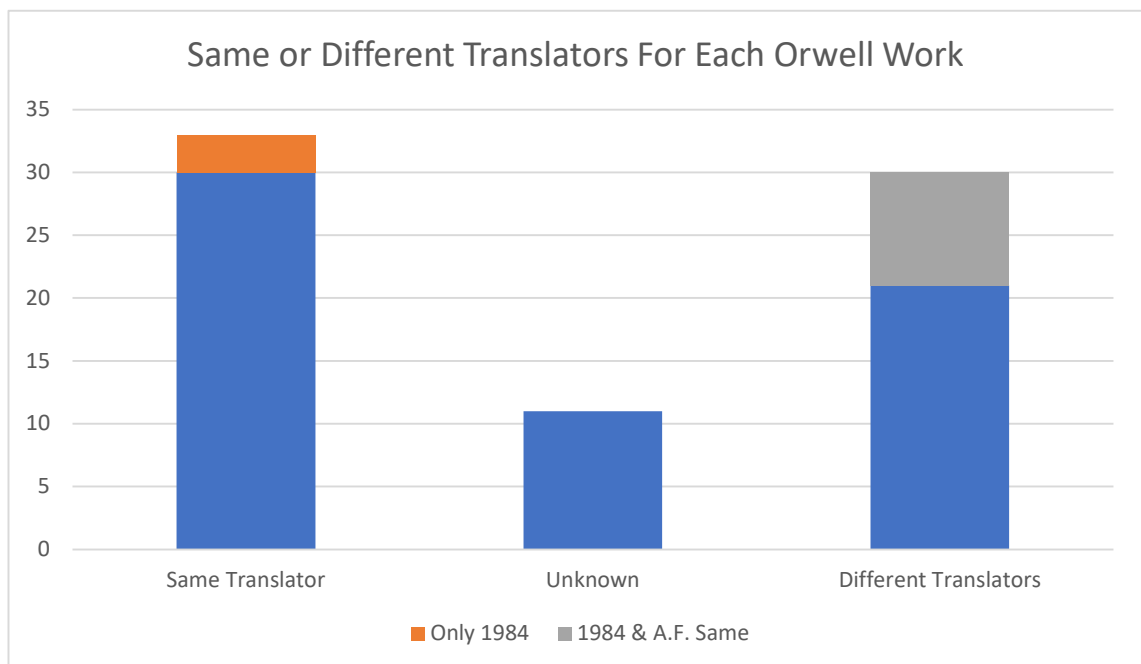
One intriguing piece of data in the graph is that the translators of *1984* and *Animal Farm* are mostly the same. Although these two works have the characteristic features of Orwell's writing, they were mostly translated by the same translator, even if they are not the same in terms of subject matter. The reason for this is strongly related to the reflection of the translated text in the target culture and the author's projection for readers. Especially in a literary translation, the translator is expected to have a competent knowledge of the source and target languages, to know the subtle semantic distinctions of the target language, to have the ability to emulate, and in a sense, to assume the role of an author (Sarışık, 2022). Therefore, especially in literary translations, we encounter an irrefutable identity bond between the identity of the author and the translator.

One of the ways publishing houses maximize their profits from translated books is undoubtedly translation quality. At this point, publishing houses may have consciously wanted to produce better, more effective, and striking translations of books such as George Orwell's works, published by many publishing houses, especially in the most famous works such as *1984* and *Animal Farm*. It is also possible that the publishers of the translations of these two most translated and sold works may have directly or indirectly adopted a translation consistency that would reflect each other in terms of narration, style, word choice, translation strategy, storytelling, and general integrity, and may have observed this sensitivity in the future retranslations.

In the Turkish context, more care may have been taken, or the same translators may have been chosen to translate these two of Orwell's best-known and best-selling works. One of the possible reasons for this is that they want to maintain the quality of the translation since they are potentially bestsellers, popular and therefore desirable. Supposedly, the demands of the readership, which is assumed to pay attention to the translator factor when choosing among other translations in the market, are considered.

It is common nowadays to encounter the phenomenon of retranslation. There are many reasons for such a practice: a publishing house that has bought the copyright may want to have the translation redone, a retranslation may be made to express a different ideological stance, or a desire to eliminate the "mistakes" of the previous translation, or

a re-publication may be made with a translation that meets current needs and appeals to readers. For example, as Ayşe Ece (2010) mentions, a short story writer may entrust all the translations to a single translator instead of publishing a book by collecting previously published translations. Not only the collection of stories in a book, but also the works of the same author being published by the same translator is widespread. The reason behind this is the desire for the works to bear the same translator's signature and to create a unity of language, expression and style (Ece, 2010).



**Graph 3: Publishers' Translator Choice- Same or Different?**

As seen in the graph above, the translator information of 11 publishing houses out of 74 current *1984* editions could not be found. In nine of these 11 publishing houses, although the translator information of the *1984* book could be found, the information of other translators who could be compared could not be reached. For the two publishing houses, no translator information is available for any of the books they published. Thirty-three publishing houses worked with the same translator for all Orwell books in their collections. Only 3 of these publishing houses published *1984* as a single book. In this

way, it is considered that there is translator stability in George Orwell's books published by 30 publishing houses.

The remaining 30 publishing houses worked with different translators for different Orwell books. Although 9 of these 30 publishing houses worked with different translators for their books, the translators of *Animal Farm* and *1984* are the same. These publishing houses are Can, İthaki, Doğan, Alfa, and Parola. We can say that these publishing houses are widely recognized in contemporary Turkish literature and are leading actors in the field. It can be assumed that Can Publishing, in particular, has an advantageous position in the field in terms of determining the translation strategy and directing the marketing of translations since it already holds the copyrights of most of the books and presents an example for others. With the expiration of copyright, the other big-scale publishing houses mentioned above have also adopted Can Publishing's strategy. The other four relatively small-scale publishing houses followed a similar strategy, either consciously or by being dominated by actors in the field.

#### **4.2.3.4 Visibility of the Translators of *1984***

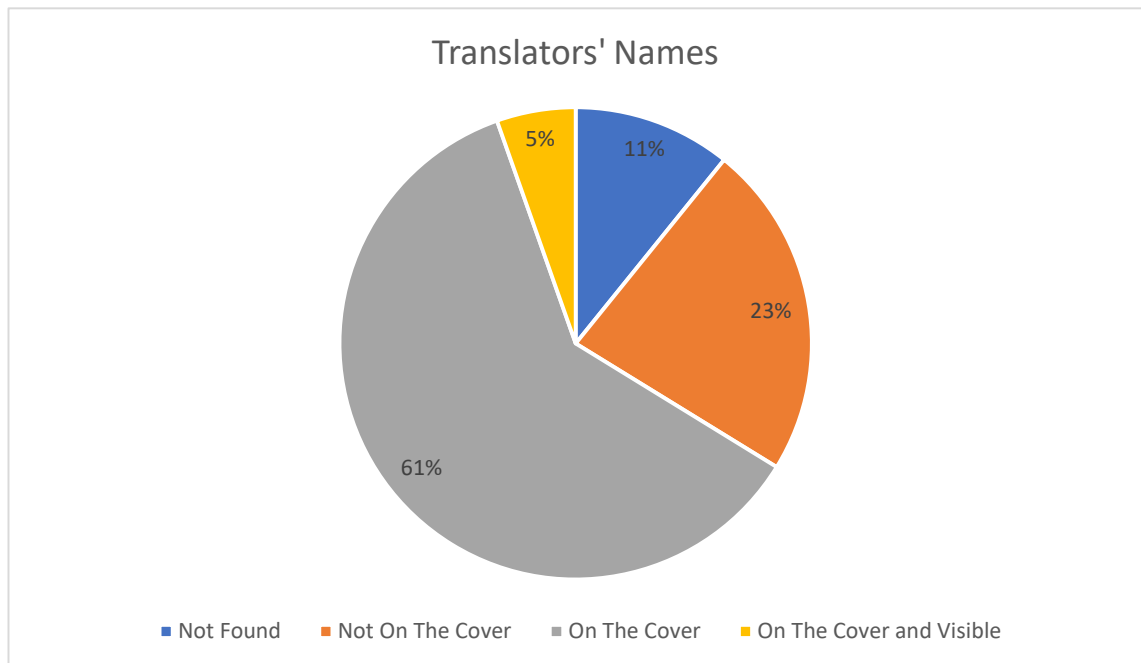
As can be seen in the Table 1, some *1984* retranslations' covers do not include the translator's name. We can therefore assume that some publishers may not give attention to or are not aware of the visibility of the translator or the translation standards. However, there are reader profiles that would appeal to the quality of the translation, and they have not chosen to take advantage of this. The fact that the names of some translators were not placed on the cover, but the names of the editor, the adaptor and the cover designer were, leads us to conclude that there are publishers who assume that the quality of the translation of the product will not be seen as a preference criterion. Or, to put it more succinctly, there are publishers who do not have an awareness of translation.

We can group the extent of translators' presence in the context of these books into 4 categories:

- 1) Translator's name is not found
- 2) Translator's name is not on the title page

3) Translator's name is on the cover

4) In addition to the translator's name on the cover, the book has a foreword, epilogue and so on, which increase the translator's presence.



**Graph 4: Visibility of Translators' of 1984**

Venuti suggests that in the publishing world, the invisibility of the translator is reinforced by the fact that the translator's name does not appear on book covers, or that the translation and the translator are not mentioned in reviews of literary works in other sources (Venuti, 1995). In today's world, easy access to information has led to a growing awareness. In this respect, readers are now conscious of the fact that when they read a translated work, they are not interacting directly with the author, but with an author who has been channelled through the filter of the translator. For this reason, the difference between translated and untranslated works has led readers to be selective about the translator and to evaluate the quality of the translation as a reason for preference. In the case of a translated text, paratexts are the first point of contact between the reader and the translator.



"Paratexts are those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader: titles, forewords, epigraphs, and publishers' jacket copy are part of a book's private and public history" (Genette, 1997). They are the elements that enable the reception of a text. It is not possible for a naked text to be consumed as a book or consumed concretely without a cover that contains elements such as author's name, title, image and a back cover text that briefly introduces it (Genette, 1987). Thus, they can be found "at the threshold of a text that help to direct and control the perception of a text by its readers" (Allen, 2006, p. 103). Given that readers' preferences and demands are influenced by the translator and the quality of the translation, and that paratexts are the first interaction between the reader and the translator, it is possible that publishers emphasise the translator's visibility in order to appeal to these readers and to reflect the translator's presence according to the readers' demands (Olgun & Pınarbaşı, 2022). Including the translator's name on the cover is an important step for publishers to show the reader that they value translation quality.

Of the 74 retranslations of *1984* published after 2021, 8 publishers did not mention the name of the translator even when applying for a banderole from the Turkish Ministry of Culture and Tourism. It is possible that they have edited the old translations or had them corrected by editors. However, it is not possible for the reader to access this information, even if they have a translator with whom they work.

Although information about the translator can be found in the translations of 17 publishers, these retranslations do not include the translator's name on the cover of the book or emphasise any particular feature of the translation. Some of these publishers (Parana, Beta) include the names of editors and illustrators, whereas they do not include the name of the translator on the cover.

The study also found that the translator's name is usually included on the cover of books. In 49 of the published translations of *1984*, the name of the translator appears on the cover.. As can be seen in the Graph 4 five of these publishers included sections such as forewords and epilogues written by the translators, in order to increase interaction between the translators and the readers, or highlighted the translators' names in the blurbs.

#### 4.2.3.4.1 The Visible Translators of 1984

##### Celal Üster

The translation published by Can Publishing House has a very extensive foreword and epilogue by Celal Üster among the aforementioned translations. The presence of the translator is very much felt in the book. There is a section in which Üster explains why he decided to redo the translation after 29 editions and the points that he has paid attention to in this regard.

As for why I translated Nineteen Eighty-Four again after all these years... Some translations get old over time. Many translations cannot stand the test of time, they lose their validity. The obsolescence I am talking about does not necessarily stem from the obsolescence of the language used in the translation. Sometimes, we can see that a translation whose language has become obsolete is not so much renewed when we replace it with a new one, or we can see that a quality translation whose language seems to have become obsolete retains its vitality and readability. In my opinion, what is more important is the aging of the translator's translational sensibility when translating a book, and the change and deepening of our understanding of that book or author over time.

The passage of time reveals the shortcomings, mistakes and inadequacies of many translations. That is why I decided to translate Nineteen Eighty-Four, following *Animal Farm*, which I had translated about ten years ago. But I must say that the consistency of Orwell's two masterpieces by a single translator also played a role in this decision. After the plain, unadorned language of *Animal Farm*, which bears the subtitle "A Fairy Tale", you will, of course, be the judge of the extent to which I have been able to translate the distant, "cold" narrative of Nineteen Eighty-Four, which, although it takes on a humane, gregarious, affectionate, emotional quality in the few places where Winston and Julia become close, is in keeping with its creepy, chilling content (Orwell & Üster, 2018, p.9-10)

There is also a section where he summarizes the book and explains the ending as well as the general plot of the book. He almost prescribes how the reader should read the book. As will be discussed later in the reader's comments, Üster's extensive additions to the book and his points outside the translation were mostly not welcomed by the readers. Therefore, Celal Üster's autopsy was added to the end of the book in later editions. Üster's inclusion of 'spoilers' about the book in this preface and the reaction of readers, and the fact that in subsequent editions it was separated from the explanation of the translation and placed at the end of the book, are signs that publishers take readers' demands into account.

In order to better understand the position of translators in the field, a closer look at their habitus may offer insight. Celal Üster is a well-known figure in our literature, both as a writer and a translator. He studied at Istanbul University, Faculty of Literature, Department of English Philology, and consolidated his academic background as a translator. Üster, who has been working as a translator since the 1960s, has also worked as an editorial director in institutions such as Sanat Kültür Antika magazine and Can Publishing. In addition to writing books on translation studies such as Ülker İnce, he has translated into Turkish the works of important authors such as Engels, Lenin, Stalin, Paulo Coelho and Borges. The importance of Celal Üster in the field of publishing and translation literature can be judged both by the presence of his translated works in a publishing house such as Can Publishing, receiving prestigious translation awards, and by the fact that the criticism he writes is taken seriously and has a serious impact on the publishing world. A week after he said that the real murderer in the Turkish translation of *The Murder of Roger Ackroyd* was the translator, the publisher announced that it had withdrawn the book from distribution and would have it re-translated. This shows that the translator's identity overlaps considerably with Celal Üster's habitus, and that he has the power to quickly encourage publishers to correct the 'mistake', which requires a great deal of economic burden with his criticism.

### **Ülker İnce**

Ülker İnce, is a well-known translator in our literature who is engaged in translation both academically and professionally. She has given lectures at the Translation Studies Department of Hacettepe University and Boğaziçi University. She has also translated the works of prominent authors such as Lawrence Durrell, Oscar Wilde, Harper Lee and Truman Capote into Turkish. Ülker İnce, who has received many prestigious translation awards for her translations, has also written books to provide her theoretical knowledge and experience of translation. In addition to writing books, she has also worked as a translation editor at Can Publishing and Telos Publishing, further emphasising her identity as a translator. According to this assessment, the fact that Ülker İnce's social identity (habitus) overlaps strongly with her translator identity and that she is a well-known, reliable and experienced translator in the field increases the symbolic capital of a George Orwell work that she produces.

One of the new editions in which the presence of the translator is prominent is the one published by Eksik Parça Publishing, with Ülker İnce's translation. In this retranslation, Ülker İnce has a preface in which she shares her comments on the book and the points she expressed about the translation. She also has an epilogue in which she poses questions to students who are interested in the translation profession or who are studying translation studies. Ülker İnce's words about the book are also printed on the back cover and the translator's name is highlighted in the blurbs.

### **Aslı Biçen**

Aslı Biçen has translated *1984*, published by Koridor. Aslı Biçen is a renowned name among the young translators of our time and has made her identity as a translator visible in line with her academic background and experience. Biçen, who has translated many books into Turkish, is best known for her translations of Dickens, Faulkner and Cortazar. She is also one of the founders of ÇEVİRİ (Professional Association of Book Translators). Thus, in accordance with her identity as a translator and her habitus, she has become a translator whose name is emphasised by the publishers of the retranslations of *1984*. In the edition published by Koridor Publications, her name is not only on the cover, but she is also introduced in the blurbs as "With Aslı Biçen's meticulous translation".

### **Ferit Burak Aydar**

Ferit Burak Aydar is one of the generation of contemporary translators. He is a well-known name in Turkish literature. A graduate in English Language and Literature Department from Istanbul University, he is a writer, editor and has translated books by authors such as Shakespeare, Virginia Woolf, Terry Eagleton, Fredric Jameson, Edward Said, György Lukács and Defoe. Aydar is the translator and editor of *The Picture of Dorian Gray*, which is an uncensored translation with commentaries by Wilde. This work was also published by Kırmızı Kedi Publications. With his academic background, the books and authors he has translated and his own work in the field of translation, he has become a recognised translator. This is why his name appears prominently on the cover of the book. In addition, the blurbs published for the book include the statement "translated by Ferit Burak Aydar". Thus, alongside the translator's status and name, the

publisher has added an additional symbolic capital to the work and the author. In parallel with the George Orwell work he translated, the publisher has also worked with Sevin Okyay on another Orwell work. Sevin Okyay is a translator whose name is familiar to many readers. She is best known as the translator of the bestselling Harry Potter series. As the translator of that groundbreaking series, the fact that the publisher has chosen to work with her on a George Orwell work is one of the indicators that the publisher is meticulous in its choice of translators. Again, in the case of *Animal Farm*, translated by Sevin Okyay, notes and strategies about the translation process were shared and the reader was involved in the translation process. This is also one of the indicators that the publisher has a policy of highlighting and making visible the translator.

Ülker İnce and Celal Üster are two prominent names in Turkish literature, best known for their work as translators. Ülker İnce, who has been translating professionally for many years, has many award-winning translations to her name. She is also known for her academic work in the field of translation. Celal Üster, on the other hand, has been a writer/translator in the literary world for many years and was the editorial director of Can Publishing when he had *1984* retranslated and published, and even before that. The habitus of these two names has therefore made them holders of symbolic capital in their field. Both their fame and their positions are familiar to readers who read translated literature and care about the quality of translations. For this reason, they have been preferred by publishers not only because of their accumulated skills and experience (habitus), but also because of the symbolic capital they have gained and would gain in the field.

Ferit Burak Aydar and Aslı Biçen, two of the other names we encountered in two other publishing houses that emphasise the translator's name, show that contemporary translators are being polished by publishing houses and that the visibility of the translator in translated works has become more important. Moreover, it can be said that publishers take steps to increase the visibility of the translator when they are careful in their choice of translators. In terms of the symbolic value (and thus the economic capital to be gained from sales) that the habitus of the four translators in question will add to the work they translate, it can be said that all these names have similar academic backgrounds and are prolific in the field of translation.

### 4.3 READERS' POINT OF VIEW

Although the retranslation hypothesis, which is strongly influenced by the French translation tradition, is typically considered in terms of "outdated language" and "translation errors", from a sociological point of view it is not sufficient to explain the large number of retranslations on the market. Apart from the desire of the retranslator to leave his or her own interpretation and mark, it is also possible that many translations appear on the market together in a short period of time, even simultaneously, due to the desire of publishers to generate profit.

Kaisa Koskinen and Outi Poloposki (2004), who have worked on this issue, have characterised the retranslation assumption, which focuses on the "return to the source text" (Gambier, 1994) and the awareness of cumulative improvement, as "intuitive observations". Therefore, they argue that more empirical studies should be conducted on this topic (Ece, 2010).

By taking a broader perspective and acknowledging the fact that a multitude of variables affect the translator as well as other actors in the field, we can obtain more reliable results and reach case-specific conclusions that are far from generalising. Jeremy Munday's (2008) suggestions for "investigating the relative power of the publisher and the translator in a variety of ways" can be an important reference for identifying research topics.

- comparing ST and TT linguistically for signs of foreignizing and domesticating practices;
- interviewing the translators about their strategies and/or researching what the translators say they are doing, their correspondence with the authors and the different drafts of a translation if available;
- interviewing the publishers, editors and agents to see what their aims are in publishing translations, how they choose which books to translate and what instructions they give to translators;
- looking at how many books are translated and sold, which ones are chosen and into which languages, and how trends vary over time;
- looking at the kind of translation contracts that are made and how 'visible' the translator is in the final product;

- seeing how literally ‘visible’ the fact of translation is, looking at the packaging of the text, the appearance or otherwise of the translator’s name on the title page, the copyright assignation, translators’ prefaces, correspondence, etc.;

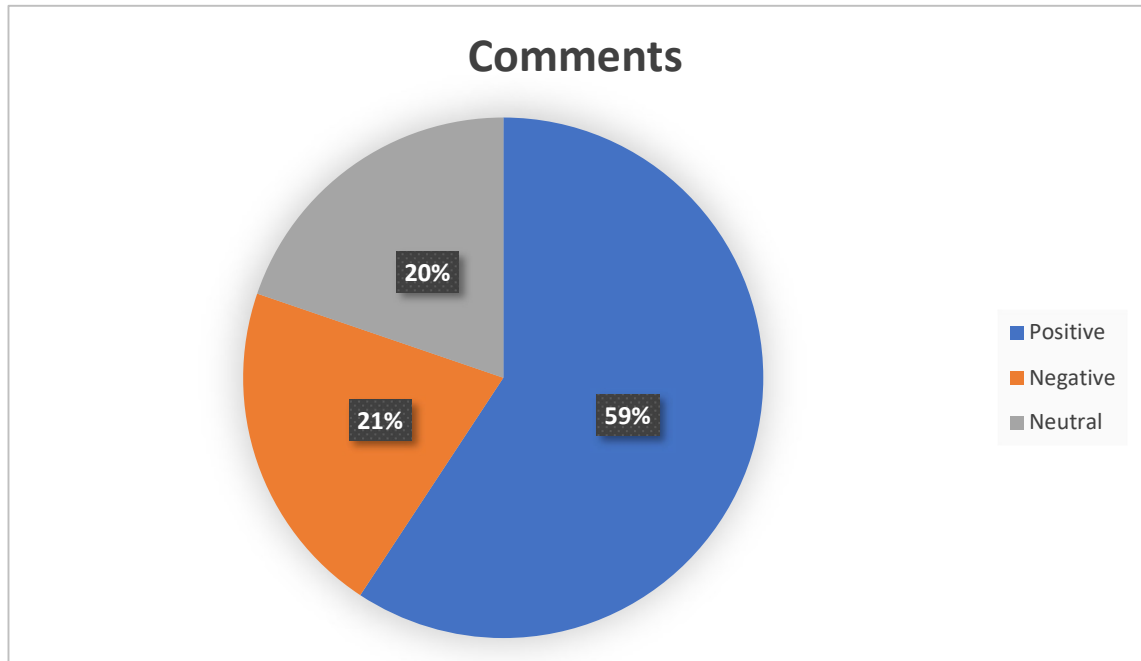
- analysing the reviews of a translation, author or period. The aim would be to see what mentions are made of the translators (are they ‘visible’?) and by what criteria reviewers (and the literary ‘élite’) judge translations at a given time and in a given culture. (Munday, 2008)

Of these research topics, the one we encounter most in Translation Studies is the linguistic comparison of ST and TT in the first remark. Although it provides many answers in terms of linguistic features, questions remain unanswered in a wide range from the translator who makes these choices to the demands of the culture in which this translation is made. If we look at the other variables affecting the process, in the case of this study, the trends in the selection of translators by publishing houses, the visibility of translators in the final product and their connection with the reader, the number of George Orwell's books translated and put on sale by which publishing houses, and the release dates of these translations have been explained so far. In this section, we will make use of the comments on the internet to see how readers are responding to the George Orwell translation frenzy, which publishers and translators they prefer, and what their demands are under which headings.

#### 4.3.1 Ekşi Sözlük Entries

Readers' comments, which are a source of insight in this study, are from two key websites. The first, Ekşi Sözlük, is a public platform with a fairly large number of participants in Turkey, which allows readers to post topic-based comments by creating various categories. Although there are topics such as George Orwell and *1984* on this platform, the comments to be used focus on 'retranslating the works that out of copyright', which is the primary focus of the research. Therefore, "George Orwell Kitaplarının Telif Hakkının Bitmesi" is the title of Ekşi Sözlük, where the readers' comments are collected. Since the 3rd of January 2021, a total of 81 comments from readers have been entered. Under 5 different headings, these comments have been analysed in terms of their context. In addition, the comments were categorised as "positive", "negative" and "neutral" regarding the re-translations to be published when George Orwell's copyright expires.

Of the 81 comments from the Ekşi Sözlük platform included in the study, 48 were positive and 17 were negative. In 16 comments, the situation is analysed rather than categorised as positive or negative. The percentage of comments is shown below.

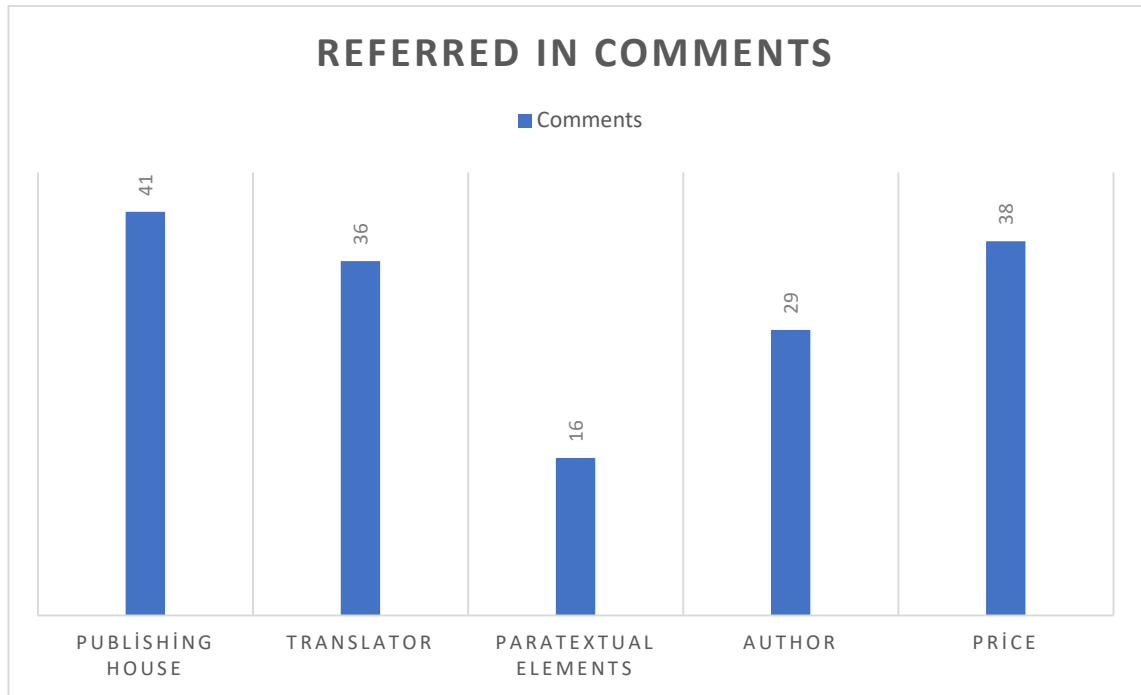


**Graph 5: Comments from Ekşi Sözlük: Positive/Negative/Neutral**

The vast majority of readers were positive about these retranslations. Although they had different reasons, they tended to emphasise that competition in the market would lead to better translated books. Most of the comments classified as negative complained about the poor quality of the translation.

These comments were divided into 5 categories. These are publisher, translator, author, price and paratextual information. Although there were 81 different comments, since readers mentioned more than one context in a single comment, each context mentioned in the comments was evaluated separately. The graph below shows how many reader comments mention each topic.





**Graph 6: Contexts of Comments from Ekşi Sözlük**

#### 4.3.1.1 Publishers

With the drastic increase in the number of translations of George Orwell on the market, readers have set up their own criteria of preference. If we categorise these criteria under the main headings mentioned in the readers' comments, the first heading that stands out is the differentiation of preferences according to publishers. Readers tend to trust established publishers more, while they think that smaller and unknown publishers produce "poor quality" books. When we look at the comments received on this subject, we see that the views "those who do not publish well should not publish at all" or "the more books are published, the more quality editions on the market will have to maintain and improve their quality" serve as two poles.

*-I call it good news when people read it. Especially 1984 and Animal Farm in the supermarkets. Maybe the revolution will happen, you never know. -cizersiler.*

*-The situation is not as bad as it seems. If other publishers start publishing the same book, the prices of the current publisher will go down and the reader will benefit. -grideki siyah*

*-That's great, prices will come down. Big publishers like Ithaki and Is Bankası Publications have also announced that they will publish Orwell's books, as if only small publishers will publish Orwell's books because the copyright is about to expire. - nickbulbana*

*-Can Publications. The translation is very good. Pay three or four TL more and read a quality book. -renksiz hayat*

*-Reminds us of the importance of looking at the publisher when buying a book. -pietro*

*-I always think of Wuthering Heights when I think of translation disasters. I've seen one called "Rüzgarlı Bayır". Holy shit, people. Fortunately, Orwell's book titles are such that translation errors are impossible. It's not like Big Brother can be called "Büyük Birader" or anything, except "Koca Birader". -archer05*

#### **4.3.1.2 Translations/Translators**

One of the features that readers look for in publishers is the translators they work with. Readers also take into account the books they have already read translated by the publishers. Readers who find a translation flaw in a book they have already read, or who find the book not well written or not their cup of tea, come to the conclusion that the translations of these publishers are generally inadequate.

There is a greater belief that the translations they read of George Orwell's works published by major publishers will be of better quality. That is why readers are often curious about the translations of books to be published by well-known publishers.

Readers' opinions about translations are influenced directly by the publisher and indirectly by the price policy. They despise and dislike the works of smaller publishers working with unrecognised and unqualified translators, and they consider them to be "Google Translate" translators.

*-I wonder which other translators will join this caravan. There is Murat Belge, for example, whose works have been published by İletişim, and Mete Ergin, who has worked for Yordam. Then there is Püren Özgören, who has worked for both Can and Ithaki. But*

*most people know her for her translation of The Kite Runner. Not that I know, but I have heard about them. I wonder if they will translate it. -Expelliarmus*

*-Joking aside, reading 1984 and Animal Farm in any translation other than Celal Üster's is to take an unnecessary risk. If you are going to read Orwell, I suggest you stick to Can Publishing. The abolition of copyright means cheaper books. I would say good luck to Oğuz Atay, but unfortunately we have a long time ahead of us. -velovis*

*-We can say that the second of the Stefan Zweig fury is coming. All publishing houses that get ahead of it will try to make a profit by putting it on the market with splendid covers with lousy translations. Sad. -mumaleviyleoynaynked*

*-I was happy as soon as I saw it, I don't understand why the books are so expensive, but anyway, I mean, for example, we will read "Crime and Punishment", whoever wants to read it seriously already buys it from İş Bank Publications, or buys it from a few good publishing houses, the person who reads it knows what to do anyway. I'm glad that it will be cheap, frankl -dolargibi*

*- There is no chance that George Orwell books will be translated badly. In fact, many publishing houses will re-publish the existing translations with a different translator's name by changing 3-5 sentences. Oh, the printings will be bad, separately. For that, you prefer relatively well-known publishing houses. Can prices will also become cheaper. -rhozd*

*- The end of copyright means that every publishing house will print it, yes, but you don't have to go and buy it from "zart" publications. You need to prefer publications that do translation work properly. İş Bankası, Yapı Kredi, Everest, Can, İthaki Publications are preferable publishing houses. Not every book of these publications can be good, there are translators I prefer and I choose books according to them.*

*The copyright expiration means that everyone can access George Orwell easily, yes, you are actually afraid that you will not be any different because everyone reads and knows. -zargonyali*

*- There are those who call George Orwell bad, and those who do not favour translations other than Can. I am very happy that the opportunistic publishing house like Can, which takes advantage of the rise in the dollar and makes regular increases every week, will not be the only one. Not only the translation of Can Publications is good. There are İsbank and Yapi Kredi publications. Since these publishing houses are owned by the foundation, their prices are not too high. I want to buy this book from İşbank and try it.*  
-bulletti

#### **4.3.1.3 Paratextual Elements**

The first junction between the book and the reader are the paratextual elements. These elements are significant factors because they are the first point at which the reader forms an opinion and judgement about how a particular publisher reflects the author and the work. The paratextual elements will undoubtedly be the threshold in which the differences between publishers become apparent when they release the same author and the same books simultaneously. Particularly the front and back covers of the books, the foreword and epilogue, and the illustrations attract the reader's attention and are essential in conveying the "better" image to the reader in accordance with their niche strategies. In this respect, it has been observed that most of the readers of Ekşi Sözlük pay attention to the cover pictures and the material quality of the books.

*-Why are you being elitist? Buy your book in a fancy bookshop. Take a story from there. Then come home and take another photo with the breed cat, coffee and book you bought with your money. Then worry to see if it's in the supermarkets. Why do you find it so difficult for people to read, is reading a right given to those who think they are elite?*  
-besyaprakliyonca

*-If İş Bankası Publishing prints it - which is very likely - it will probably print it in good translation and with the utmost care for the editions. For that reason, it would be preferable.* -golgeliyol

*-Today I saw a book by Sabahattin Ali among the kitchen utensils in the supermarket. The fact that it was not only printed with a disgusting cover design but also put in a*

*basket with pots and pans made me sad. As the author who opened the title said, George Orwell's books will probably fall into the same sad situation. -eynunimcemes*

*-G. Orwell, who has entered the literature with trash editions, it is a pity. -zeldorado*

*-It has caused us to see it among the supermarket's current products with terrible cover pictures. -hayalprensî*

*-Which led some publishers to make the cover of Animal Farm look awesome. (indigo)  
--ucikibir*

*-By the way, am I the only one who notices that special editions are produced for books whose copyrights are about to expire? Last year, Can Publishing released 1984 with an exquisite binding and binding protector, and Animal Farm with a funny binding that looked like it was made of straw and wood. I was wondering what the deal was, and now I'm waking up and realising that the guys were just trying to make one last score. The next time a book comes out with a fancy binding as a special edition, I will look directly at the copyright expiry date.*

*-ikili es sarmal*

There is an assumption that publishers, who use cheap paratextual items, especially low-quality papers with bad covers, in order to lower their prices. This situation, in turn, pushed readers in two directions. The first group stressed that they found this materialistic approach, which does not contribute to the content and narrative of the book, 'elitist' and that they considered those who attach importance to the parts that make up the whole, other than the content of the book, to be 'superficial'. Another group, on the other hand, is of the opinion that the elaboration of the print is also means the elaboration of the content. At the same time, there are readers who are admirers of the author and his work, and who buy these special editions for collection purposes. We have readers at both ends of the spectrum, and neither group outnumber the other.

#### **4.3.1.4. Price**

Most readers believe that the competition resulting from the introduction of more than one translation reflects in lower prices. They are aware that the book will reach a wider audience as a result of lower prices. However, one of the interesting points about price that readers focus on is that they believe that in a competitive market, the big and good publishers would keep their prices affordable, and even Can Publishing, which has already published the book while holding the copyright, would lower its prices. So not only do readers want to buy George Orwell translations at the 'cheapest' price, but they also expect that, as a result of this competition, they will be able to buy translations from the major publishers, which they consider to be of a higher quality, at a 'slightly' lower price.

*I don't think that's such a bad thing.*

*The fact that a book is cheap does not make it cheap; more precisely, the quality of a book is not measured by its price. For example, is the 1984 edition of Can Publishing, which sells for 25 liras, worth less than the boxed edition, which sells for 125 liras?*

*I have both editions, I'll tell you. I found the cheaper one more functional. -lyonais*

*Those who want to have access to good translation and printing will find it anyway, and making it cheaper will make it accessible to more people. Yes, there may be problems with printing, translation and ordering, but more people will be able to learn that all animals are equal and that pigs are more equal than other animals.*

*I experienced this with *The Little Prince*. Gift book prices are also getting cheaper. You can give books to more children. -korkma ben yokum.*

*70 years after the man's death, it can only be printed freely, and you don't like it, so it has to be expensive for your taste? You can still buy the right translation. Don't worry!*

*-berkee*

*My thought was that after 70 years, the price would be down, the copyright would be off, and I would read it. -karakuyu*

*A dystopian event that makes some people worry that the price of a book will drop.*

*Is this because poorly translated books will ruin your eyesight as you walk down the cereal shelf in the supermarket? Or is it that what we read is not accepted when we buy the book for 5 liras? -narsister*

Whether the prices are cheap or expensive, many people stress the fact that one of the first things that is sacrificed is the quality of the translation. The idea that cheap books are not carefully translated by competent translators is similar to the idea that small, unrecognised publishers work with translators who do not translate 'adequately' and 'carefully'. Therefore, the number of readers who think that they are going to read a bad *1984* retranslation when the price of the book becomes cheaper is more widespread than the number of readers who think that the quality of the material is low, regardless of the content.

#### **4.3.1.5 Author**

Comments on the subject of the book and the author are generally few and far between. The underlying reason for this is that the reader's first encounter with George Orwell is many years behind them. The fact that the author is mentioned here, and the fact that he is 'rarely' mentioned, is significant. Because it shows that George Orwell is a figure who has existed in the Turkish context for many years, who is recognised by many readers and who is known by name even among people who have not read any of his books. For this reason, the fact that there is no specific reference to the author is an indication that he has been successfully integrated into the culture with his previous works. The extent to which the author is referred to personally has been considered here, rather than the positive and negative comments that have been made about the author. This is because this reference and the number of readers who provide information about the author are inversely proportional to the recognition and symbolic value of the author in the Turkish context.

*-It gives me hope that the books of a great writer like George Orwell will be widely read.  
-egaliter*

*-It has also come to light that Orwell's (God rest his soul) books, which describe our present better than we do, should henceforth be appreciated by the public!!! The recipe*

*for capitalism and the recipe for protection are now in the hands of the guardians of the system itself. So what can we do, may it be auspicious for the country and the nation.*

*(Edit: Irony) -ro ko*

*-It's a good thing. But you should also read Orwell's biography. He is a good writer, but not a very pleasant person. -steinbeck0*

*-Orwell is not a writer to be elitist about. Don't become one of the things the book criticises. -findikkiramayan*

*-Orwell is certainly a sharp writer, I agree. I think he hit the socialists as an old rifle leftist, but our stupid readers take a share from their own country. There are two books they already know, one is 1984 and the other is Animal Farm. Orwell is a good writer, but he is an overrated writer, at least in Turkey. This man does not promise you wisdom or offer you what ordinary people do not see or think. You don't need to buy this book and foolishly pretend that you have it all figured out. -traianus01*

*-This MI6 agent, who plagiarised 1984 from Yevgeni Zamyatin's novel "We", will at least be useful in making money for small publishers.*

*This horrible fascist dystopia, which depicts the Western world today, especially Turkey, was actually a perspective on reality that Zamyatin wrote by seeing these days, while Orwell, who wrote this book by stealing ideas, criticised communism.*

*It is not difficult to see that we are now in the terrible world he described. -crowder*

#### **4.3.1.6 Discussion**

Ekşi Sözlük is a platform that represents today's online presence. It is a website where users can freely express their opinions on various topics. Founded in 1999, Ekşi Sözlük has almost 80,000 users. It is the largest online dictionary and one of the largest internet communities in Turkey. The ideas expressed by users under millions of headings help everyone who accesses the internet to find ideas or information. Hence, its sphere of influence is quite wide. For this reason, the "entries" shared on these and similar



platforms have recently been used in various researches [e.g. Ekşi Sözlük: Postmodern Elektronik Kültür (Gürel&Yakın, 2013), Çingenelelere Yönelik Nefret Söyleminin Ekşi Sözlük'te Yeniden Üretilmesi (Alp, 2016), Sosyal Medyada Araştırma Görevlisi Algısı: Ekşi Sözlük Örneği (Umur Erkuş & Sumbas, 2023)]. Considering the number of users who interact with such websites and dictionaries, their impact on society should not be ignored.

It facilitates access to the relevant comments within the scope of this thesis, as the topic is specifically related to the expiration of copyright. However, there are 679 entries in a separate title on George Orwell. There are also separate titles on Orwell's cult works, Orwell and contemporary politics and government in Turkey. This is one of the indicators that the name George Orwell occupies an important place in the Turkish context.

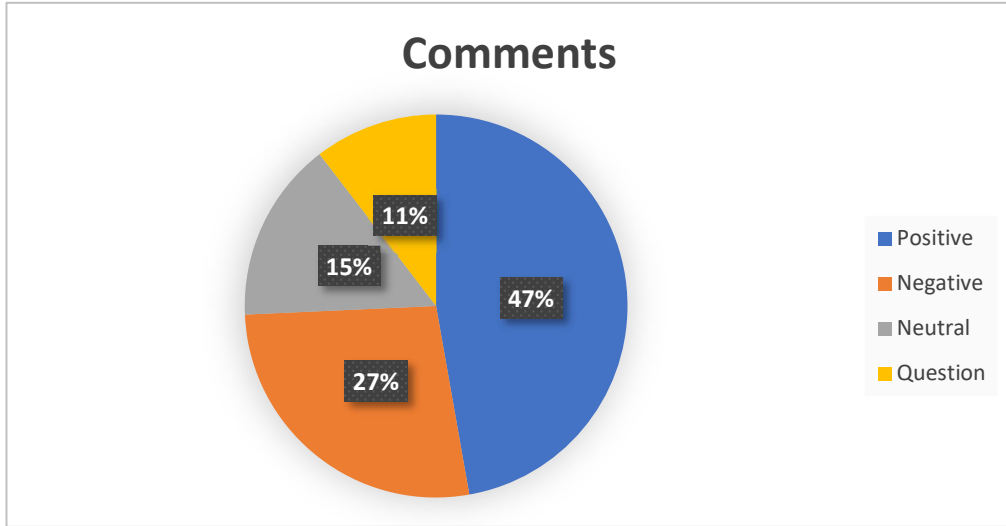
The entries collected from the thread including comments on the expiration of copyright were categorised on a word-by-word basis through content analysis. The comments were categorised one by one under weighted subject headings. Except for the examples of comments given under these headings, all comments can be found in the appendix. As mentioned before, due to the general profile of Ekşi Sözlük users, they tend to be quite critical. At this point, the criticisms have been classified under the headings of author, publisher, translation, price, and paratextual elements. It has been observed that criticism is mostly directed at poor quality translations published by "cheap and low quality" publishers. On the other hand, the users of against this group regarded them as "elitist" and argued that it would be beneficial to publish those works that would reach a wider audience at more affordable prices. If we look at the content of the issues criticised (positively or negatively) by the comments in the dictionary, we see that they focus mostly on translation and publishing houses. This shows that the users of Ekşi Sözlük have "translator awareness" and care about translation quality (including the direct link between publisher and translation quality).

#### **4.3.2 Kayıp Rıhtım Entries**

Kayıp Rıhtım is another platform that readers started before George Orwell's copyright expired and continued the discussion with new translations after the expiration. Kayıp Rıhtım is a website that focuses on the world of literature, with content such as reviews, interviews, columns, reading guides (a discussion blog where readers share their comments under the name of a particular author, book or genre). It has been actively producing contents since 2008 and is an interactive platform to which readers, editors, illustrators, translators and curious readers contribute. The most obvious difference between Kayıp Rıhtım and Ekşi Sözlük is that although Kayıp Rıhtım is a literature, culture and arts-oriented page that is relatively less well known than Ekşi Sözlük, the intensity of reader feedback on literature is higher than the ratio of all themed content. Tahir Gürçağlar (2015), who used Ekşi Sözlük in her previous studies, stated that the comments of Ekşi Sözlük users are "critical". At the same time, since the focus of the users is not only literature, but also information and observations in a wide range of fields, it is to be expected that there will be a diversity of user profiles. And yet, as Tahir Gürçağlar (2015) also states, we see that the topic has an agenda and occupies a place in the minds of the users. Even though no indisputable and definitive conclusions can be reached, the readers' expectations "partly reflect the translation and cultural landscape of the time we are in" (Tahir Gürçağlar, 2015, p.37). Therefore, although the results are not comprehensive, they are important in terms of creating a directional map for future debates and contributing to the scientific literature, as they are arguable.

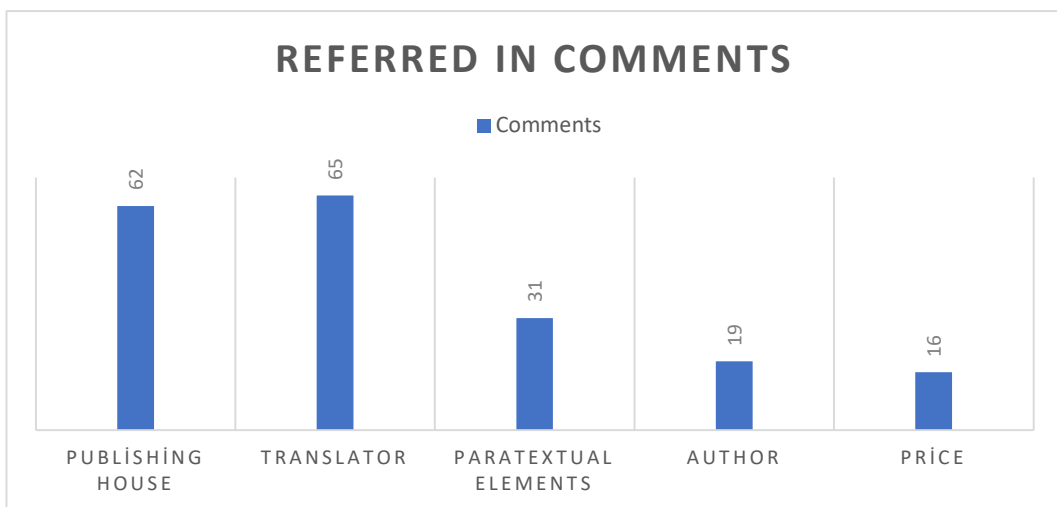
On the page entitled "George Orwell Okuma Rehberi", which is one of the reading guides in the forum mentioned on the Kayıp Rıhtım website, readers' contributions focus on George Orwell and his works. As the title is about Orwell's works and the page is accessed by users who are primarily interested in literary-oriented topics, in addition to the "positive, negative, neutral" classification, there are also entries with "question" content. There are a total of 144 reader comments on the retranslations to be published after copyright expires. Of these, 68 are positive, 39 are negative and 22 are comments that assess the situation or provide information about the new editions. In addition, there are a total of 15 questions of: 1 content and censorship; 1 copyright expiry date; 1 whether there are any unusual edition; 2 publishers; 1 special editions for collections; 9 translators and translation quality relating to the relationship between publisher and price. As the graph below shows, the majority of comments are positive. Readers

respond favorably to the new translations to the same extent as the users of Ekşi Sözlük. In turn, under the topics analysed in the subheading, the reasons for their positive reactions can be found.



**GRAPH 7: Comments from Kayıp Rıhtım – Positive/Negative/Neutral/Question**

Based on the keywords of the entries, one can observe the topics mentioned in the graph below. Although the total number of comments is 144, the reason why the number of comments on these topics appears to be higher is due to the fact that readers mention more than one topic in a single comment, as in the case of the Ekşi Sözlük platform.



**GRAPH 8: Contexts of Comments from Kayıp Rıhtım**

In the topics mentioned here, it can be seen that more users express their opinions about the issues of translation. It is possible to argue that the sensitivity to translation of the readers who have an opinion and are interested in the literary field increases in a direct proportion. The main reason for their sensitivity to translation, as well as for demanding quality in translation, sharing their opinions on the subject or asking for ideas through their online presence, is "translator awareness". Regardless of the visibility of the translator in a literary work in translation, raising readers' awareness of translation quality will help publishers to improve their translation policies, evaluate their choice of translators and promote the translator factor as a reason for preference. This is a direct contribution to the visibility of the translator, by increasing the familiarity of readers who are not yet aware of this phenomenon.

Apart from translation/translators, the other topic with the highest percentage of mentions is publishing houses. Readers' preference for certain publishers, or their perception that different publishers produce "acceptable" works in certain genres, is a result of the "translator" and "price" items being evaluated in a single pot, as seen in the comments above and as will be evaluated in the entries on this platform.

In comparison to the comments received from the other platform, "author" is also mentioned less frequently, but "price" is less emphasised too. From the reader profiles on two different websites, we can say that the literary focused group does not evaluate the "quality" factor in relation to the price and approaches it with an awareness of "quality over price".

#### **4.3.2.1 Publishers**

Kayıp Rihtım users have a wider knowledge about publishing houses compared to the other platform. They have their own particular and preferred publishing houses, and they know these publishing houses not only by name but also for their series and previously published works. In addition, there are readers who are considering buying and reading (or adding to their collections) from more than one publisher. This is due to the high symbolic capital of Orwell and his works each in their own right. Owning these books (or even owning more than one of the same book) is related to the value attached to these

books, as well as the capital of the publishing houses in direct proportion to their position in the field.

*-Orwell has a place in Isbank Publications Modern Classics for sure:))) -nonphixion*

*-I have bought all his books from Can Publications. If Can publishes them, I will buy the others from them. -Bahadır Satır*

*-Ithaki BKK will probably be included in January. Now it will be considered as a classic.*

*-Özgür*

*-Can has already published 1984 in a wonderful hardcover and box, but there are still 2 publishers that I will buy: Isbank and Ithaki. As you know, it will come out of modern classics and science fiction classics. -Bahri Doğukan Şahin*

*-If there is a publisher who does not publish 1984 and Animal Farm first, they should be given a medal. -bariss17*

*-I prefer old publishers who published before copyright expired. -OZ*

#### **4.3.2.2 Translations/Translators**

It can be observed that the readers of Kayıp Rıhtım have a much more elaborated and targeted attitude towards translation. The higher number of references to translations and translators, and the increased frequency of mentioning certain publishers and translators' names are noteworthy data in this sense.

*-I still say Can should put them all in this clothbound series and I should continue from Can so we don't have to bother. I will buy Animal Farm from Kırmızı Kedi Publications, again translated by Sevin Okyay, but at least I will not buy a book from another publisher. -Özgür*

*- He said that the translation of some of the books in Alfa editions is Hasan Fehmi Nemli's translation. So for the time being I have decided to buy Alfa editions. (Alper)*

*-A great attack from Eksik Parça Publications. Ülker İnce's translations are very, very good. Regards -Onuryiğit*

*-I read -1984 in Ülker İnce's translation. I don't know what I expected, but this translation did not meet my expectations. If I can afford it, I would like to write an article about the translation.-periyodiknesriyat*

*-You can also consider the translations by Aslı Biçen and Sevin Okyay. Ülker İnce is also an admired translator. -kerem mazman*

For readers to know translators and publishers by name, to follow their previous work, and to appreciate the fact that some publishers work with translators they follow, is an important step towards translator awareness. These online platforms where readers raise awareness, discuss and exchange ideas are beginning to play a key role in determining translation quality and expectations. As the number of interacting readers increases and the translation criteria emphasised begin to attract attention, currently unaware readers will eventually take this into account in the translated literary works they buy.

The sensitivity of translators, which will be enhanced by their greater visibility in the marketplace and the recognition by publishers of the importance of this criterion in the equation of supply and demand, will have an immediate impact on the sorting out of "adequate" and "poor" translations in the marketplace. It will lead to the production of more meticulous translations in a more competitive environment, and to the improvement of the professional rights and salaries of translators with the increase in the number of translators who produce meticulous translations.

#### **4.3.2.3 Paratextual Elements**

In comparison to the users of Ekşi Sözlük, the paratextual elements mentioned by readers tend to focus on forewords and epilogues rather than cover art and material quality. In particular, the content of forewords, whether the names of the translator and illustrator appear on the cover, and whether the translator shares his or her strategy with the reader were mentioned more often. Paratextual elements, i.e. elements that attract the reader's attention and are an integral part of the work (product), were mentioned more often than

on the other platform. The fact that readers mentioned this topic more than the themes of price and author suggests that readers of The Lost Pier consider George Orwell's works to have a higher symbolic value than the author himself, and that the cost and the directly proportional increase in price for paratextual elements are worthwhile.

*-Ithaki 1984 and Animal Farm covers are not OK. It looks like they have another series -melih.*

*-I am waiting for all the hardcover works to be published. I won't be buying paperbacks now that the copyright has been removed. -fox*

*-Alpha will publish it in hardcover as well. For your information. -Utku Ilanbey*

*-Yes, İletişim Publications is a bit expensive, but I really like the foreword and afterword, the chronology, the pictures and illustrations at the beginning and the index in the book. Frankly, I am sorry that Borges has gone to a publisher with a very aggressive sales policy like Can Publications. I guess I'd better buy the rest of Borges books as soon as possible.-Dreamchaser*

*-This is another fault of Ithaki. Not even the illustrator's name is on the cover. It wasn't long ago that they added the names of the translators -Onur Yiğit*

*-The comment that came after someone shared the translator's explanation in the preface (She really had a reason.) -narpal*

#### **4.3.2.4 Price**

Most of the readers are of the opinion that the prices of books would become more affordable with the competition that has started with the expiry of the copyright. It is noteworthy that readers make significantly fewer references to price compared to the Ekşi Sözlük platform. The majority of the comments on price are expectations that books will be cheaper, and in this sense their evaluation is positive. While users of Ekşi Sözlük criticise the cheapening of books as the release of "poor quality" editions, users of the Kayıp Rıhtım platform have no criticism in this context.

In Ekşi Sözlük, the link between book prices and translation quality is quite clear and the judgement that cheap books are badly translated prevails. In Kayıp Rıhtım, the idea that book prices have fallen due to competition and that the prices of some books that are still expensive due to paratextual elements are emphasised.

*-In addition to Orwell, Orhan Veli, Bernard Shaw, Cesare Pavese, Heinrich Mann, Johannes Jensen and Edgar Burroughs will be out of copyright next year. It seems that 2021 will be a very active year, and we will have our share of books, and hopefully they will be cheap because they will be royalty-free. -Ishak Asimoglu*

*-I am glad that the prices are not high. If they are high, there are many alternatives - Melih Antepeli*

*-İletişim Publications has done it again. People buy from you at these prices when there is İş Bank. I don't understand where this reckless behaviour of İmge and İletişim comes from. -DenaroForbin*

*-I think that İletişim has that kind of attitude. At school, when our professors make a reference or a suggestion, the references they make are always from İletişim. Yes, İletişim has an academic side. Is it worth the price difference? I don't know, but sometimes I prefer to buy classics when I buy books from İletişim. -GKS*

*-7 books 73 TL I think it is a good price. For the books other than BKK, I will buy Hasan Fehmi Nemli's translations first, not the Orwell collection, and for the other books I will look at the names of the translators and the quality of the printing. -Alper*

*I thought the cover of 1984 couldn't be worse. It could be much worse.*

*They put a 30 lira label on the cover. While there were competitors from all over the market - Erdal\_01*

#### **4.3.2.5 Author**

Among the users of Kayıp Rıhtım, there are no entries that aim to provide information or make a personal comment about George Orwell. Apart from the biography of George



Orwell at the very beginning of the Reader Guide, there are no positive or negative references to the author apart from his works. On the Ekşi Sözlük platform, there are entries that share information about the author because the users come from a wide range of backgrounds and it is assumed that there is an audience that does not know much about George Orwell, even if they know him by name. Also, since Ekşi Sözlük is a criticism-intensive website, there are users who have negative comments about the author. On Kayıp Rıhtım, readers focus on the artistic personality of the author(s) and do not evaluate the author separately from his or her works. This is also a major difference between the users of the two platforms.

Although the readers' comments are not directly related to the author, they are seen as a reflection of their concern that the author's name is written incorrectly on the cover, that information about the author's other works is given, and that the necessary care is not taken when translating or publishing the author's works.

*-Even the author's name is misspelled on the cover. -patriotic*

*-But these are the names given by the author himself. In Animal Farm, through the intervention of the translator, the names given by the author are changed. That is what I am against. MelihAntepli*

*-By the way, for those who are curious, there are two recently published books with similar names, both different Orwell essays, as follows: Yoksullar Evi (translated by Solina Silahlı), published by Doğan Kitap, is a translation of The Spike, written by the author in 1931. - Yoksullar Nasıl Ölüyor (translated by Begüm Kovulmaz), published by İthaki, is a translation of How the Poor Die, written by the author in 1946. -Kubilay*

*-The author also has works in other publishing houses. Since I have bought his other books from Can Publications, I will buy his other works if Can publishes them again. -BahadırSatır*

*-Personally, I am sorry that this copyright has expired, because a lot of books are going to be published in poor translations and a lot of people who are going to read them for the first time are going to say: "Is this it? But I am also happy because someone else*

*will finally be able to publish the author's non-fiction books other than Sel Publishing -  
Pozan*

## DISCUSSION

Although one of them is a cultural and artistic focused website and the other is an online forum with a wide range of scope, the fact that both platforms have a title in his name and that there are many comments from readers under this title is an indication that George Orwell occupies an important place in the Turkish translation polysystem. The fact that he is known as an author, that his works are valued in the Turkish context and adapted to different fields (graphic novels, theatre, film, etc.), and that academic studies of his works in different disciplines indicate that George Orwell both has a high symbolic capital with his name and that his works (products) create a unique symbolic value. The important position of this symbolic capital in the culture repertoire of Turkey cannot be denied. Therefore, the symbolic capital (of the works and the author) in the literary field (repertoire) has a high potential to be transformed into other forms of capital. For this reason, it is expected that publishing houses (institutions) would make use of both the economic capital that would come from potential sales figures (market) and the prestige that would come from having the works of George Orwell (producer) in their catalogues, in addition to his high level of popularity in the Turkish context. At this point, the opportunity for "retranslation" arising from the expiration of an author's copyright allows publishers to release their own editions without having to take into account the cost of royalties. The complex web of variables that lies behind the synchronised retranslations of Orwell's works can be roughly put together in this way.

Up to now, the discussion has been concerned with the reasons why these certain retranslations were decided upon. "Literature has likewise functioned along the ages on two different levels. On the one level, it managed to generate and provide possible models for consensual explanations of the world as well as for actual behaviour. On the other, it managed to establish itself as a possible asset in an international stock exchange of symbolic capitals" (Even Zohar, 2002, p.75) As Even Zohar also states that "the goods can be either material or semiotic - i.e., 'palpable/tangible' and 'not palpable/tangible'" (ibid. p.76). It is therefore important, especially when analysing literary goods, to be aware that these products work in both dimensions. When publishing houses release their retranslations, the size and nature of their position in the field (e.g. being a well-known and large publishing house, being known especially for classics or academic

works), any kind of paratextual elements they use, the promotion they undertake, the works they choose and the translators they work with are important criteria. These are the points that differentiate the same originals on the market and make certain editions stand out. An insight into how the reading public received 74 different retranslations of *1984* that were published over a period of about three years, as well as the criteria that played an important role in the readers' choices, would be of great value both for the actors in the market and for Translation Studies.

An important indicator of readers' interest and the popularity of the works in the Turkish context is the fact that readers have been aware of the expiration of Orwell's copyright before January 2021, when publishers started to release the first editions, and that they have shared their comments, expectations, criticisms and predictions on this issue on online platforms.

Based on the readers' comments on both platforms, this mass retranslation process has been generally positively perceived. It has been observed that 59% of the readers on the first platform and 47% on the second platform had a positive perspective. On the other hand, negative and neutral comments were almost identical on the first platform (20% and 21%). Although readers on the first website were predominantly critical and some of the negative comments made negative references to the author's personal biography, neutral comments did not express a clear positive or negative stance, but rather provided information or evaluated the situation and shared their predictions about this competition.

The second website, which mainly produces content on literature and other cultural and artistic topics, also has a forum section where readers can initiate topics and exchange their comments. As a result of the targeted scope and the fact that the website has a predominantly literary-oriented readership, it has been observed that, in addition to the flow of information about translations (detailed posts such as tracking which publishers have got banderoles), readers have also asked questions regarding the selection process. In particular, readers raised questions about the selection of publishers and translators.

A close relationship between publishing and translating is established on both platforms. Translators employed by well-known publishers are generally perceived as "better" and

"more diligent". Apart from this, the most important difference between the opinions on translation on both platforms is the link between price and translator criteria. While Ekşi Sözlük users mainly state that a drop in the price of a book means a drop in the quality of the translation, Kayıp Rıhtım users mostly associate price criteria with paratextual elements.

Another important point is that Kayıp Rıhtım users are more competent and selective in choosing translators. Besides being a more "translator-aware" readership, recognising many of the translators from their previous works, they also discussed the translators by name with other readers, wondering whether the translators they knew and followed would translate these books.

The majority of comments in Ekşi Sözlük, where criticism is mostly based on price/translation criteria, are related to publishers. In the majority of the comments, however, the publisher criterion is also evaluated in conjunction with the translation/price criterion. After the publisher, translation (36) and price (38) are the most frequently mentioned criteria, albeit quite close to each other. Likewise, it has been observed that the users of Kayıp Rıhtım mainly commented on the publisher (62) and translation (65). On the contrary, price is the least mentioned criterion.

On both platforms, the majority of comments were favourable to the practice of retranslation. In a similar study, Taş İlmek (2020) notes that retranslations are usually perceived as progression. Thus, it "may be a better translation, a more famous translator's work with a striking cover, a different format, an introduction of a literary or political figure which eventually lead to receive more publicity" (ibid., p.1725).

While some readers found Celal Üster's *1984* translation adequate, the majority welcomed the new translations. As mentioned in Celal Üster's foreword, in line with the "changing requirements of the language", it has been decided to publish different translations that would appeal to a new readership. In response to requests from readers who had criticised Celal Üster's translation, a detailed analysis of the book, referred to in the preface as 'spoilers', has been added at the end of the book. Since this was an editorial issue that could be resolved in the new print, the publishing house took it into account in subsequent printings. This could be assumed that readers "are able to canalize

online platforms to direct publishers (Taş İlmeç, 2020a, p.173). However, Üster's use of old idioms (e.g. *handiyse*) and his style led most readers to welcome the new translations. As well as criticising the nuances of Üster's translation, they also commented on the new translators according to their own standards. Many of these are positive predictions about the translators. Ülker İnce, Sevin Okyay, Zafer Avşar and Hasan Fehmi Nemli are among the names mentioned in the comments as translators who are well-known and generally considered successful. They not only knew and mention the translators' names, but also took into account their previous works, general competences, style and strategy.

Readers commenting to retranslations consider the choice of translators by the big-scale publishers to be more reliable. However, this general opinion does not deter readers from judging the publisher and the translator on their own merits. In their comments, they criticised Ithaki Publishing's delay in adding the translator's name on the cover and appreciated the fact that Eksik Parça Publishing, one of the relatively small-scale publishers, worked with a well-known translator such as Ülker İnce. However, even though the translator's reputation and talent are generally acknowledged, there were also readers who stated that they did not get what they expected from the translation. The readers, who can be critical even of major publishers and well-known translators, are assumed to be sensitive when it comes to their decisions. Hence, these sensitivities are a strong indication that the reader profile does not see these variables as taken for granted. The fact that readers paid attention to the translator factor shows that they didn't choose at random and took the time to both get opinions and share what they expected. Therefore, taking into account other studies that also analyze readers' comments, it has been observed that readers have been developing translator awareness through time, especially with the ease of access to information through the internet and the increase in options.

## CONCLUSION

The main issue raised in this thesis is the boom in printing and how readers perceive this high number of retranslations. The cause and the effect of this proliferation of translations go hand in hand in a kind of circular process. It is not possible for publishers to manoeuvre in literary field by completely ignoring the balance between supply and demand. Considering the excessive number of prints, simultaneous publication of 74 new retranslations of George Orwell's *1984* and the questioning of the need for these translations shall be useful for the discipline of translation studies.

At the time when the Retranslation Hypothesis was first presented, the gradual approach towards achieving "great translation" (Berman, 1990) has changed over time by blending both the differentiation of demand and the reality of the market conditions (Koskinen & Paloposki, 2010). Consequently, the idea that retranslations occur to compensate for the previous one, or that they are merely a means of obtaining economic capital, would lead us away from the right conclusions. As Koskinen and Paloposki state, we should treat it as a "multi-layered scheme" and assess each case on its own merits (2010). In order to interpret the causes, consequences and reactions of retranslations from a more holistic perspective, it is necessary to look at the place of the author, the works and the genre to which they belong in the polysystem. It is also necessary to consider the process that begins with the decision to retranslate, continues with the launch of the translation and ends with the evaluation of its reception by readers. In order to analyse this process, which is influenced by a multitude of actors and phenomena, in accordance with the changing needs and demands mentioned above, it is also crucial to mention the actors involved in this process in order to understand the two-pole process of the decision and the reader. In this thesis, Pierre Bourdieu's theory of the Translation Sociology is used to explain the assets (capitals) that define these actors, the field in which they use these capitals, and their relations with each other.

George Orwell's authorial identity is respected and well-known in the Turkish context. The evaluation of his works by Turkish readers is largely positive. Along with the existing popularity of his books, the literary value of his works gives them and their author an additional symbolic value. As a result, it is reasonable to assume that the

publishers who include his works in their catalogues expect to benefit from this symbolic capital. Moreover, one of the key indicators of this capital is the fact that as soon as the copyright expired in Turkey, the book was translated and published by different publishers in an extraordinary number of 74 translations. With these retranslations, the publishers have tried to show their own trademarks with elements such as cover design, preface, epilogue, translator, etc., while remaining faithful to the essence of the work. In fact, most of the *1984* translations currently on the shelves have its own audience.

In these editions, there are publishers who offer not only retranslations and cover designs, but also graphic novels and concept products such as mugs, bags, pins (e.g. Can, Destek). In addition to the standard print format, some publishers have released special hardcover and boxed editions for those who want to add them to their collections. This is an attempt by publishers to gain economic capital from George Orwell's symbolic capital through their peculiar manoeuvres in the field. The publishers who put these retranslations on the market think that the books would gain prestige, and focus on the economic capital they would gain in the long run. In both scenarios, the primary goal of the actors (especially the institutions) in the literary market is to generate "economic capital". The only difference between them is their focus on long and short term transformations.

Although there is a group that favours new translations, as mentioned earlier, there are also those who prefer the old translations. Even if the reasons for this are complex for each reader, the outcome is that retranslations do not conform to the "new is better" attitude towards older translations. Despite the high number of new translations, the *1984* translation published by Can Publications continued to receive new printings during this period. When it comes to retranslations, we can speak of a fine line (Koskinen & Paloposki, 2010), as it is not possible to clearly distinguish readers' tastes and draw clear boundaries. Publishers who want to make use of the symbolic capital of translators have also been careful about the translators they work with. The publishers who demonstrate this sensitivity and present it as a factor of preference have taken care to emphasise the presence of the translator in the introduction to the work, on the cover and in other paratextual elements. If we look at the translators with high visibility, we find similarities in their academic backgrounds, the works they have translated, other



characteristics assigned to them by society, their habitus, which is the sum of their own experiences and the place they have acquired in social life. The fact that they have all studied translation, linguistics or literature, besides being active translators, that some of them have even written academic works on translation, and that they are members of translation communities, have ensured that the habituses of these translators is highly integrated with their translatorial identity.

Although there are variables that follow and affect each other, publishing houses synchronously releasing the same work at the same time affects readers' choices. Considering the information obtained from readers' comments on this case, we can see that each reader makes his/her own choices under the particular category headings.

It is mentioned that there are 5 main categories into which reader comments in this study could be classified. These are: publishing house, translator, price, author and extra-textual elements. Considering these categories, the translation/retranslation products that readers choose in the market differ.

Among these categories, especially the translator and publishing house factors are the quality criteria readers primarily evaluate together. A publishing house's recognition, popularity, the place it occupies in the market (field), and the reader's judgments based on his/her previous experiences about this publishing house give the reader the idea that a translator is selected in direct proportion to the quality of the publishing house.

In addition, readers tend to establish a close relationship between publishing houses' quality and price policies. Therefore, the number of readers who think that the translations printed by publishing houses at cheap prices are "bad", "inadequate" and "lack of professionalism" is relatively high. Therefore, translation quality and the translator's impression on readers (symbolic capital) are affected by the price policies determined by the publishing house. It is also important to note that these perceptions are presuppositions derived from readers' previous readings or from comments made by other readers. The fact that readers think that the "quality" of the text they are about to read will also decrease in translated works sold at low prices, not only in the case of *1984* in particular, but in general, may stem from the collective experience of the target readership.

In addition, it can be interpreted that individual readers who think that the material quality of the book or the quality of the translation will decrease if the price is lower, can be interpreted as belonging to various interpretive groups within the same target readership.

The fact that readers write their comments on online platforms using pseudonyms, and that these comments are not passed through a subjective selection process, helps readers to express themselves much more openly and clearly. Therefore, we can get a more objective and less biased snapshot of the reception of George Orwell and his works than the reader comments we see in printed sources such as magazines, journals and newspapers. Accordingly, in light of the data we have discussed so far, we can answer the research questions of the thesis.

1- Given their active role in the retranslation process, does the increase in retranslations make readers more selective in their choice of works?

Based on the readers' comments, we can say that they want to be active in the retranslation process and to be heard. The number of readers who give constructive criticism and consciously refer to the topics that influence their preferences is quite high. It is therefore a natural consequence that, as the number of retranslations increases, readers who search according to their own individual tastes find more cultural products with which to compare the criteria they are looking for and, over time, even more criteria types. In other words, there has been an increase in the number of readers who have specific preferences with regard to translations and publishers.

2- What are the factors that positively and negatively affect the decision-making process of readers when looking at retranslations of a literary work?

One of the most important factors in the reader's positive view of a retranslation is the publisher's position in the field, the publisher's success in earlier translations, and the reader's impression of the publisher's overall care for the book, which is also the most frequently cited criteria in the comments. According to readers, the translator factor is the most important indicator of the care taken with the work. Publishers who trust in the competence of the translator they work with and let him/her visible, are considered

"adequate" in the eyes of readers. Despite the fact that the translation of *1984* published by Can Publications competes with a large number of retranslations, the publisher is able to publish new editions frequently thanks to the position it occupies in the field, the expertise and the visibility of the translator in the reproduction of the work. Similarly, among the readers' comments, there are those who say that Celal Üster's translation is sufficient and that "one should not look for something new". On the other hand, Eksik Parça Publishing House's choice of translator, although not as well known as Can Publishing House, has satisfied readers and made them pick up this retranslation. Hence, the quality of the translation and the general impression of the publisher are among the factors that have strong positive effects on readers.

On the other hand, spelling mistakes, lack of fluency in the translation, the impression of a poor translation at a very low price and sloppy printing are the main negative factors. Another interesting point is that more than one reader described their prediction as "the book next to the starch" in supermarkets. One of the issues that readers feel uncomfortable with is that the book and the author are not valued as they deserve, and that they are sold as "cheap products" by associating them with their physical location in the mind, in other words, the intangible qualities of literary works are not respected.

### 3- Do readers have 'translator awareness', and does this awareness affect them while they are choosing a translation/retranslation of a book?

As an example of the previous studies mentioned, one of them states that "readers between the 1930 and 1960 seem to be indifferent to retranslations, and they even question the necessity of producing them" (Işıklar Koçak & Erkul Yağcı, 2019). However, especially after 2010, in direct proportion to the acceleration of technology and access to information, readers have become more aware, and as they have become more aware, they have become more selective (ibid). Readers who previously did not consider the books they read to be translations are now in a position to discuss their expectations regarding translations and even the style of the translators and the extent to which it matches their own tastes more. The mere increase in the number of readers who are aware of this can also influence and raise the awareness of other readers through the high number of hits on the websites where they post their comments. Therefore, the increasing practice of retranslation makes readers more likely to research and be selective with the tools at

their disposal. This, in turn, increases translation and "translator awareness", which is one of the first criteria for comparing different editions.

It can be seen that the Turkish reader profile is also diversified within itself. For example, we can say that the users of Ekşi Sözlük are more critical and mostly assess the situation. However, while the comments of readers of Kayıp Rıhtım are much more neutral, it can be observed that there are more users who ask questions in order to benefit from other readers' experiences and perspectives. This is an indication that the concept of "interpretive groups" mentioned by Fish (1982) is visible and determines the scope of readers' reception processes.

- 4- How do readers perceive the publishing of George Orwell's books' Turkish translations/retranslations in general? Whether they think publishing retranslations of George Orwell's books as positive or negative?

The main reasons for the positive reception of readers on retranslations are as follows

- 1- Opening the way for those who have not yet read the author's work, as it will be more visible for them and more easy to encounter these works from which they will benefit.
- 2- The advantage of demonetizing the work in a competitive environment and the advantage of having cheaper translations to be bought by more people.
- 3- Thanks to cheaper translations, the price of translations already on the shelves will also be cheaper (there are readers who prefer to buy older translations).
- 4- The prediction that competition in the market will stimulate efforts to be "the best" and that better books will be published, both in terms of translation and printing quality.

The main reasons for the negative reception of readers on retranslations are

- 1- The translated edition already on the market is considered acceptable.
- 2- "Bad print-out" pollution caused by the publication of poor-quality translations
- 3- Those who read bad translations cannot evaluate and do full credit to the author and the work, or miss the central idea.

4- To discredit the author and his works (by mentioning the criticism and sarcasm about the carelessness of selling them in supermarkets). Which is also can be expressed as “loss of sacredness, in the sense that commercial production ultimately undermines the so-called sacredness of the author” (Milton, 2021, p.57-58)

When it comes to marketing, given that the product is put on the market and, like any other product, its first priority is to sell, we can indirectly see the standardisation of novels. This standardisation is reflected in the final product for the reader, in the way in which all the actors involved have chosen to evaluate the demands of the field, their own profits and the capital at their disposal. Milton (2001) points out that variables like time constraints (that may have a direct impact on quality), cost (from packaging the product to "condensing" the work to reduce the number of pages), which have to be taken into account until the final product is produced, can prevent the reader from hearing the "author's voice"

Indeed, readers have criticised the reduction in price because they are concerned about the sacrifice of the translator's competence, the "recycling" of previous translations (in the case of Artemis and Kapı Publications) and their republication under different guises with minor editorial changes, the misunderstanding, deterioration and loss of the "sacredness" of the author and his/her works due to the fact that anyone can access the *1984*, but the essence of the book to which they have access may differ considerably (Milton, 2001).

If we look at the overall number of comments, we see that the positive perception among readers is quite high. Although there are reasons for the negative perception mentioned above, the practice of retranslation, which began with the expiration of the copyright of George Orwell's works, was perceived more positively by the readers because it was perceived as having more intense and tangible benefits in the positive sense, the number of readers who stated positive comments was much higher than the number of negative comments. Also the negative comments were mainly focused on predictions and impalpable points, whereas the positive comments were more focused on possible tangible results that could be observed in a short period of time.

In line with the research questions answered and the demands of readers to have a say in the translation process; reception and retranslation phenomenon were analysed from a

socio-cultural perspective. The importance of including online platforms more frequently in the research and the need to modify the scope and research questions of the retranslation phenomenon especially for the post-2010s period, were mentioned. In line with the conclusions of the thesis, it was emphasised that readers' awareness of translation has increased, that they consider not only the text but also all elements surrounding the translated works, the importance of analysing translated works at the social sphere and the reception of translations in society as well as the textual level. It is suggested that it is important to be aware of the real reader and the real market for Translation Studies to be useful in the field. This study may provide insights and be useful to the literature for further studies on issues such as combining both social and textual analyses of retranslations, examining how reader comments develop over a longer period of time, and examining in depth the decision-making mechanisms that publishers take into account when they initiate publishing retranslations. In addition, highlighting the main points that readers focus on in their comments and recognizing their horizon of expectations will provide valuable data for both translators and publishers in the further retranslation processes.

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## APPENDIX A: EKŞİ SÖZLÜK READERS' ENTRIES

hakkıyla okuyacak adam mevcut yayınevinden veya ithaki'den veya basarsa iş kültür'den yine okur. marketten veya 5 tl'ye instagram'dan kitap alan zaten fotoğraf atmak ya da okuyom ben demek için alacağından sorun olmayacaktır.

[ichise](#)

kitap alırken yayınevine de bakmanın önemini hatırlatır.

[pietro](#)

o kadar da kötü bir şey olduğunu düşünmediğim durum.

bir kitabın ucuz olması o kitabı ucuz yapmaz; daha doğrusu, bir kitabın kalitesi fiyatıyla ölçülmez. örneğin, can yayınlarının 25 liraya satılan [1984](#) baskısı, 125 liraya satılan [şu](#) kutulu baskıdan daha mı değersiz?

ben söyleyeyim, iki baskı da bende var. normal ucuz olanı daha işlevsel buldum. hatta zamanında kutulu baskıya ayrıca entry yazmıştım: (bkz: [#85467184](#))

bir kitabın kalitesini, değerini niteliği belirler; çeviri kalitesi, dizgi, baskı gibi konularda ucuza kaçılması ihtimalini düşünerek üzülebilirsiniz. bunun da çok basit bir çözümü var. kalitesiz baskıyı almazsınız olur biter.

ayrıca bakınız: [george orwell/@lyonais](#)

bunu olumsuz yönde görmek ayrı bir komedi.

çeviri kalitesini artırır bu durum ne kadar çeviri o kadar iyi.

halı hazırda zaten 4-5 tane iyi çevirisi var gerisi çalışma ve para kazanmak adına yapılacak alamayanlar da alsın.

[mematiumrede](#)

can yayınlarından şaşılmaması gerekiyor. çevirisi gayet başarılı. üç-dört tl fazla verip kaliteli bir kitap okuyun. [renksiz hayat](#)

kaliteli çevirilerin de fiyatı düşeceği için sevindiğim gelişme. neymiş ele ayağa düşüyormuş, kötü çeviriler oluyormuş; eeee aq? kafana siyah dayayıp mı aldirtiyorlar kötü çevirileri. ayrıca "türkiye'de can yayınları, orwell kitaplarının pek çoğunun yayın haklarını elinde tutuyordu. fakat ithaki, iş bankası kültür, fom kitap, everest ve kırmızı kedi gibi yayınevleri de 1 ocak itibarıyla orwell kitaplarını basacağını duyurdu." şimdi siz iş bankası yayınlarının can yayınlarından daha kötü bir çeviri mi yapacağını düşünüyorsunuz?

ayrıca telif haklarının adam öldükten sonra 70 yıl sürmesi de bir başka saçmalık. yani bir yayınevi alıyor adamın telif haklarını ve yıllar boyunca sadece "bastığı" başka hiçbir katkısı olmayan bir kitaptan para kazanıyor. adam ölmüş aq, çocuğu varsa o da ölmüştür muhtemelen. bu kafayla siz daha çok ağlarsınız bu kitap fiyatları ne böyle diye. bu tipleri görünce şevke gelip epub okuyorum.

[entrypaylasimbotu](#)

george orwell gibi önemli bir yazarın kitaplarının daha çok okunabilecek olması benim için umut verici. [egaliter](#)

millet okuyacaksa güzel haber dediğim olay. özellikle 1984 ve hayvan çiftliğini bimde satsınlar. belki devran döner belli mi olur

[cizersiler](#)

adam telif bitti diye üzülyorum amk. ben bişey demiyorum. ayrıca 1984 on yıldır migrosta satılıyor allah kahretsin neyin duyarı bu.

[ourlawisliberty](#)

kitapları ingilizce olduğundan pek de sorun olmayacak olan olaydır. tercumeye takılan açar orjinalinden okur.

özellikle de ingilizce ortalaması c1 olan ekşi içinse sadece bir teferruattır.

[bm778](#)

bu sanıldığı kadar kötü olmayan bir durumdur. aynı kitabı başka yayınevleri de basmaya başlayınca mevcut yayınevindeki fiyatları iniyor ve okura yarıyor.

[grideki siyah](#)

rahmetli sartre'ın çark kitabında söylediği gibi sistem öğütemediğini dönüştürür ve öğütebileceği forma sokar.

bugünümüzü bizden daha iyi tasvir eden orwell'in (canına rahmet) kitaplarının bundan böyle amme cüzü değeri görmesi!!! gerektiği de gün yüzüne çıkmış oldu. kapitalizmin tarifi ve korunma yolları reçetesi bizzat sistemin bayraktarlarının eline geçmiş oldu. e napalım, vatana millete hayırlı-uğurlu olsun.

(edit: ironi)

[ro ko](#)

keşke bu ülkede her nişastanın yanında bir george orwell kitabı olsa ve biz bunu beğenmesek.

[cold brew](#)

ne güzle işte, fiyatları düşecek. ithaki, iş bankası yayınları gibi büyük yayınevleri de orwell kitaplarını basacağını duyurdu, telifi bitiyor diye sadece küçük yayınevleri mi basacak sanki.

[nickbulbana](#)

can yayınları'nın bastığı 1984 ve hayvan çiftliği iyiydi gayet, hakkını yemeyeyim. şimdi bir de iş kültür'den okunur.

[soft](#)

evet şimdi her köşe başında tüm yayın evleri tarafından basılmış versiyonlarını göreceğiz. leş gibi çeviriler ve baskılarla arzı endam edecek kitapları.

[zullu](#)

güzel çeviri ve basıma erişmek isteyen zaten bulur bi şekilde, ucuzlaması ise dah çok kişiye ulaşabilir kılacak bi nebze. evet belki basımda çeviride dizilimde sıkıntı olacak ama tüm hayvanların eşit olup domuzların diğer hayvanlardan daha eşit olduğunu daha çok kişi öğrenebilecek.

küçük prenste deneyimledim bu olayı. hediye kitap fiyatları da ucuzluyor böylece. daha fazla çoluk çocuğa kitap hediye edebiliyorsunuz.\*

[korkma ben yokum](#)

bütün yayınevlerinin yarışa girmesine sebep olan durumdur. 1984'ün kapağında göz, hayvan çiftliği'nin kapağında domuz olmazsa kitaplar basılmıyormuş. öyle bir kural var.\*

şaka bir yana, 1984 ve hayvan çiftliği'ni celal üster çevirisi dışında herhangi bir çeviriden okumak gereksiz risk almaktır. orwell okuyacaksanız can yayınları'ndan

şaşmayın derim.

telifin kalkması kitapların ucuzlaması demek. darısı oğuz atay'ın başına diyeceğim ama maalesef önümüzde uzun bir süre var.

[velovis](#)

üzülecek bir tarafını bulamadım. sadece bizim yayınevinde var kafasıyla kitabı pahalıdan satanlar düşünsün.

[bilge oldugunu sanan cahal](#)

ulan bu amcik agizlilar da yeni turedi, adam öldükten 70 yil sonra ancak ozgurce basilabiliyor, herif begenmiyor illa pahali olsun diye. sen yine düzgün ceviriye al, sığır.

[berkee](#)

sizin elitliğinize tüküreyim. alın kitabınızı süslü kitapçıdan. atın oradan bir story. sonra eve gelip parayla aldığınız cins kedi, kahve ve kitapla bir tane daha cekin fotoğraf. sonra gelip sabahattin ali gibi markete düştü vay vay. insanların okuması niye bu kadar zorunuza gidiyor, okumak kendini elit zanneden kesime verilmiş bir hak mı? sonra bik bik ötersiniz cahil şöyle böyle. bırakın azcık merakı olan olmayan okusun dünyası aydınlansın, yeni bir dizi karakterine öyküneceğine yeni bir kitap okumaya heves etsin. belki de toplumun sorunlarının çözümüne bir katkı sunar.

[besyaprakliyonca](#)

stefan zweig furyasının ikincisi geliyor diyebiliriz. önünü alan tüm yayınevleri dandik çevirilerle piyasaya görkemli kapaklarla sürüp rant elde etmeye çalışacaklardır. üzücü

[mumaleviyleoynaynked](#)

paran yoksa kütüphaneye git kardeşim; tutan mı var... duyan da millet evinde george orwell kitaplarının 10 liraya düşmesini bekliyor sanır. herif kütüphanenin yolunu bilmez gelmiş burda "kotoplor ocoz olson, horkos okoson" diye tatava yapar.

[teks koleci](#)

1984 romanının içinde yaşadığımız için kitabın telifinin kalkması bir anlam ifade etmiyor.

[chcts1](#)

edebi eserler dünya mirası sayıldığı ve herkese ulaşması istendiği için telif hakkı süresiz verilmemiş de sınırlandırılmıştır.

önemli olan esere herkesin ulaşabilmesidir, tüm yayınevleri kitabı basabilir siz de istediğiniz yayınevinden bunu temin edebilirsiniz. bunda sorun görmek için ne gibi bir elitizm gerekli onu da anlamadım.

[dik dur ve gulumse](#)

büyük biraderin gözü yaşlı. oluşan durum sebebiyle belki birkaç kişide daha farkındalık oluşur. güzel karşıladığım hadise. içerik doğru basıldığı sürece bir problem olacağını düşünmüyorum.

[beyinsizsinizzz](#)

bir milat olacaktır.

[beyaz duvara bakan](#)

zaten çok kötü kitaplar, bi de özensiz çeviriyle aman aman evlerden ırak...

not: ursula huxley spor.

[tek millet tek dil tek yuzuk](#)

bırakın da mirasçıları dert etsin aq

[pamuk eller cebe](#)

çeviri rezaletleri baş gösterecektir diyince aklıma hep [wuthering heights](#) gelir. bir tanesini [rüzgarlı bayır](#) olarak görmüştüm. vay anasını sayın seyirciler \*

allah'tan orwell'in kitap isimleri çeviri hatası yapılamayacak türden. big brother için de, büyük ağabey dışında, koca birader falan denilecek hali yok ya sonuçta.

[archer05](#)

keşke hepsi 5 tl ye satılsa. adamın kitapla alakası yok. olsa bile senede 1 kitap alır. e biz ne olacağız. haftada bir kitap bitiyor. kitaplar olmuş 30-40 tl. bazen yakalıyorum 5-10 liraya dolduruyorum çantayı valla.

[ezur8689](#)

güzel olaydır. ancak orwell'in biyografisini de okumak lazım. iyi yazardır ona lafım yok ama pek sevilecek bir insan değildir kendileri.

[steinbeck0](#)

gördüğüm anda mutlu oldum, neden kitaplar bu kadar pahalı anlamıyorum da neyse, demek istediğim misal suç ve cezayı okuyacağız ciddi anlamda okumak isteyen zaten iş bankasından alır ya da birkaç iyi yayınevi var ordan alır okuyan kişi her türlü bilir ne yapacağını, ucuz olacak olması beni sevindirdi açıkçası

[dolargibi](#)

henüz külliyyatını bitirmediğim için benim işime gelir açıkçası. s. ali kitaplarına olan bunda da olur fakat çok şükür yayınevi, çevirmen seçebiliyorum. o yüzden xxxx marketinde satılan edisyonlarından birini almam. şu anki yayınevi de biraz indirimde gider ben de oralardan toplarım kalanları.

[biblioman](#)

bir kitabın fiyatının düşecek olmasının bazı insanlarda endişe yaratmasına sebep olan distopik olay.

nişasta reyonundan geçerken kalitesiz çevrilmiş kitaplar göz zevkinizi bozacak diye mi bu serzeniş. yoksa kitabı 5 liralık alınca okuduklarımız kabul olmuyor mu?

[narsister](#)

george orwell kitaplarının kötü çevrilme gibi bir ihtimali yok. zaten bir çok yayınevi mevcut çevirileri 3-5 cümle değiştirerek farklı bir çevirmen ismiyle tekrar yayınlayacak. ha baskılar kötü olur ayrı. onun için de nispeten bildik yayınevlerini tercih edersiniz. can fiyatları da haliyle ucuzlar artık.

[rhozd](#)

kitap, kendi sırça köşklerinden çıkıp halka inicek diye nasıl da üzölmüş minnoş kitapseverler.

öyle de bir yaklaşım var ki, dersin bütün ülke kitap kurdu ve köşede pusuya yatmış teliflerin bitmesini bekliyor.

evet a101'ler, bim'ler hemen başlayacaklar satmaya. başlasınlar arkadaşım. başlasınlar. kitap okumaya yeni başlayan, kitap seven ama çevresinde onu yönlendirecek kimse olmayan çocuklar, gençler de ulaşsın o kitaba. saçma sapan ne idüğü belirsiz, ergence yazılmış absürt kitapları okuyacaklarına, bir markette sabahattin ali'ye, orwell'a, zweig'e denk gelip okusunlar.

[ozelegitimdenbiri](#)

70 yıl gecince fiyatı düşer, telifi kalkar öyle okurum diyordum. iste tam zamani

[karakuyu](#)

rahatsız olanların, aslında eleştirdikleri kişiye dönüştüklerini gösteren durum.

az kitap okuyanların hayran olduđu yazarların başında gelen birisi orwell. az kitap okuyanların "kitap okuyorum ehem ehem... 1984 adlı romanında orwell der ki ehem ehem..." diye anlattıkları bir yazardır. şimdi bunların korkuları, kendi az entelliklerinin bitecek olması. çünkü orwell kitapları da aynı zweig ve sabahattin ali kitapları gibi daha yaygınlaşacak ve bunların kendilerini farklı hissetme hikayeleri bitecek. üç kuruşluk akıllarıyla ortamlarda orwell üzerinden attıkları hava sönecek.

şimdi kendinize ölümünün ardından yaklaşık 50 sene geçmiş, dediklerini ve göndermelerini en salak adamın bile anlayabileceği bir yazar bulun, bi 20 sene de öyle ahkam kesersiniz.

[lepairtineach](#)

orwell önceden de marketlerde satılan bir yazardı. o noktada çok bir şey değişmeyecek. okumak isteyenler için de değişmeyecek çünkü az biraz kitap okuyan hangi yayınevinden alması gerektiğini bilir. orwell elitistliği yapılacak bir yazar hiç değil. kitabın eleştirdiği şeylerden birine dönüşmeyin.

[findikkiramayan](#)

hepimiz can yayınlarından okuduk teşekkür ederiz kendilerine ki bu kitaplara hakettiği değeri de verdi adamlar.  
bununla birlikte distopya kitaplarına hakettiği değeri veren bir yayınevi (reklam olacağı düşünülmesin diye isim vermek istemedim ama bence distopya sevenler anlamıştır) orwell kitaplarını yayınlayacağı için mutlu oldum. bu sebeple şunu belirtiyim okur dediğiniz insan zaten okuduğu kitabın yayınevine de çevirmenine de dikkat eder.

[cengizmi](#)

1 ocak tarihinde bütün kitaplarını kindle olarak bedavaya verdiler bu yüzden. aldım tabi ama sadece 1984 ve hayvan çifliğini aldım.

bir daha okurum.

not: basılı hallerini de okudum. animal farm da okuduğum ilk ingilizce kitaptı bilenler bilir ingilizce eğitiminde yoğun olarak kullanılır.

[ozdek](#)

çeviri kötü olabilir denerek "rüzgarlı bayır" örneği verilmiş ve dalga geçilmiş, fakat bahsi geçen çeviri çok eskidir; önce meb ardından can yayınları bu isimle basmıştır. ve aslına bakacak olursanız, isim bazında o çeviri daha doğrudur.

kaygılanılmasını anlıyorum ama bilgili olmadan, örnek verirken sapla saman karıştırılmasın.

not: çevirmenin ismini özür dileyerek yazmıyorum çünkü hatırlamadım, tekrar editler, referans veririm. [rendez vous](#)

1984 adli pacavrasini yevgeni zamyatin in "biz" adli romanından araklayan bu mi6 ajani it, en azindan kucuk yayinevlerine para kazandirmak gibi bir ise yarayacaktır. tam da gunumuzdeki bati dunyasini, ozellikle bu gunlerdeki turkiye yi anlatan bu korkunc fasist distopya, gercekte zamyatin in bu gunleri gorerek yazdigi bir gercege yonelik perspektif iken, orwell denen maasli pic, mi6 icin palyatif bir arak kitap yazmis, guya komunizm boklamistir. gelinen surecte anlattigi korkunc dunyanin tam da icinde oldugumuzu fark etmek zor degil.

[crowder](#)

a101'de (dandik çeviri ile) 5 liradan satılacak olsada halkın yazardan, yazarın kitaplarından haberdar olması kitaplara kolay ulaşabilir olması sevindirici haberdır. bence bizim ülkemizde herkesin 1984'ü okuyup düşünüp bir silkinmesi lazım.

[islakdelikcorap](#)

telifin düşmesi demek her yayın bunu basacak demek evet ama sen de gidip zart yayımlarından almak zorunda değilsin. çeviri işlerini düzgün yapan yayımları tercih etmen gerek. [iş bankası yayımları](#), [yapı kredi yayımları](#) , [everest yayımları](#), [can yayımları](#), [ithaki yayımları](#) tercih edilesi yayımlar. ki bu yayımların da her yayını iyi olmayabiliyor, tercih ettiğim çevirmenler var onlara göre de kitap seçiyorum. telif düşmesi demek george orwell'in ayağa düşmesi demek evet, herkes okuduğu, bildiği için senin bir farkın kalmayacak diye korkuyorsun aslında. kahveni alıp fotoğraf çektireceğin yeni kitaplar bul bence.

[zargonyali](#)

george orwell'a kötü diyende var can yayımları dışındaki çevirilere sıcak bakmayanda.doların yükselmesini fırsat bilip her hafta düzenli zam yapan can yayımları gibi fırsatçı yayınevinden çıktığı için epey mutlu oldum.sadece can yayımlarının çevirisi iyi değil.iş bankası ve yapı kredi yayımları var.bu yayınevleri vakıf olduğundan fiyatları uçuk olmuyor.iş bankası yayınevinden kitabını alıp denemek istiyorum...ayrıca george orwell kitaplarına kötü diyen ya big brother'ın has adamıdır ya da okuduğunu anlamayan biridir.

[bulletti](#)

ay olabilir mi böyle bir şey? lütfen olsun çünkü.

orwell kesinlikle iyi bir kalemdir, eyvallah. bana kalırsa bir eski tüfek solcu olarak sosyalistleri vurmuştur ama bizim aptal okuyucumuz kendi ülkesinden pay biçer. zaten bildikleri iki kitap vardır, biri 1984 öbürü hayvan çiftliği. orwell iyi kalemdir de overrated bir yazardır, en azından türkiye özelinde. bu adam size hikmet vaat etmiyor, ya da sıradan insanın görmediğini düşünmediğini sunmuyor. o kitabı alıp aptal aptal her şeyi çözdüm havalarına girmenize gerek yok. siyasette totaliter ya da otoriter rejimleri ya da edebiyatta distopyayı ilk kez 1984'te görüp "anlayana..." misallu twitlerinizden, "olm adam otuz yıl evvelden o seneleri görmüş" yorumlarınızdan sıkıldım.

can yayımlarını oldum olası sevmem. sevmiyorum yani adamları. sinir bozucu çevirileri var. çevirmenin diliyle benim dilim uyuşmuyor, fularlı sözcüklerini sevmiyorum. (bkz: [handiyse/@traianus01](#))

eski kapak tasarımlarından nefret ederdim. [örnek](#) aşırı kötü ya, nefret ediyorum.

şu son yıllardaki kırmızı siyahlı kapağa da ayrıca uyuz oluyorum, aynen benim instagram'da twitter'da etkileşim peşinde olan kardeşim, o s\*ktimin kitabının fotoğrafını çekince tamam artık, sen olmuşsun!

orwell eserlerinin bunların tekelinde kalmamasına sevindim. can yayımları bir, iletişim iki. hadi iletişim'den mecburen aldığımız oluyor da can yayımlarından bir kitaba hediye diye gelmedikçe dönüp yüzüne bakmam bile. sevmiyorum abi zorla mı?

fiyatında indirim olup kitabın ayağa düşmesi ihtimaline ayrıca sevindim.



orwell üzerinden prim yapmanızdan, entelektüelite kasmanızdan bıktım usandım. şöyle orada burada promosyon ürünü olarak satılsın da her gördüğümde yarattığınız orwell tanrısına gülerim ben de.

kürk mantolu madonna'yı, aylak adam'ı, tutunamayanlar'ı tüketen(!) türk okuyucusu şimdi orwell'ı bitirsin. birkaç seneye o da taşak konusu olur, umarım.

[traianus01](#)

eğer çıkarsa iş bankasından almayı düşünüyorum. e tabi çevirisine de bakacağım. canın boyunduruğundan kurtulması sevindirici bir gelişme.

[almancamyok](#)

can yayınları'nın çevirisi övülünce sinirlenip geldim.

napayım lan tanrıyı allah diye çeviren yayıncıyı? utanmasalar [ivan ilyiç'in ölümü](#)'nde helva dağıtıp kuran okutacaklardı. [babasını bakkala gönderen çocuk](#) güzel bir haber aldık sonunda :))

[mistik kokulu](#)

sonuçta kitabı hakkıyla okuyanlar hangi yayın evinden hangi çevirmenden okunmalı diye araştırılacaktır bu yüzden çokta dert edilecek bir konu değildir

[phalangee](#)

bir insan kitabın ucuzlayıp, çevirilerinin artmasından neden rahatsız olur ki? eğer can yayınlarında yönetim kurulunda değilse cidden aklım almıyor. düşünüyorum düşünüyorum bulamıyorum. bu kadar kötü niyetli olamazsınız değil mi?

tanım: edebiyat dünyası adına sevindirici haber. [jokey bayiltan](#)

bir yazarın telif haklarının bitmesinin maaleseflik bir yanı olduğunu düşünmemek lazım, kitap fiyatları düşüyor ve daha iyi çevirileriyle de karşılaşma ihtimalimizi de artırıyor, ki bir tanesini biliyorum.

sabahattin ali kitaplarının başına gelenle örneklendirmek ise ayrıca abesle iştigal, sabahattin ali kitaplarının daha fazla yayın evi tarafından basılması ve daha fazla kişinin okuması nasıl bir sorun teşkil ediyor anlamak güç. çeviriyle ilgili bir kaygıdan dolayı bu örneğin verilmediği buradan anlaşılıyor. mesele nişastanın yanında satılması ise, orwell kitapları halihazırda migros'ta yıllardır satılıyor nişastanın yanında, başına da bir şey geldiğini sanmıyorum.

bu elitist tavrı çok tuhaf bulduğumu da belirtmeden geçemeyeceğim. sizin okuduğunuz bir kitabın daha geniş kitlelerce de ulaşılabilir olması canınızı sıkıyor. okuduğunuz ve sevdiğiniz bir kitabı bakkal osman amca ya da komşunun liseli kızı pelinsu okusun

istemiyorsunuz.

entelektüel iteyi kimseye yedirtmiyorsunuz velhasıl, gülünç.

[pekkaradir](#)

telif hakkının bitmesi , daha da ucuzlayacağı anlamına geliyor. bence bir sorun yok.

1984 kitabını, on sene önce bir akp belediyesi'nin yaptığı kitap yarışmasında okumuştum. sanırım belediyenin amacı anti komünizm düşüncesini asılmaktır. o zamanın parasıyla 200 tl de kazanmıştım. hey gidi günler. şuan ise anlatılan distopyanın içindeyiz. demek ki sadece komünizm ile ilgili değil bu işler.

[hulkikesbi](#)

iş bankası yayınları basarsa -ki çok yüksek ihtimaldedir- iyi çeviri ve özenli şekilde basacaktır muhtemelen. o sebepten tercih edilebilir olur.

[golgeliyol](#)

allah kahretsin , birileri kitap okuyacak.

[skazer](#)

iyi kötü tüm yayınevlerine kitabı basma hakkı vermiş olay. çeviriler tabii ki farklı olacak, dolayısıyla çeviriye dikkat edilerek en iyi baskı seçilmeli.

[hogwartsinbekcisi](#)

sorsan hepsi "milletimiz okumuyor yeaaa, 1984'ü okumamış cahillere ne anlatacağın yeaa, okumadıkça bizden bi halt olmaz yeaaa" der.

ama o kitabın 5 tl ye piyasaya sürülüp kitlelere ulaşma ihtimalinde de "olur mu öyle şey yeaaa, 125 liralık baskıyı alsın da okusun" der.

sokayım şekilciliğinize sizin be, evet, telif, eser sahibinin hakkı filan çok çok önemli, ama bunun olması için önce onu okumayı öğrenmiş, okuma alışkanlığı oturmuş bir toplum gerek. şu ülkede zamanında 5 tl ye 1984 romanı dağıtılsaydı, durumumuz böyle olur muydu acaba? bi düşünün.

[arpa huseyin](#)

birkaç ay içinde dünyanın en çöp [wigan iskelesi yolu](#) sayfalarına dokunabileceğimizin üzücü haberi.

telif hakkının bitmesiyle eserlerin yırtık dondan fırlar gibi piyasaya savrulması hakkında yapılan eleştiriler gayet haklıdır. yazımı yıllar süren, bir yan cümlesinden onlarca farklı anlam çıkarılabilen eserlerin ne idüğü belirsiz insanlar tarafından çevrilmesini ve bu sayının haddinden fazla olmasını eleştirmenin 'elitlik' ile nasıl bir bağlantısı olabilir sayın kertenkele? mevzu kitapların markete düşmesi ya da daha ucuz olması değil, çeviri sürecinde alınan yanlış kararlar ve stratejiler sonucunda eserin anlamını kaybetmesidir. tabii ki kitaplar herkese makul fiyatlarda sunulabilmeli fakat sen kalkıp

bunun anlamsız ve pestenkerani eserlerin üretimiyle gerçekleşmesini savunursan gerçek bir okur olduğunu da iddia edemezsin. gerçek bir okur olmak istiyorsan da bir zahmet edebi eserlere ve yazarlarına hakaret niteliğinde olan bu tarz durumlara elite etiketi yapıştırma, [shinichi](#)

burada telif hakkının bitmesine “olmaz öyle şey, aptallar!” şeklinde tepki gösterenlerden hatta genel olarak çeviri kitap okuyanlardan kaçınılmaz olarak çeviriye orijinal metinle karşılaştırıyor veya çevirileri karşılaştırarak okuyor da okuduklarının “yüzde yüz doğru, eksiksiz” çeviri olduğu fikrine varabiliyor? karşılaştırarak okuyanların fikirleri ayrı fakat a1 derecede ingilizcesi olanların genelini orwell’ın kitaplarının tek çevirisini okuyup, “fikirlere, konuşmalara bak be!” sözleriyle kendinden geçerek, n’olduğunu bilmeden çeviriye övmeleri akli yansıtmıyor. ingilizcesi en az c1 olanlardan kaçınılmaz olarak orwell’ın kitaplarının çevirilerini orijinalleriyle karşılaştırarak okudu? dostoyevski, tolstoy çevirilerinin muazzam olduğu fikrinde olanlardan kaçınılmaz olarak rusça; camus, sartre çevirilerinin muazzam olduğu fikrinde olanlardan kaçınılmaz olarak fransızca biliyor ya da rusça, fransızca öğrenip, bahsi geçen kişilerin kitaplarının çevirilerini orijinalleriyle karşılaştırarak okudu? metnin, romanın orijinaline hâkim olmadan çevirisi, uyarlaması konusunda fikir beyan edilebilir mi?

can yayınları da olsa iş bankası kültür yayınları da olsa ithaki, oda, ötüken, varlık da olsa çevirilerin geneli hâlihazırda maalesef eksik. çevirmenlerin (önceden de geneli böyleydi, şu anda da geneli böyle.) çoğu anlayamadığı, çeviremediği cümleyi atlıyor, bayağı atlıyor, çevirmeyi denemiyor. “fikir, yorum ekliyorum.” yaklaşımıyla metnin özüne, yazarın üslubuna sadık kalan çevirmen sayısı beklediğinizden daha da az. 70’lerde yapılan çevirilerde dahi google translate esintisi var, motamot çeviriyle karşılaşmak hiç basit değil. çeviriler ya salt “doğru” çeviri ya da salt “güzel” çeviri. hem doğru hem güzel çeviri yapabilen kaç çevirmen listeleyebilirsiniz orijinal metni okuduktan veya karşılaştırmalı okumadan sonra? beş, on?

bazıları da çevirmenin çeviride önceden sıkça kullanılan sözcükleri kullanmasının, onun muazzam edebî anlayışa sahip olduğunu, muazzam çevirdiğini gösterdiği fikrinde. şu an kullanılan dille elli yıl önce kullanılan dil aynı olabilir mi? fakat bundan bihaber kişi çıkmış, “sözcüklere bak be!” diyor. bu fikirde olan kişiler, rica ediyorum sözcüklerden önce çevirinin yılına bakın. çevirmen elli yıl önce çevirdiği kitapta büyük olasılıkla “utanarak onaylıyordu.” değil “mahcubane tasdik ediyordu.” ve benzeri bir söz yazar.

özetle fikrim bu karşı çıkmanın bir görüş değil bilakis “görüşsüzlük” olduğu yönünde. bazılarının anlayacağı şekilde belirtmek gerekirse [handiyse](#) bir roman çevirdim. romana başlamadan dört farklı yayınevinden dört farklı çevirisini, bilahare ingilizcesini okumuştum. romanı diğerlerine bakmaksızın, salt orijinalini okuyarak çevirdim ki çeviriler beni yanıltmasın zira eksiksiz, muazzam çeviri diyebileceğim tek çeviri bile olmadı: dört çevirmenden bazıları bazı cümleleri atlamış, bazılarının yanlış çevirisi yüzünden romandaki önemli karakterlerden birinden çevirilerde “saldıran, taciz eden” olarak bahsediliyor. çevirmenlerin dördü de sıkça karıştırılan iki sözcük arasında kalmış, dördü de yanlış sözcüğü seçmiş. açıkça belirtebilirim ki sözcüğü çeviride şu ana kadar doğru kullanan tek çevirmen oldum. fakat anlıyorum ki hem bu ve benzeri çevirilere genelin altında fiyat biçilmesi hem de yayınevinin fazla bilinmeyen bir yayınevi olması nedeniyle benim çevirim de desteklenen fikirlere göre “genelin altında”

çeviri. keşke fırsat olsa da bu hem detay ihtiva etmeyen hem edebî yaklaşımdan vareste fikirler önemsenmeden her çeviride öncelikle yazarın fikri alınsa.

ama düzgün bir çeviri, bir edebî eser okumak yerine yayınevini ekmeğine yağ sürenlere ne, nasıl açıklanabilir ki?

ekleme: ben hem çevirmen hem düzeltmenim fakat bu benimle alakalı bir konu. her çevirmen aynı zamanda düzeltmen olmak durumunda değil. yayınevlerinin genelini çeviri konusundaki önemli hatalarından biri çeviriyi çevirmenin yazımıyla, bir düzeltmene kontrol ettirmeden yayımlamak. bu nedenle belirtmek gerekir ki çeviri kitapların genelinde, hâlâ, türkçede hiçbir zaman var olmamış, diğer dillerden direkt alınmış, doğru olmayan yazım şekilleri kullanılıyor. [intrigante](#)

evet iş bankası da basacak mis  
can yayınlarına iyi oldu iyi gazlıyordun

[uzunbeyazgeceler](#)

gelecek nesillerin [handiysesiz](#), spoiler'lı ön sözsüz, yani [celâl üster](#)'siz [nineteen eighty-four](#) okuyabileceklerinin müjdecisi, hayırlı haber.

[amateur](#)

bugün a101'de mutfak araç gereçleri arasında sabahattin ali'nin kürk mantolu madonna kitabını gördüm. iğreti bir kapak tasarımıyla basılmış olması yetmezmiş gibi içinde tencere tava olan bir sepete konulmuş olması fena üzdü.

başlığı açan yazarın dediği gibi muhtemelen george orwel kitapları da aynı üzücü duruma düşecek.

[eynunimcemes](#)

muhtemelen her yayınevini kitapları basması anlamına gelmektedir. gelsin. ne var bunda?

çeviri kalitesinden rahatsız oluyorsanız, çevirmene bakıp alın. gerçek okur çevirmeni de tanır zaten.

bu durum fiyatları biraz daha düşüreceği için iyi bile olacaktır pek çok okuyucu için.

migros eleştirisine gelirse, belirli bir yaşa gelinceye kadar -online sipariş de olmadığı için- kitaplarımı tansaş'tan aldım. alışveriş yaparken sepete bir iki de roman atardım. hatta indirimleri de takip ettim. büyüdüğüm yerde aradığın her kitabı bulamıyordun. bir iki kitapçı vardı yalnızca.

uzun süre kütüphaneden okudum, ikinci el kitap da satın aldım. alınan her kitap en fazla 3 gün dayandığı için aileme de fazla masraf çıkarmak istemezdim.

ezcümle, büyük marketlerde satılan kitapların çevirileri kalitesizdir yanlış bir önerme. aşırı ucuza satılan kötü çeviriye sahip, özensiz basımları almayıverin. [nidadeniz](#)

berbat baskılarla merdiven altı edebiyatına giriş yapmış bulunmakta g. orwell ,üzdü.

[zeldorado](#)

birden fazla ve farklı yayınevlerinin,farklı çevirilerle okuyucuya ulaşmasını sağlayacaktır. benzer bir durum yanılmıyorsam 2019 yılında sabahattin ali kitaplarında da yaşandı. söylendiği gibi ucuzluk marketlerde çok uygun fiyata kitaplar gelmeye başladı o dönem. ve tükendi o kitaplar bir şekilde. çünkü bizim gibi kitaba verilen parayı sorgulayan, az okuyan , kütüphane kültürü olmayan, ekonomik sıkıntı çeken bir toplumda aslında okuyucuya en rahat ulaşabileceği yerlere gelmiş oldu. bırakın kötü çeviri bile olsa ulaşsın insanlara kitaplar. yeter ki okunsun. yeter ki yazar ve kitap bilinsin. dileyen kalitelisini istediği yerden ulaşabiliyor zaten.

[zoraki hoca](#)

kardeş 1984 ü canlı yaşıyoruz amk telif mi kaldı

[gogopello](#)

zaten kitaplar piyasada ucuza satılıyordu iyice ucuzlayacak.

kaldı mı okumayan?

[nobet tutan kobra](#)

bir bakıma sevindirici olmuş haber. ne kadar çok yayınevi basarsa o kadar da çok okunur ayrıca. bırakın 5 tlye migrosta satılsın, yeter ki insanlar okusun. türkiye iş bankası kültür yayımları, ithaki yayımları ve yapı kredi kültür yayımları üçlüsü arasında yaşayan biri olarak george orwell kitaplarını can yayımları harici basan bir yayınevi olmaması zaten can sıkıcı bir durumdu. öncelikle doğruya doğru, can yayımları basımları çok iyi değil, kağıtları ince ve solgun, fiyatları da çok yüksek. ithaki ve iş kültürden 20 tlye alabileceğim kitabı can yayımlarından 40 tlye almak hep koymuştur. yapı kredi de gerek kapak tasarımı, gerek kağıt kalitesi ve çevirmenlerin yetenekleri sebebiyle basbaya biz bu işi iyi yapıyoruz, aldığımız parayı hakediyoruz diyor zaten. bu sebeple bence hayırlı uğurlu olmuş, ithaki yayımlarının kapak tasarımlarına bittim, bilim kurgu klasikleri koleksiyonum yarım kalmasın diye elimde olsa da 1984 ve hayvan çiftliği kitaplarını alacağım, ayrıca iş kültürden de belki bakarım alabilirim. bu arada telif hakları bitmeye yakın kitaplara özel basım üretilmesi tek benim mi dikkatimi çekti?

can yayımları geçen sene enfes bir cilt ve cilt koruyucu ile 1984, saman ve tahtadan yapılmış gibi görünen komik bir cilt ile de hayvan çiftliği kitaplarını özel basım piyasaya sundu. mevzu ne diye merak ediyordum, şu an uyanıyorum adamların derdi son bir vurgun yapmaktır. bir daha bir kitap özel basım diye süslü ciltle çıkarsa direkt olarak telif haklarının son kullanma tarihine bakacağım.

bay bay can yayımları. umarım telif hakkını elinizde tutup gereksiz yüksek fiyatlara piyasaya sürdüğünüz kitapların teker teker başka yayınevleri tarafından da basıldığını görürüz.

[ikili es sarmal](#)

iki yıldır beklediğim 1 ocak itibariyle gerçekleşmiş olaydır. çevirilerin ne kadar kaliteli olup olmadığını anlamasam da fiyatlarından ötürü tüm romanlarını almamıştım orwell'ın. telif haklarının kaldırılmasıyla birlikte nerdeyse tüm yayınevlerinin kafasına göre kitabı çevirip basması çok da iyi bir şey değil. bazıları çok satılsın diye sayfa sayısını düşürür, anlamsız sacma çevirilerle zaten kitabı ucuz diye alıp zorla okuyan birini küstürebilir, en düşük kağıt kalitesiyle kitaptan soğutur. iyi yanı ise kaliteli çeviri yapan yayınevlerinin bu kitaptan basıp benim gibi ucuz ve güzel kitap arayanlara yardımcı olacağıdır. ben şimdiye kadar 4 adet kitabını okumuştum orwell'ın. diğer kitaplarını da telifin kalkacağını öğrendiğim için can yayınları ucuzlatinca alırım diyordum. artık 10-15 lira arası olacaktır kitaplar kaliteli yayınevlerinde

[abola iceman](#)

"yeter ki basılsın, migros'da satılsın" diyorsunuz ya çok hoşsunuz. bu ülkede [yapı kredi yayınları](#)ndan çıkan [nazım hikmet](#) şiirleri hala sansürlü.

bu zihniyet mal bulmuş mağribi gibi bu kitapları çıkarırsa [goldstein](#) da [kemal kılıçdaroğlu](#) şeklinde tasvir edilir.

[sermayedar](#)

telif hakkının düşmesi konusunu daha önce sabahattin ali, stefan zweig gibi yazarlarda yaşamıştık. tabii ki edebiyat severler için bir edebi eserin markette satılması ya da ucuz bir meta olarak görülmesi üzüntü verici. fakat bu durumun okurlar için şöyle de bir avantajı da söz konusu. daha önce tek bir çeviriden okuduğumuz özellikle modern eserlerin telif hakkının düşmesiyle farklı çevirilerden okuyabilmemizi ve karşılaştırma yapabilmemizi sağlayan bir durum söz konusudur. ayrıca telif hakkına sahip yayınevi kitapları belirli bir şekilde yayımlarken, diğer yayınevleri de farklı şekilde baskılar çıkarıp (kitapların bir araya getirilmesi, farklı ve özel baskı kalitelerinde kitapların yayımlanması gibi) basımlarda farklılaşmayı sağlayabilir. yani markette satılması, kötü baskı ve çevirilerin yapılması gibi can sıkıcı durumlar hariç telif hakkının düşmesi genel itibariyle okurlar için avantajlı bir konudur.[turhan1983](#)

telif hakkı biten bir şey olmalı tabii ki. bedavaya açsın millet okusun. ulaşsın. bundan güzel ne var?

[i live to offend](#)

sabahattin ali kitapları gibi olacak galiba. fotokopiciler bile basar

[bremrs](#)

sabahattin ali kitapları gibi olması pek çok kişi için imkansız. bunun sebebi o dediğim pek çok kişinin iyi bir çeviri okumak istemesidir.

[halis ayarci](#)

ithaki'nin kapak tasarımı olarak, diğer yayın evlerine göre bir adım öne çıktığı durumdur.

başta can yayınları olmak üzere, diğer yayınevleri biraz ders çıkarmalı bence...

[basscalanadam](#)

bizim matbaacılar hayvan çiftliğini hayvanat bahçesi diye basarlarsa şaşırmam

[kitsim](#)

bundan sonra bol bol george orwell okuyacağız belli ki dedirten durum. artık bütün yayınevleri basar kitaplarını

[yazaradayıl](#)

bugün itibariyle; 4,99 tl'ye hayvan çiftliği, 6,99 tl'ye 1984 kitapları [satışa sunularak](#) ilk cemre şok mağazalarına düşmüştür.

[icdeddpeople](#)

george orwell eserlerinin telif süresi sona erip de artık market köşelerine düşecek kitaplarını ucuza bulacağı için sevinenler, gidin kışınıza kına yakın e mi.

(bkz: [#120698167](#))

[teks koleksi](#)

bence çok kötü bir yeni çağ değerlendirmesi oldu george orwell,kimse sorsan herkes okuyor,iki kelime konuş desen konuşamaz,aynısını sabahattin ali için de yapmaya çalıştılar.bence tamamen instagram efekti.yazık oldu.

[markgray](#)

a101'de boktan kapak resimleri ile aktüel ürünler arasında görmemize sebep olmuştur.

[hayalprensi](#)

bazı yayınevlerinin hayvan çiftliği [kapağının](#) müthiş olmasına yol açan gelişme. (indigo)

[ucikibir](#)

## APPENDIX B: KAYIP RIHTIM READERS' ENTRIES

--Orwell telifi çok şamatalı olacak cidden

İlk tek cilt ciltli tüm eserleri basan beni kazanır (Burak Kuşçu Mayıs 2020)

--Orwell'den başka orhan veli, bernard shaw, cesare paveze, heinrich mann, johannes jensen ve edgar burroughs vs. Gibi yazarlarında telifi dusecek gelecek yıl. Anlasılan 2021de cok yorulacaksın, bizde kitaba ve umarım telifsiz olduğu için ucuza doyarız. (İshak Asımoğlu, Mayıs 2020)

--Yayınevlerinin 1984 ve Hayvan Çiftliği basmak için birbirleriyle yarışmasına 5 ay kaldı (fox, temmuz 2020)

--Hepsi klasikler serilerine dahil eder muhtemelen. Ben toplu eserleri görmek isterim şahsen. (Özgür Temmuz 2020)

--Yazarın diğer yayınevlerinde olan eserleri de var. Diğer kitapları Can Yayınlarından aldığım için diğer eserlerini yine Can basınca alırım. (melih , temmuz 2020)

--İş Bankası Modern Klasiklerde yeri var banko:)) (nonphixion)

--Ben de ciltli tüm eserler basılmasını bekliyorum. Telifi kalkmışken ciltsiz almam artık. (fox)

--Can yayınlarındaki tüm kitaplarını almıştım. Can basarsa diğerlerini de ondan alırım ben de. (bahadır Satır)

--Keşke tüm kitaplarını can yayınları bassaymış onun kapakları çok güzel (esra sarı)



--Ayrıntı hızlı davranmış. Acele etmeyin Orwell İş Bankası Modern Klasikler dizisinden çıkacak 2021 itibari ile.

--Ocak ayı itibari ile telifi düşüyor. Bombardımana hazır olur. (Sabahattin Ali'den sonra bu senede George Orwell) (fortknoxt)

--Can Yayınlarından çıkanları almıştım ben. Artık Can'dan giderim. Ama dediğiniz gibi yazarın kitaplarını hiç almamış olanlar için diğer yayınevlerini beklemek, acele etmemek en mantıklısı. (melih)

--İthaki BKK Ocak gibi dahil olur muhtemelen. Simdi klasik sayılacak düştüğü anda. (Özgür)

--Ben BKK değil de İş Modern'den alırım heralde. Başka yayınevleri de basacak.

--Biri çıksa, güzel bir çeviri ve baskıyla dev bir tüm eserleri bassa olayı başlamadan bitirir. (Burak Kuşçu)

--Bakalım bekleyelim görelim. 1984'ü almamıştım can beyaz kapaktan sonra. Bakalım nerelerden alacağız. (Burak Kuşçu)

--1984'ü Can ciltli ve kutulu olarak güzel bi şekilde sundu zaten ama yine de alacağım 2 yayınevi var garanti: İş Bankası ve İthaki. Malum, modern klasikler ve bilimkurgu klasiklerinden çıkacak. (Bahri Doğukan Şahin)

--3.90 liradan Orwell çok yakında A101 kataloglarında... Şok Daha Ucuzu Yok... Bu Çarşamba George Orwell kitapları sadece 3.89 lira. Bizim işimiz iyi kaliteyi uygun fiyata satmak; bire bin değil bire BİM katmak... George Orwell kitapları 4.20 liradan bu Cuma Bim'de. Kendimi alıştırıyorum (Agape)

--Martı basarsa kesin gelir a101'e (Özgür)

--Ya da Ren (Agape)

--Şahsen bu telifin düşmesine üzuldüm, çünkü birçok kötü çeviriyle basılacak kitaplar ve ilk defa okuyacak insanların bir çoğu “bu muymuş,” deyip geçecek.

Ama seviniyorum da çünkü şu Sel'deki, yazarın kurgu dışı kitaplarını sonunda başkası basabilir. (Pozan)

--Kapak harika olmuş. (melih) iş bankası (paratext)

--Kapaklar çok güzel. Keşke Hayvan Çiftliği ve 1984'ü de bu tarz kapakları ile görebilseydik. (İthaki) (Estranged) (paratext)

--Vasat üstü 1984 ve Hayvan Çiftliği kapağı göremedim henüz (Murgul)

--Hayvan Çiftliği çevirisini Sevin Okyay yapmış. (melih)

--Off! 1984 ve Hayvan Çiftliği tatavasından şimdiden geçilmiyor. Kısır ve boş kapak tartışmaları forumu da almış durumda. Sanki yeniden keşfedilmiş gibi adam. Ayrıca Can baskılarının hepsini okudum. Çevirileri zaten çok iyiydi bence. (nonphixion)

--İngilizce kitap basan ve Kanon Kitap ile birbirine bağlı olan Literart Books (ilydious)

--Kitaplar yerlerini aldılar, start verildi ve koşu başladı. Puslu yayıncılık yarışa bir boy erken başladı ancak yarışın en önemli favorisi olarak gözüken iş kültür rahat bir koşu temposu ile ön grupta yarışı sürdürüyor. (alper)

--Sabahattin Ali kitaplarından beter olacak burası.(fortknoxt)

--Hala diyorum. Can bizim o bez ciltli seriye eklesin hepsini, ben yine Can'dan devam edeyim uğraştırmasın bizi Yine Sevin Okyay çevirisiyle Kırmızı Kedi'den alırım Hayvan Çiftliğini ama başka yayınevinden kitap almam en azından. (özgür)

--İthaki Bilimkurgu klasikleri serisinde göreceğime kesin gözüyle baktığım için can baskılarını almamıştım. Hem ithaki hem de koridor baskılarını alacağım. (ElijahBaley)

--Alfa ciltli de basacakmış. Bilginiz olsun. (Utku İlanbey)

--Ben de bunu merak ediyordum. Teşekkürler.(narpal)

--Şimdilik Koridor ile Alfa arasında kaldım. (narpal)

-- Alfa baskılarda bazı kitapların çevirisi Hasan Fehmi Nemli çevirisi dedi, O nedenle şu an benim için Alfa baskıları almak netleşti. (alper)

--1984, Hayvan Çiftliği, Paris ve Londra'da Beş Parasız kitaplarını Hasan Fehmi Nemli çevirmiş.(tobizume)

--Çevirmenlerde sırada bekliyormuş sanırım Orwell için. Çok sevindim bu habere. Şu ana kadarki en iyi çeviridir muhtemelen. Hasan Fehmi çevirisi de alınabilir şimdi (özgür)

--Harbiden sırada bekliyormuş çevirmenler. (tobizume)

--Kaliteli alternatif baskıları merakla bekliyorum. (Feltoro)

--İthaki zamanında George Orwell basmış ama sonra telifi kaybetmiş. Aynı çevirileri mi kullanıyorlar bilmiyorum ama. (Onur yiğit)

--Ben BKK 2 kitabı mecburen alacağım. İş Kültür Modern de aynı şekilde seriden çıkanları alırım. Farklı çeviri okumak için de Alfa Hasan Fehmi Nemli çevirilerini alırım. (alper)

--Olimpos, Ephesus veya Parodi baskısını bekliyor (insan vücudu kapaklı olanından) ben de Agape yayınlarının basmasını ya da Agape'nin çevirmesini bekliyorum (ufuk)

--Kesin çevirmiştir ya. Bakalım hangi yayınevinden çıkacak (Özgür)

--Eksik Parça Yayınlarından müthiş bir atak. Ülker İnce çevirileri çok çok iyidir. Saygılar (Onuryiğit)

--Kitaplar çıktıkça güncellenecektir. Her yayınevini eklemeyeceğim listeye. Daha çok takip edilen bilinen yayınevlerini ekleyeceğim. (fortknoxt)

--İthaki 1984 ile Hayvan Çiftliği kapakları olmamış. Başka bir seriymiş gibi olmuş melih.

--Başka bir seri değil mi o ikitap zaten, BKK'den çıkacak. Ayrıca Orwell kitaplığına mı eklemişler. Alper

--Başka seriden mi çıkacak bilmiyorum. Şimdi yukarıda İthaki Yayınlarını tıklayınca gördüm. Diğer kapaklar uyumlu onları uyumsuz görünce kötü geldi. Melih

--1984 ve Hayvan Çiftliği İthaki BKK içerisinden çıkacak. Bu konu çok uzun süre tartışıldı. Diğer kitapları kendi içerisinde bir kitaplık oluşturup çıkardılar. Bana kalsa madem BKK içerisinden çıkaracaksın birde diğer seri için alternatif kapaklı çıkarırdım.

--Anladım, set yapıp paylaştılar zannettim. O iki kitabı BKK'den çıkıyor. Belki ileride Orwell kitaplığına uygun kapaklar ile oraya da eklerler diyeceğim ama Wells için hala yapmış degiller bunu.

--Forumda çeviri karşılaştırması konusunda dil bilen, bunu yapan arkadaşlar var. Ben daha çok çevirisine güvendiğim çevirmenleri takip ediyorum, onların çevirdiği kitapları alıyorum. Alper

--Teşekkür ederim eğer daha iyi bir çeviri çıkarsa yazarsın herhalde fazla bir bilgim yok bu konuda (Eren Buğra)

--1984 Çeviri Karşılaştırması: "Can vs İthaki" 22 başlığında an itibariyle iki önemli baskının ayrıntılı çeviri karşılaştırmalarına ulaşılabilir. (Kubilay K)

--1984ün kapağı daha kötü olamaz heralde diyordum. Çok daha kötü de olabiliyormuş.

O kapağa bir de 30 lira etiket basmışlar. Hem de karşısında her telden rakip varken.

--Alfa'dan çıkacak olan kitapların ikisinin çevirmeni Hasan Fehmi Nemli, diğer Alfa Orwell çevirmenleri hakkında bilgim olmadığı için o çeviriler için bir şey diyemiyorum. Ayrıca Koridor Aslı Biçen çevirisi de iyi olur diye tahmin ediyorum.

Acaba başka hangi çevirmenler katılacak bu kervana merak ediyorum. Mesela iletişim yayınlarda eserleri olan Murat Belge, Yordam kitapta çalışmış olan Mete Ergin var. Sonra hem Can hem ithakide çalışmış Püren Özgören var. Onu genelde Uçurtma Avcısı çevirisi ile tanıyorlar ama. Bildiğimden değil de bunları duydum işte. Bunlar da çevirir mi acaba?

--Mete Ergin 2015'te rahmetli oldu. Sağ iken çevirmiş midir bilmemekle birlikte hiç sanmıyorum. (Alladierre)

-- RIP. İyi çevirileri olduğunu duymuştum.

--Evet çok iyi bir çevirmendi, babası Hasan Ali Ediz gibi.

Şunu da eklemek isterim. İkinci dilden yapıldığı için göz önüne alınmayan ancak orijinal dilden yapılan pek çok çeviriden çok çok daha iyi olan Savaş ve Barış gibi bir çevirisi de mevcut. Babasının Rus dili çevirmeni olması da son kontroller bakımından katkı sağlamış tabi.

--Fiyatların yüksek olmamasına sevindim. /Yüksek yapsa alternatif çok

7 kitap 73 TL bence de fiyat olarak iyi. Ben BKK dışında olan kitaplarda Orwell kitaplığı olarak değil de öncelikle Hasan Fehmi Nemli çevirilerini alacağım kalan kitaplar için de çeviren isimler ve baskı kalitesi olarak bakarım. (alper)

--Can Yayınlarının ki en iyisiydi. (NamelessOne)

--Kapağa yazarın adı bile yanlış yazılmış. (patriotic)

--Şuan için bandrol almadılar benim bildiğim. Aşağıda bandrol alanları paylaştım. Benim beklediğim Alfa Yayınlarının Ciltli kitapları.

--Şimdiye kadar bandrol almadıysa basmayabilirler o zaman.

--Alfa Hayvan Çiftliği ve 1984 de neden iki çevirmen için de bandrol alınmış anlamadım.

--Bir tanesi Alfa'ın diğeri de alt yayınevlerinden birinin yayını için.

--İlk önce 1984 ve Hayvan Çiftliği basmayan yayınevi olursa madalya vermek lazım.

--Yukarıda Sevin Okyay'dan alacağım demiştin o ne olacak?

--Alfa hem Hasan Fehmi Nemli hem de Sibel Alaş'la beni kazandı. Ciltlilerini görünce alfadan acağım.

--Onu her türlü alacağım ya. Hayvan çiftliği kitabım yok zaten varsın iki tane olsun. Sevin Okyay'dan bir daha okurum. expelliarmus)

--No özel edisyon, yes kolbastı oynayan Winston

--Bende o adam biryerden düşüyor. "Gözden düşmek" anlamına geliyor. Çok iğrençti, kabul. Ren'in kapağı da şu tip saatleri anımsattı.

--Muhtemelen öyle.Fazla masraf olmasın diye kendileri yapmaya çalışmış,göz ile adamı bağlayamayınca da "aman bırak böyle kalsın" demişler gibi. (noronikkirbac)

--Anaa Celal Üster'in başka Orwell çevirisi varmış. Sadece 84 ve H.Ç. var sanıyodum. (kvasir)

--Yeni çıktı çünkü.

--Evet, yazdıktan sonra jeton düştü. Ben kendisini vefat etti sanmıştım yaşı büyük olduğu için 74 yaşındaymış, daha da uzun olsun ömrü.

--Ben 1984-Hayvan Çiftliğini okudum. Diğer kitapları da Can Yayınları'ndan okurum. Kaç yıldır Orwell Can' da çünkü. (atakangngr)

--Bez ciltli klasikler içerisinde çıkacak kapak/Boyama kitabı zann etdim.

--Aslı Biçen ve Sevin Okyay çevirilerini de düşünebilirsiniz. Ülker İnce de beğenilen bir çevirmen. (kerem mazman)

--YKY'den de 1984 ve Hayvan Çiftliği geliyor...(bariss17)

--İletişim yine yapmış yapacağını. İş Bankası dururken millet bu fiyatlara sizden alır zaten aynen. İmge ve İletişim'deki bu vurdumduymaz tavır nereden geliyor anlamış değilim.

--Birileri şu yayınevlerine cool görünmediklerini söylesin.

--O kadar kitap aldım. İletişim yayınlarına bende bir türlü alışamadım. Neredeyse hiç tercih etmiyorum. Fiyat politikaları gerçekten acımasızlar.

--Bende sadece Poe var. Şükür ki Borges kurtuldu. Başka bir şey de alacağımı sanmıyorum. Ben bildim bileli pahalılar. Hele imge...

--Bu İletişim yayınevi aynı küçük esnaf gibi. Müşteriye karşı tutumları sert ve ilgisiz. Fiyatları aşırı pahalı. Şaşırtıcı olansa batmamaları(sherlock007)

--İletişim yayınları evet biraz tuzlu fakat kitap içerisindeki önsöz-son söz, kronoloji, baştaki resim ve illüstrasyonlar ile ayrıçlarını ben çok beğeniyorum. Borges'in can yayınları gibi son derece agresif satış politikası güden bir yayınevine geçmesine açıkçası ben üzüldüm. Eksik olan Borges'leri biran önce tamamlasam iyi olur demekki. (Dreamchaser)

--İletişim bazı Borges kitaplarını ingilizceden çevirtmişti yani çevirinin çevirisiydi. Bir de anladığım kadarıyla her kitaba aynı önsözü koyuyorlarmış. Üstüme fiyatlar da yüksek olunca ben Can'a geçmesine sevindim. (kerem mazman)

--Çevirinin çevirisi ve cidden kötü çeviriler. Özellikle Tomris Uyar çevirileri aşırı kötü. Önsöz beni ilgilendirmiyor açıkçası yazarı okumak için alıyorum kitabı, başkasının yazarın reklamını yapması için değil. Her kitaba aynı önsöz koymaları da cabası. Bazılarında önsöz ve sonsöz kitabın kendinden daha uzun. Can'ın elindeki tüm yazarları ve kitaplıklarından memnunum ben. En güzel örneği de Marquez. (özgür)

--İletişim yayınları kitaplara eklediği müthiş önsöz ve sonsözler için alınmalıdır zaten. Hayatını tolstoy, dostoyevski araştırmaya adanmış bir akademisyenin yazdığı yazı oldukça aydınlatıcı ve okuduğunuz eseri tamamlayıcı olacaktır. Birisinin bu önsöz ve sonsözleri okumadan geçtiğini görünce içimden bu kişi edebiyat değil boş boş olay kurgusu okumayı seviyor diye düşünürüm hep. Sürpriz bozmaması için eserden sonra okumak gerekir bence tabi.(netero)

--İletişim'in böyle bir yanı var bence de. Okulda hocalarımız da genelde referans gösterirken ya da bir öneride bulunurken yaptıkları paylaşımlar hep İletişim'den oluyor.

Akademik bir özelliği var İletişim'in evet. Fiyat farkına değer mi? Bilemiyorum ama ben bazen İletişim'den okumalar alırken klasikleri de almayı tercih edebiliyorum.(GKS)

--Yazarın yazdığından daha değerli görüyor olmak da bana saçma geliyor. Yani bilgilendirici bilgi istesem yazar hakkında İngilizce de dahil akademik metinleri açıp okurum. Ben yazarın kitabını alıyorum ve onun kitabını okumak istiyorum. Kendi önsöz dışında bir önsöz tamamen saçma geliyor bana. Yazarın kendisi zaten yazdığı şeyleri açıklama gereği duysa açıklardı, ayrıca meal yazılmasına ya da kutsal kitap gibi tefsir çalışmasına girilmesine anlam veremiyorum. Bunlar kişisel tercihler, ha neden cevap verdiğime gelirse de şöyle ki "Boş boş" tabiri hoş bir tabir değil ve olay sevdiğim için değil, yazarı okumak istediğim için; yazar hakkındakileri değil yazarın kendi metnini okuyorum. Önsöz burada yemeğin üzerine konulmuş süsleme sadece.

Bu şey gibi o kitabı okumak için bunu okuman lazım. Ha onu okumadan da şunu okuman gerek. Hatta dur ilk bunla başla sonra onu oku sonra şunu en son da o istediğin yazarın kitabını okursun. Peki bundan şeyin haberi var mı? Yazarın... (özgür)

--Edebiyat tarihçileri edebiyat eleştirmenleri bunun için var. Bundan da en çok yazarların haberi vardır.

İletişim yayınlarının fiyat politikası vs kötü buna katılıyorum ama yaptıkları şey yemeğin süsü değil, yemeğin tarifi.

Örneğin edebi bir metin anlaşılacak ister, her yazar bilinç aktarım tekniklerinin, edebi tekniğini, üslup, biçim gibi edebi tekniklerini, edebi metin içerisine gizlediği göndermelerin ve sembollerin anlaşılmasını ister, okur bunları göremeyebilir, göremezde. Bu görev edebiyat eleştirmenlerininindir.

Kaçımız roman tekniği nedir biliyoruz, kaçımız her hangi bir klasiği dönemi içerisinde kültürel, dini, sosyolojik, siyasi temelinde değerlendirip okuyabiliriz. Bu tarz önsözler, sonsözler hiç bir şey olmazsa bile bunun için gereklidir. (yazar, paratext)

Bir zamanların Bordo Siyah kitapları ve İletişim kitapları bu konuda örnek ve iyi kitaplar. (alpeR)

--Ben de seviyorum yazar üzerine araştırma yapmış insanların önsözünü okumayı ama Benim o kitaptan anladığım, önsözün yazan adamın anladığından tamamen farklı olabilir. Çünkü sanat böyle bir şeydir. Eğer biri çıkıp bir kitaptan ne anlamanız gerektiğini ve okurken ne hissedeceğinizi dümdüz matematik formülü gibi çözümleyip önünüze koyabiliyorsa ya o kitap bir sanat eseri değildir ya o adam biraz boş konuşuyordur ya da siz insanların görüşüne fazla takılıyorsunuzdur. Bu durumda kendi fikirlerini üretememek, üretkenlik açısından dışa bağımlılık yaşamak kaçınılmaz olur diye düşünüyorum. (kvasir)

--Böyle bir şey yok. Sanat dediğimiz şey sanatçının bir şeyleri doğrudan anlatmaması üzerine kuruludur. (netero)

--Pahalı yayınevlerini sevmem, önsözleri de bazen sever bazen sevmem. Misal Antik Yunan veya Roma'dan bir eser okurken tabii ki önsöz okunmalı ama Oğuz Atay'da önsöz okumaya gerek yok, ki yazarın kendisi önsözlerden nefret eder zaten. Varsa bile sonsöz olarak okunmalı. İletişim Yayınları'nın önsöz sonsöz muhabbeti düşünce olarak güzel olsa da, eserlerin pahalı olmasına hak vermemizi sağlamaz. Gider İş Bankası'ndan okurum aynı eseri, eğer İletişim'in önsöz ya da sonsözünü de okumak istersem birinden fotoğraf rica ederim olur biter. (denaroforbin)

--Herhangi bir eseri anlamak için o eserin sanatçısını bilmek, yapıldığı çağın düşünce biçimini, çağın yaşayış biçimini ve bir hareketin o çağda ifade ettiği anlamı bilmek gerekebiliyor. Bahsettiğim yazılar bu konularda yardımcı olabiliyor. Ve tüm bu olanaklar kitabın hemen içinde Türkçe dilinde hazır bir şekilde duruyor. Bu imkanın tepilmemesi gerektiğini savunuyorum.

--Koridor Yayınları Aslı Biçen çevirisi ile Hayvan Çiftliği; (Alladierre)

--İthaki BKK içinde çıkan Hayvan Çiftliği'nde de illüstrasyonlar mevcut. İlk gördüğümde şaşardım.

--İthaki'nin bir kusuru da bu. Kapağına illüstrasyonları yapan kişinin adı bile yazılmamış. Zaten çevirmen adlarını da ekleyeli çok olmadı.

--Hayvan Çiftliği'ni Sevin Okyay çevirisinden okumayı düşünen arkadaşlar için söylüyorum. Sevin Okyay hayvanlara Türkçe isimler vermiş, "Fikriye", "Mualla" gibi. Haberiniz olsun.

--Fikriye?! Mualla?! Sebebi neydi ki? (Okuyorum)

--Birisini önsözde çevirmenin açıklamasını paylaştıktan sonar gelen yorum (Sebebi varmış gerçekten.)-narpal

--Makul bir çeviri stratejisiymiş. Şimdi daha çok merak ettim. Damlagol)

-- okumadığımız için sadece 1-2 isim değişikliği üzerinden konuşuyoruz ama galiba buna uyarılma deniliyordu. Yanlış mı düşünüyorum örneğin burada isimlerde yapılmış olan orijinal dilde isimlerde olan etkinin, varsa göndermelerin çevrilen dilde aynı etkiyi yaratması için yapılması gibi geldi bana.-alper

--Bazen bu tür çevirmenlerin yaşadığı dünyayı merak ediyorum. Yaşadıkları o dünyada nasıl bir Türkçe konuşuluyor. Kaç kişiler açıklasalar da öğrenecek. Çeviri zor iş. İşin zorluğuna dayanmak için çeviri yaparken madde kullanıp kullanmadıklarını merak ediyorum. (shmebulock)

--Bence doğru değil. Kitabın içeriğini değiştirmek bu. Neyse alan arkadaşlar yorumlarlar zaten çeviriyi.-melih

--Çok doğru özetledin. Orijinal metindeki isim, sadece isim değilse; metnin içinde bir anlamı ve göndermesi varsa o isimleri de çevirmek akla yatkın bir strateji oluyor.



Burada bazen çeviriyi sadece kelime aktarımı sanan arkadaşların yorumlarını görüyorum, oysa çeviri metnin özünü, anlamını, hissini, göndermelerini de aktarmayı içerir ve bu yüzden çok katmanlı, meşakkatli bir iştir.

Bu tür hedef dile/kültüre yaklaştıran çeviriler eskiden daha çok görülürdü. Günümüzde okurların çoğu İngilizce bildiği ya da huylu (!) olduğu için pek tercih edilmiyor ama Sevin Okyay yetiştiği çeviri ekolünü yansıtan bir karar vermiş gibi duruyor. Sadece kelimeler üzerinden bir çeviriyi aklamak ya da karalamak çeviri eleştirisi olmayacaktır. Çevirmenin notundan da anlaşılacağı gibi, ha deyince verilen kararlar değil bunlar; üzerine düşünülen şeyler. (damlagol)

--Hayvan Çiftliği kitabından bağımsız konuşursam sıfatlar için diyecek bir şeyim yok ama özel isimlerde yapılması benim hoşuma gitmiyor. Genç okuyucuların kaç Google'dan bakmadan Mualla veya cavcavın anlamını biliyor ki kelimenin anlamı onlara geçsin. (narpal)

--Sevin Okyay'ın Harry Potter serisindeki muazzam Türkçeleştirmelerine hepimiz tanık olduk, sevdik ama Hayvan Çiftliği'nde yaptığı şey saçma olmuş "bence". (Bahri Doğukan Şahin)

--Bence de saçma. Hayvanlara orijinal metindeki isimlerden farklı isimler vererek eserin içeriğini değiştirmiş oluyor.-onuryiğit

--Hayvan Çiftliği'nin özenli çevirisi ve çizimlerini merak eden okurlarımız için @koridoryayinevi –alper

--İsimlerin karakter üzerinde tanımlayıcı etkisi olduğu kesin, anlamlı koyulan adlar benim de çok hoşuma gider. Dediğin gibi karakter isimlerinin nereden geldiği ile ilgili araştırma hangi dilde olursa olsun yapılabilir, hiç kullanılmayan Türkçe isimler kadar İngilizcesinden de. Cavcav'ı biliyordum ama Mualla neymiş diye bakmak zorunda kaldım Google'dan. Aynı işlemi kolayca yabancı dilde de yapabilirim. **Ekleme: Bunun doğru ya da yanlış olarak değerlendirmiyorum, çevirmen ve okuyucu tercihi. O şekilde seveni de vardır elbette.**-narpal

--Ama burada yazarın kendisinin verdiği isimler bunlar. Hayvan Çiftliğinde ise yazarın verdiği isimleri çevirmenin müdahalesi sonucu değiştiriliyor olması. Karşı geldiğim bu benim.

--Aynı durum Hobbit kitabında da var. Okurken gayet hoş duruyor ama Hayvan Çiftliğinde nasıl olur bilmiyorum.

--Aslında aynı şey, çeviri okuyoruz ve çeviride yerelleştirme, uyarlama bazı çevirmenlerin tercih ettiği bir yaklaşım.

--Bence özel isimlerin değiştirilmesi yanlış, anlamsız ve saçma olmuş. O isimlerin metin içinde alt anlamları varsa (ki var) ve çevirmen bunları da okuyucuya aktarmak istiyorsa bunun için ezelden beri kullanılan bir yöntem var: dipnot. Dipnot yazmak yerine gidip yerelleştirme adına özel ismi de değiştirirse, farklı çevirileri okuyan insanlar arasında bir çatışma olmayacak mı? *"Napolyon mu? Öyle bir karakter yok ki,*

*domuzun adı Enver Paşa'ydı benim okuduğumda*” gibi olası sıkıntılardan bahsediyorum. göndermeleri veya ekstra bilgileri anlatma aracı olarak çok basit ve etkili bir yöntem olan “dipnot” kullanmak yerine böyle bir yerelleştirme tercih etmek bana göre yanlış ve saçma. Sayın Sevin Okyay’ı ölümüne seven arkadaşlar varsa da sinirlenmesinler, çevirmenliğine laf etmedim, sadece bu tercihini doğru bulmuyorum.-kvasir

--Hobbit’i okumadım ama Harry Potter kitaplarında da yer yer Türkçe karşılığı olmadığı için bazı değişiklikler yapılmıştı, bunu anlıyorum. Ama tutup da Harry ismini çevirmen Hayri yapsaydı komik olurdu.

Gerekli ise yapılmalı ama burada gördüğüm kadarıyla çok da gerekli değil. Dipnotlarla falan halledilebilir bir sorun bence.

--Ben de harfi harfine bu yazılanlara katılıyorum. Özel isimlere karşılık üretmeye çalışmak doğru değil. Direkt olarak Türkçe karşılıkları kullanılsa dahi doğru değil. Örnekler vermiş( Joseph O’Connor, Isaac Goodman, Yusuf O’Connor, İshak Goodman)-leingrad

--Koridor baskısını mutlaka almalısınız öyleyse.-elijah baley

--Bu arada not düşeyim, merak ve takip edenler için yakın zamanda çıkan iki benzer isimli kitap var, ikisi de farklı Orwell denemeleri, şöyle ki:

• **Doğan Kitap**’tan çıkan **Yoksullar Evi** (çeviren: *Solina Silahlı*) yazarın 1931’de yazdığı **The Spike**’ın çevirisi. • **İthaki**’den çıkan **Yoksullar Nasıl Ölü?** (çeviren: *Begüm Kovulmaz*) yazarın 1946’da yazdığı **How to Poor Die?**’ın çevirisi.-Kubilay

--Alfa Hayvan Çiftliği gibi 1984 ciltli baskı için de kağıt tercihi olarak şamua kağıt benzeri bir kağıt tercih etmiş. Diğer ciltli Orwell kitaplarında normal kitap kağıdı tercih edilmiş.

--Telif düşmeden önce yayınlayan eski yayınevlerini tercih ederim.\_OZ

--**İrem Uzunhasanoğlu** çevirisi ile **Timaş Yayınları**’ndan **Hayvan Çiftliği**:

--1984 için üç yayınevinden bir çeviri kıyaslaması yapmıştı. Ona bakabilirsiniz. O kıyaslamada olmayan Eksik Parça yayınlarına da bakabilirsiniz, çevirmeni Ülker İnce.

--**1984**’ü *Ülker İnce* çevirisiyle okudum. Ne bekliyordum bilmiyorum ama beklentimi karşılamadı bu çeviri. Gücüm yeterse çevirisi üzerine bir yazı yazmak istiyorum.-periyodiknesriyat

--Alfa’nın çıkacağı duyurusunu yaptığı Orwell kitaplarından “Wigan İskelesi Yolu” kitabı da Sibel Alaş çevirisiyle çıktı.

--Domingo’nun çevirdiği kitabın çizimleri bence İthaki’nin çevirdiği kitabın çizimlerinden daha güzel.

--Kitabın ismi ilk defa layıkıyla çevrilmiş:  
Keep the Aspidistra Flying

Çevirmen Zafer Avşar'ı tebrik etmek gerek. –periyodikneşriyat

-- Çok beğendim çeviriyi. Kulağa hoş geliyor. Tebrik ediyorum ben de çevirmeni.  
(narpal)

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		Yayın Tarihi Date of Pub.	04.12.2023
	<b>FRM-YL-09</b> <b>Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu</b> <i>Ethics Board Form for Master's Thesis</i>	Revizyon No Rev. No.	01
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**HACETTEPE ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA**

Tez Başlığı (Türkçe): Okurların Gözünden Yeniden Çeviri: Türkiye Bağlamında George Orwell Eserlerinin Yeniden Çevirilerinin Alınlanması

Yukarıda başlığı verilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
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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.

19.04.2024

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**HACETTEPE UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF TRANSLATION AND INTERPRETATION**

Thesis Title (In English): Through Readers' Eyes: Reception of George Orwell's Retranslations in Turkish Context

My thesis work with the title given above:

1. Does not perform experimentation on people or animals.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not 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.
5. 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.

19.04.2024

<b>Student Information</b>	<b>Name-Surname</b>	Firuze Elif Şahin	
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**SUPERVISOR'S APPROVAL**

APPROVED  
(Dr. Öğr. Üy. Elif ERSÖZLÜ)

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		Revizyon Tarihi Rev.Date	25.01.2024

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

Tarih:19/04/2024

Tez Başlığı: Okurların Gözünden Yeniden Çeviri: Türkiye Bağlamında George Orwell Eserlerinin Yeniden Çevirilerinin Alınlanması

Yukarıda başlığı verilen tezin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 116 sayfalık kısmına ilişkin, 19/04/2024. tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 14 'tür.

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Gereğini saygılarımla arz ederim.

Firuze Elif ŞAHİN

<b>Öğrenci Bilgileri</b>	<b>Ad-Soyad</b>	Firuze Elif ŞAHİN
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\* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

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

Date:19/04/2024

Thesis Title :Through Readers' Eyes: Reception of George Orwell's Retranslations In Turkish Context

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Firuze Elif ŞAHİN

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