



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

**ANALYSIS OF MILITARY TERMINOLOGY IN THE
TRANSLATION OF WAR LITERATURE: A DESCRIPTIVE STUDY
ON RETRANSLATIONS OF JOSEPH HELLER'S *CATCH-22***

Kübra Gül UYSAL

Master's Thesis

Ankara, 2024

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ACCEPTANCE AND APPROVAL

The jury finds that Kübra Gül UYSAL has on the date of June 06, 2024 successfully passed the defense examination and approves her Master's Thesis titled "Analysis of Military Terminology in the Translation of War Literature: A Descriptive Study on Retranslations of Joseph Heller's *Catch- 22*".

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Kübra Gül UYSAL

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ETİK BEYAN

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

Kbra Gl UYSAL

DEDICATION

To the moment when I wished to finish this thesis at Shakespeare and Company in Paris, and to the universe that gave me these unique experiences.

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ÖZET

UYSAL, Kübra Gül. *Savaş Edebiyatı Çevirisinde Askeri Terminolojinin Analizi: Joseph Heller'ın Madde-22 İsimli Eserinin Yeniden Çevirileri Üzerine Betimleyici bir Çalışma*, Master Thesis, Ankara, 2024.

Bu tez, *Madde-22* isimli savaş sonrası edebiyat eserinin Levent Denizci (1976) ve Niran Elçi (2006) tarafından yapılan çevirilerini askeri terminoloji açısından karşılaştırarak incelemeyi amaçlamaktadır. Metodolojik ve kuramsal çerçeve Antoine Berman'ın çeviri eleştirisi modeline dayanmaktadır. Antoine Berman'ın çeviri analitiğine göre, çevirmen seçimlerini anlamak için hedef metindeki deforme edici eğilimlerin incelenmesi gerekmektedir. Bu eğilimler çevirmenin tercihlerine ışık tutabilir ve eleştirmenin metni verimli bir şekilde analiz etmesine yardımcı olabilir. Berman'a göre her çeviri zaman içerisinde eskimekte, bu sebeple kaçınılmaz olarak yeniden çeviriye ihtiyaç duymaktadır (Berman, 2009). Joseph Heller tarafından yazılan *Catch-22*, savaş sonrası Amerikan edebiyatına ait, askeri terminoloji açısından zengin, kült bir romandır. Bu çalışma, Levent Denizci'nin Yaygın Kültür Ortaklığı tarafından 1976 yılında yayımlanan çevirisini ve Niran Elçi'nin İthaki tarafından 2006 yılında yayımlanan yeniden çevirisini ele alacaktır. Bu sebeple, bu tez her iki çeviri metninden rastgele seçilen 50 örnekteki askeri terimi Berman'ın on iki deforme edici eğilimine göre betimleyici bir yöntem ile analiz etmiş, sonuçlar Berman'ın yeniden çeviri teorisi ışığında değerlendirilmiştir. Analiz sonucunda varılan bulgular, Levent Denizci tarafından yapılan ilk çevirinin kaynak metni hedef kültüre tanıtmayı amaçladığını göstermektedir. Bu sebeple, bu çeviride "yerleştirme" stratejisi gözlenmektedir. Ayrıca ilk çeviride görülen deforme edici eğilimler, Niran Elçi'nin yaptığı yeniden çeviride daha azdır. Dolayısıyla, Niran Elçi tarafından yapılan yeniden çeviri kaynak metne daha yakındır. Bu sebeple bu çeviride "yabancılaştırma" stratejisi gözlemlenmektedir. Sonuçlar kontrol edildiğinde, her iki hedef çeviride de nicel yoksullaştırma, altta yatan anlam ağlarının bozulması, dilsel kalıpların tahrip edilmesi en çok gözlemlenen deforme edici eğilimler olmuştur.

Anahtar Sözcükler

Yeniden çeviri, çeviri eleştirisi, askeri terminoloji, savaş sonrası Amerikan edebiyatı, Antoine Berman, yabancılaştırma, yerleştirme

ABSTRACT

UYSAL, Kübra Gül. *Analysis of Military Terminology in the Translation of War Literature: A Descriptive Study on Retranslations of Joseph Heller's Catch-22*, Master Thesis, Ankara, 2024.

This thesis aims to examine the translations of *Catch-22* by Levent Denizci (1976) and Niran Elçi (2006) in terms of military terminology. The methodological and theoretical framework is based on Antoine Berman's translation criticism theory. Berman argues that translation criticism should be constructive. According to him, deforming tendencies in the target text should be examined since they can shed light on translator's choices and help the critic analyze the text in a productive way. He also thinks that every translation ages in time and therefore needs retranslation (Berman, 2009). *Catch-22*, written by Joseph Heller, is a cult post-war novel rich in military terminology. In this thesis, the military terms in *Catch-22* were analyzed according to Berman's twelve deforming tendencies and the results were examined in the light of his retranslation theory. In the analysis part, military terms randomly selected from both target texts were shown in tables and analyzed with a descriptive method over fifty examples. The findings of the analysis show that the first translation made by Levent Denizci aimed to introduce the source text to the target culture. So, the strategy of "domestication" is observed in his translation. In addition, Niran Elçi's retranslation exhibits fewer deforming tendencies observed in the initial translation. Therefore, Niran Elçi's retranslation is closer to the source text, and the strategy of "foreignization" is observed in this translation. Also, it can be concluded that quantitative impoverishment, the destruction of underlying networks of signification, and the destruction of linguistic patternings are the tendencies that are observed the most in both target texts when the results are checked.

Keywords

Retranslation, translation criticism, military terminology, post-war American literature, Antoine Berman, foreignization, domestication

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LIST OF ABBREVIATIONS

AFNOR:	Association Française de Normalisation/ French Standardization Association
ALC:	American Language Course
Brig. Gen:	Brigadier General
Col:	Colonel
CID:	Central Intelligence Division
DTS:	Descriptive Translation Studies
LSP:	Language for Specific Purpose
Lt. Col:	Lieutenant Colonel
NATO :	North Atlantic Treaty Organization
NCO:	Non-Commissioned Officer
PFC:	Private First Class
ROTC:	Reserve Officers' Training Corps
SL:	Source Language
ST:	Source Text (<i>Catch-22</i> , 1994)
TAF:	Turkish Armed Forces
TDK:	Türk Dil Kurumu
TL:	Target Language
TS:	Translation Studies
TT:	Target Text
TT1:	Target Text 1 (<i>Şike</i> , 1976)
TT2:	Target Text 2 (<i>Madde-22</i> , 2006)
US:	the United States
USAFA:	the United States Air Force Academy
USA:	the United States of America
USAAF	the United States Army Air Forces
WW I:	World War I
WW II:	World War II
YKY:	Yapı Kredi Yayınları

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INTRODUCTION

General Remarks

In the mid-20th century, the term "Translation Studies" emerged initially. Although there have always been translation approaches, this discipline developed a methodical framework for studying and understanding the translation process. In Translation Studies the shift from one period to another is built by the theories. It also combines the methods of other disciplines. Thus, Translation Studies does not only borrow from the disciplines like psychology, sociology, linguistics, philosophy, history, health, linguistics, philology, law, semiotics, literature, terminology but also contributes to them.

Translation Criticism is the academic field which examines the translated works through a methodical aspect. It extends the classic understanding by analyzing the works in relation to a specific methodology rather than judging them only as good or bad. It compares the translated text closely to the original text, assesses the accuracy and quality of translations, examines the choices made by the translator and to what extent they have an effect on the intended audience, and takes into account various elements such as the author's goals, the target audience, and the particular kind of text being translated. It also serves as a critical link between practice and theory in translation studies, provides information to aspiring translators and enhances the standards of texts. For Antoine Berman, it promotes a great comprehension of the tendencies involved in the translation process to deliver meanings across linguistic boundaries (Berman, 2000). Berman's critique, which recognizes the intricacies and inherent difficulties faced by the translators in the process, provides an important basis for assessing translations, especially literary works.

Retranslation is inevitable in literary works. Antoine Berman and Paul Bensimon were the scholars who initially presented the basic theoretical research that served as the foundation for the Retranslation Hypothesis in 1990. In general, this concept holds the idea that early translations are unfaithful to the source material. In early translations, the target audience's acceptance of the source material is carried out in compliance with the norms of the target language and culture. Eventually, translated works "age," in time and

more source-oriented retranslations are needed as the audience become acquainted with the author and the original due to the previous translations.

Catch-22 is a literary cult novel written by Joseph Heller in 1961. The book has been translated into Turkish twice. There is already a study which analyzed the puns in *Catch-22* in terms of DTS and Functional Translation Theory. In that thesis, action theory and text types were handled. It concentrated on the loss and compensation in the wordplays and was prepared by Burcu Taşkın (2012). However, this thesis will try to analyze the different translations of the book in terms of retranslation theory and question the translator's choices for military terminology in relation to Antoine Berman's translation criticism theory.

Scope and Aim of The Study

Catch-22 is a novel which depicts the American bombardier-pilots in World War II. Thus, the book contains many terminological units. The book was translated into Turkish by different publishing houses and different translators. The first translation of the book by Levent Denizci was published in 1976. The publishing house was Yaygın Kültür Ortaklığı and the book was titled as *Şike*. The other translator of the book is Niran Elçi. Her translation was published by İthaki Yayınları in 2006 and the name of the book was titled as *Madde-22* again. When both translation texts were compared, it was noticed that there were specific differences in the translation of military terminology. Since there might be more than one reason for this, this thesis aims to reveal the causes of these differences. Antoine Berman's analytic of translation criticism was chosen on purpose to analyze and compare the translated texts since he is the translator who proposed retranslation theory, worked on terminology study and carried out studies in literary translation.

Research Questions

The purpose of this study is to highlight the significance of the translation process of terminology in a literary text. *Catch-22* is a war novel. So, it is a specific genre in literature with its special plot, setting, characters and stylistic elements. However, it has a lot of military terminology dominating the whole text. In this context, the book deserves to be

analyzed with its use of military terminology and the way how it is conveyed to another language in the translation process. This thesis will try to achieve this goal by demonstrating the retranslation theory's applicability on a literary work which includes high use of military terminology. To achieve this, the thesis will apply Antoine Berman's translation criticism theory and his analytic of translation. The research questions that led to the emergence of the thesis and aimed to be answered at the end of the study are as follows:

1. What might have caused Joseph Heller's war novel *Catch-22* to be retranslated into Turkish?
2. Which deforming tendencies of Berman have been observed in the translations of military terminology? What are the most prevailing ones and what might be the possible reason lying behind this?
3. In which ways did the translators' choices affect the translated texts?
4. According to Berman, retranslations are closer to the original text, which means they are more foreignized. Is this situation true for the retranslation of *Catch-22* in Turkish?

Theoretical and Methodological Framework

Within the scope of the study in order to achieve the above-mentioned aims, firstly, the source text written by Joseph Heller and the target texts translated by Levent Denizci and Niran Elçi will be read carefully and comparatively. While in the process of in-depth analysis, the concepts in the books that are thought to be military terms will be determined. After all terms have been identified, how the randomly selected samples are expressed in the source and target text will be depicted with tables. For the data evaluation, each identified example will be analyzed and discussed using the translation methods of Antoine Berman's Analytic of Translation in the context of translation criticism theory. While analyzing the military terminology, the translation techniques used by the translators will be discussed. At this stage, twelve deforming tendencies will be applied for categorization. These tendencies are as follows:

1. Rationalization
2. Clarification

3. Expansion
4. Ennoblement and Popularization
5. Qualitative Impoverishment
6. Quantitative Impoverishment
7. The Destruction of Rhythms
8. The Destruction of Underlying Networks of Signification
9. The Destruction of Linguistic Patternings
10. The Destruction of Vernacular Networks or Their Exoticization
11. The Destruction of Expressions and Idioms
12. The Effacement of the Superimposition of Languages (2000, p. 288)

Following the identification of the selected terms, how each terminology is used in the source text and provided in the target text will be analyzed and whether there is a consistency and equivalence in the provisions will be revealed. The selected terms will be evaluated at the end of the study in accordance with the data gathered, and then a general finding will be established regarding the research questions. These discussions and reviews will also be discussed on the basis of Re-translation theory in the conclusion. For this reason, this thesis will be conducted in the aspects of a comparative-descriptive study.

Limitations

The scope of this study is limited to the translation analysis of the military terminology in *Catch-22*. For this reason, great importance was given to the sources related to the concept term during the literature review phase. In addition, these bibliographies were frequently referenced in the analysis part to support the existence of the relevant military term. These basic sources are *Campaign Dictionary of Military Terms* (Bowyer, 2004), *Dictionary of United States Army Terms* (1953), the *English-Turkish Joint Military Abbreviations Dictionary* prepared by the Republic of Türkiye Ministry of National Defence General Staff (2005), *The New Bilingual Military Terminology* by Yalçın Gülbaş (1999), the *English-Turkish Joint Military Dictionary* prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007), *Operational Terms and Commands Guide* prepared by Turkish Land Forces (2019), the *Dictionary of Military Terms* prepared by Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey

(2014, *Request Rejected*, n.d.-h), the *Dictionary of Military Terms* (Turkish-English) prepared by Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey (n.d.), and online dictionaries. Additionally, the existence of the terms used in this study in the military context and culture was confirmed by asking three military personnel from the Turkish Air Force.

Also, this thesis is confined to the translations of *Catch-22* by Levent Denizci (1976) and Niran Elçi (2006). It will not analyze the one published by YKY in 1992. It is the same translation with the one prepared by Levent Denizci in 1976. In this version, the footnotes are excluded, and the reviews of the book are positioned at the back cover of the book. There is also a movie and a mini-TV series adaptation of *Catch-22*. However, in this study, the target text will not be handled as an inter-semiotic translation since these versions will not be analyzed.

Overview

After Introduction, Chapter 1 portrays the theoretical background and gives information about Berman's translation criticism theory in relation to his twelve deforming tendencies and retranslation theory. Chapter 2 explains the concept "term" and military terminology. It also narrates the rank and insignia system in different forces comparing the American and Turkish Army. In Chapter 3, postwar American literature, famous writers and the features of the period are depicted. Also, a brief information about *Catch-22* and literary style of Joseph Heller are mentioned. In Chapter 4, a detailed descriptive analysis of the translations of military terminology is carried out comparing the source text and target texts. In the conclusion part, the results are discussed, and the research questions are answered.

CHAPTER I

THEORETICAL FRAMEWORK

1.1. RETRANSLATION HYPOTHESIS

The "Retranslation Hypothesis" was primarily put forward by Paul Bensimon and Antoine Berman (1990). Especially in the early twenty-first century, the subject began to be addressed by different scholars. Yves Gambier was one of them. The other translation experts contributed to the theory. For Yves Gambier, retranslation is the process of reinterpreting a work that has been translated into the same language before (Gambier, 1994). In addition, since the degree of change made in the original text will vary, he makes a distinction by using the expressions "revision", "retranslation" and "adaptation". According to him, the retranslation can be seen as an enhancement in the text because it takes into account the demands of the recipients. (Gambier, 1994, p. 413). So, Gambier views retranslation positively, suggesting it improves the target text by considering the evolving needs of the receiving audience.

According to Gambier (1994), the difficulties faced by initial translators when translating to the target culture may be more than those of later ones. This may be because the work has not been translated into the target culture before, also the expressions and elements specific to the source culture are introduced into the target language for the first time. In this perspective, retranslations can also help a better understanding of the source language and culture. However, at this point the period when the retranslation is prepared matters.

Koskinen and Paloposki do not refer to indirect translation and relay interpretation as retranslation, in contrast to Yves Gambier. They argue that it is difficult to name a work retranslation when the texts are translated in close proximity to each other (Koskinen and Paloposki, 2010, p. 294). (Koskinen and Paloposki, 2010, p. 294). Like Gambier, Koskinen and Paloposki distinguish between translation, revision and adaptation. Both argue that in order to make such a distinction, a large number of texts must be read before translation. For this reason, *Catch-22* is examined in this study. There is a 30-year interval between the first translation of the work and the

second one. This time difference directly affects the way the language is used, how the meaning is rendered, which strategies are used, and whether to use foreignization and domestication in the translation process.

According to Koskinen and Paloposki, the most important reasons for retranslations arise from developing demands and changing perceptions in the world of readers or publishing houses (2003, pp. 22-23). According to them, retranslations are not works that replace old versions because they are more up-to-date. Due to its unique texture, each translation can appeal to different audiences and fill different gaps in the target culture. Therefore, all translations made after the first translation are complementary. In addition, both (2010, p. 296) try to explain the general structure of a translation by associating localization or foreignization. According to Koskinen and Paloposki, the later translated texts inclined to be more foreignized. Potential discontent caused by realized defects or shortcomings in previous translations may be a factor in this. Also, a publishing house may just want to benefit from market potential of a new translation and its position in the patronage system. Vanderschelden uses the metaphor "hot" for the first translation made shortly after the source text was published, and "cold" for translations prepared after time has passed (2000, p.13). According to him, later translations can benefit from the perspective and information provided by earlier translations. By analyzing the criticisms made about the translation and adding their own perspective, subsequent translators can avoid the mistakes that was made before.

Translation is a form of rewriting, and retranslations are the "exponents of the historical relativity of translation [...], i.e., new translations of earlier translated texts," said Isabelle Desmidt (2009, p. 670). According to her, the most traditional type of direct and interlingual rewriting is retranslation. For this reason, she sees "Retranslation" as a rewriting. She also combines intralingual, intermediate, and indirect rewriting. The quote strengthens the idea that a translator's job involves more than just translating content from one language to another. It includes rewriting the text in its original language. In fact, a correctly translated text considers the general meaning of the source, the target language's particular characteristics, and the original text's distinct cultural background. It also illustrates the concept of retranslation: as people's goals and perspectives shift over time, various translations of the same works may surface. Desmidt discusses various forms of "re-rewriting,"

but the "direct and interlingual" alternative might be the most applicable in the context of translation. The idea that translation is a secondary representation affected by history, culture, and the translator is also reflected in this quote.

Jakobson expands the discussion with "intralingual" and "inter-semiotic translations". According to Jacques Derrida (1985), Jakobson interprets "inter-semiotic translation" as "transmutation" and "intralingual translation" as "rewording," and he offers a "definitional interpretation" of translation for both (174). "Proper translation" equals interlingual translation and "intralingual" means inadequate translation for him. According to Özlem Berk-Albachten, for "intralingual translation", "re-wording" is insufficient to classify the methods used by the translator. (Berk-Albachten, 2019). Micro strategies such as editions and omissions are widely used in these works. Therefore, when it comes to intralingual translation, approaching a work only as edited would be reducing the importance of the whole the process.

Susam-Sarajeva believes that retranslations enable inter-cultural transmission. The faithfulness is also another concept that she highlighted (2003). She said, "because of local constraints, initial translations are mostly assimilative and tend to reduce the "otherness" of the source text." She listed a number of evaluation criteria for the retranslation process. These are: To what extent the target and source languages/cultures are strong and effective. The capacity of a language to handle and convey complex theoretical concepts. Target culture's openness to new concepts and expressions (2003). Retranslations, according to Susam-Sarajeva, can be an effective technique for reassessing and enhancing theoretical frameworks in different cultural contexts.

According to Şehnaz Tahir Gürçağlar, there are more than only one reasons to retranslate (2009). Some texts are translated over and over again while others are translated only once. Retranslation is described as "either the act of translating a work that has previously been translated into the same language or the result of such an act, i.e., the retranslated text itself" by Tahir Gürçağlar in the *Routledge Encyclopedia of Translation Studies* (2009, p. 233). So, Şehnaz Tahir Gürçağlar also puts emphasis on the process. According to Venuti, even a retranslation's own happening proves that it is different from the previous one(s). Also 'readability' which

changes in time, intertextuality, and other factors are reasons for a retranslation for him. In addition, he emphasizes the commercial aspect of retranslation since the literary market is another significant factor. In "Retranslations: The Creation of Value," Lawrence Venuti, focuses on retranslations and highlights the canonization of a literary work. According to him, retranslations have a strong relationship with not just the values of the target culture, but also the values that are inherent in earlier translations (2003). So, Venuti makes it clear that every retranslation has a relation with the previous translated texts as well as the source text.

According to Pym, retranslation has two basic subunits: "active retranslations" and "passive retranslations". While active translation takes place in the cultural and temporal context of the same period, passive retranslation is separated by time and location. (1998, p. 82). Similar to Bensimon and Berman, Gambier argues that early translations aimed to make the text more readable for the target audience and accomplish this often by changing the essence of the source text. The first translation of *Catch-22* is an example of this because it is more target-oriented and some of the military terminology is omitted and sometimes even cut. The reason might be the editorial concerns and trying to make the author become acquainted with the target audience (Tahir-Gürçağlar, 2009, p. 233). Thus, the position of the source text in the target language, its canon, publishing house policy, the rising demand, and the years that passed between the two translations all may be a reason. Also, the 'readability' is shown to be a major problem in later versions.

James Holmes is the translation scholar who created the phrase "translation studies". Later, Andre Lefevere and Susan Bassnett were the translators who used the phrase "translation studies". In the 1980s TS witnessed a "cultural turn". Lefevere maintained that translation was a separate field of study rather than a subfield of linguistics or comparative literature. In response to this contemporary viewpoint, Susan Bassnett released her *Translation Studies* afterward. Bassnett outlined the principles and evolution of translation in this book. She proposed that translation studies concentrate on the cultural context. Additionally, she provided new insights into the field by emphasizing the importance of understanding the historical and cultural context of the texts, the intricacy of text manipulation, and the variables influencing translators' choices as strategies (2002). "Translation as Rewriting" is an argument proposed by Lefevere. (1992, vii). According to Hermans, Lefevere defined "rewriting" as any text

created depending on another with the objective of transforming that other text to correspond with a particular poetics or ideology (2004, p. 127). Lefevere explains his idea with Susan Bassnett as "translation is a rewriting of an original text" in "General Editor Preface", in his book *Translation, Rewriting and the Manipulation of Literary Fame*. They claim that:

All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever-increasing manipulation of all kinds, the study of the manipulation processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live. (2017, p. vii)

Lefevere questions the status of the translator in his approach. The paragraph makes the case that all rewritings reflect a particular ideology and aesthetic that influence the social purposes of literature. This may be considered manipulation since it changes the way readers understand the world. It also recognizes the reciprocal relationship of power. Rewriting may hinder creativity and even distort the original message, but it can also benefit people in positions of authority. Rewriting isn't always bad, either. It could also be a driving force for improvement. Rewriting can advance both literature and society by bringing in fresh ideas, genres, and literary techniques. One of the best instances of this beneficial feature is said to be translations. Rewriting a text should, however, balance the risks of distortion. The paragraph covers the intricate ways that ideology, power, and creativity interact to shape the narratives we read and the society in which we live. So, the cultural turn is also a reference for social happenings which directly affects the translation as a rewriting. For this reason, it is seen as a shift in Translation Studies. However, in this thesis, the retranslation of *Catch-22* by Niran Elçi will not be approached as a rewriting.

Retranslation studies have historically concentrated on a small number of issues, such as why particular texts are retranslated and how recent translations vary from earlier ones. However, this approach, according to the Massardier-Kenney, is overly limited (2015). He implies that retranslation needs to be examined in light of larger social, political, religious, and economic factors. Retranslations may be motivated by

things other than a lack of contentment with the first translation but like a desire to reach a wider audience or shifts in cultural perception.

The Retranslation Hypothesis was developed as a result of Antoine Berman and Paul Bensimon's publication of a special issue of *Palimpsestes* devoted to the retranslation phenomenon (1990). The first and following translations, in Bensimon's opinion, vary greatly from one another. For him, retranslations are more source-oriented, mindful of the stylistic and other characteristics of the original language, and tend to preserve the foreignness of the original work. (Tahir Gürçağlar, 2009, p. 234). According to Berman, original translations age over time and require retranslation. Berman also explains in his book *Toward a Translation Criticism: John Donne* that if there is a retranslation of a work it needs to be compared with the other translations. In this way a critic can be productive because "the translation analysis then becomes an analysis of retranslation" he says. He and Derrida believe that the first translation is imperfect and impure since the defectiveness of the translation norms exists quite often in this version. So "every 'first' translation calls for a retranslation" he states (2009, p. 67). He also claims that "The necessity of retranslations is tried to be explained based on a phenomenon that is quite mysterious in itself: original works remain forever young, while translations 'get old'. They become unable to respond to a particular language, literature, or cultural situation. In this case, it is necessary to re-translate because existing translations can no longer fulfill the role of explaining and conveying the works" (Berman, 1990, p.1). So, retranslations, in Berman's opinion, are the outcome of "a cycle" that develops gradually. In this way, the retranslation proceeds and returns to the source text. When compared to retranslations, the loss in first translations is higher. The readability, localization of culturally specific elements, and clarification so domestication is frequently favored in early translations. A text appears to return more and more to the original text in an effort to maintain the text's form and structure as they are in the source text when it is translated again.

When examining retranslation, scholars have highlighted two key areas of focus. Firstly, how to distinguish retranslation from revision or adaptation. This issue mainly depends on how much change separates the source text and the later versions. Revision often implies that only errors are corrected, or more explicit interpretations are made in one translation. Adaptation may imply significant changes even though it is made for a new semiotic code or semiotic situation. The second area of focus

concerns the scope of retranslation. There is disagreement over whether the concept should cover inter-medial translation, which is between text and video, indirect translation prepared using an already existing translation as a source, and relay interpreting that is between two languages through a third. For this study, "retranslation" will be defined as "an act or outcome of translating a text into the same target language/culture that has already been translated before." The theoretical studies that would form the basis of the analysis were discussed in light of the retranslation hypothesis. If more references are required, they will be cited during the examination. Antoine Berman and his analytic of translation will be explained in the following section.

1.2. ANTOINE BERMAN AND ANALYTIC OF TRANSLATION

The evaluation and analysis of translated texts is called translation criticism. Still, it is often not clear how these translations should be evaluated. In addition, assuming a translation as "good" or "bad" is not an appropriate method of evaluation. Translation criticism essentially necessitates analyzing a translator's choices and approaches within the framework of a certain methodology. Therefore, different methods suggested by different scholars led to translation criticism emerge as a discipline. First, accompanying quality issue along with translation criticism caused the development of the concept "Translation Quality Assessment", or briefly "TQA". Katherine Reiss wrote a book named *Translation Criticism- Potentials and Limitations*. In her book she defined text types and categories also defined criteria for her concept "Translation Quality Assessment" (2000). Reiss's pioneering work marks the beginning of the first comprehensive method in this field. On the basis of Karl Bühler's categorization of text for specific translation goals, Reiss provides a text typology. According to Reiss, there are four important text types which are "audio media," "form-oriented," "attraction-oriented," and "content-oriented." (Reiss, 2000).

While Katherina Reiss offers a translation analysis according to text types, Berman bases it on understanding the function of the translated text in the socio-cultural context. Therefore, Reiss focuses on the translation based on the source text, Antoine Berman takes the socio-cultural context into consideration. According to Berman, translation is a tool of cultural transmission. Thus, he was interested in the translation analysis of literary texts. Although military terminology is used in Catch -

22, the book is not a manual or technical guide. It is a literary work. One of the aspects that makes the work special is that since it includes military terminology in terms of its subject, it also contains elements domain specific to the field related to the source culture. Since it would be insufficient to analyze this text from a linguistic perspective based solely on the text type and by adhering to the source text Reiss' methods are not chosen for this thesis. Berman's translation criticism, which also gives importance to socio-cultural elements and has methods that can draw attention to the fact that the text is a literary work, would be more appropriate to use in this thesis. In this way, the military culture in both the target and source cultures can be analyzed, and the translation criticism of military terms and the tendencies of translators in the translation process will be better revealed.

In literary techniques, a translator's purpose is analyzed in relation to the target culture and literature. Consequently, Toury offers the most understandable categorization as "acceptable" and "adequate" translation. A translation is deemed "acceptable" if it is closer to the "norm" of the target culture, and "adequate" if it is closer to the "norm" of the source culture. (Toury, 1995). An acceptable translation allows the reader in the target culture to understand and absorb the text easily while an adequate translation ensures greater preservation of the meaning and nuances of the source text. Antoine Berman addresses translation criticism from a perspective of philosophy. As a result of many diverse theories regarding translation, there are plenty of translation criticism methods. For this reason, it is inevitable that each translator can establish a translation project in accordance with their own particular aims and point of views. Berman (1995) asserts that constructive criticism is good and that an original approach does not include that is unfavorable. In this way, analyzing a translation is multi-dimensional.

According to Berman's theory, the key steps include "the reading of target text TT and source text ST, rereading of translation and original and textual pre-analysis, selecting stylistic examples, in search of the translator, the translator's position, the translation project, the translator's horizon, analyzing translation, the forms of analysis, comparing the texts, the style of the comparison, productive criticism" (Berman, 1995). So, this study will conduct a research based on the theories mentioned above. It will analyze the translation of the military terminology which is seen quite often during the whole book. It will analyze the retranslations comparatively and understand the translator's choices for the military terminology under the methodology of Berman's translation criticism theory.

In his book *The Experience of Foreign (L'épreuve de l'étranger)* Antoine Berman states that if the translator chooses the original text, he can be perceived as "a foreigner, a traitor in the eyes of his kin" According to Berman, the reason for this may be that he will compromise his ethical principles in order to accurately translate the source text into the target language. According to Berman, the translator's role is to introduce the author to the target reader, but changing the original is a form of deception. (1992, p. 3). For this reason, Berman puts emphasis on the term "pure aim of translation". For Berman, translation should be free from ideological limitations. (1992, p. 5). In this respect, a translator is a rewriter. Berman thinks that a translation is a kind of production, but it is not original. His inclination towards translation is "foreignization". This approach aims to preserve the source text's "foreignness" throughout the translation. It purposefully keeps language and cultural components that the target audience would find unfamiliar. The intention is to raise the reader's awareness of cultural differences. He believes that the process of domestication causes modifying the original text to abide by the norms and values of the target language and culture, possibly with the loss of certain aspects of the original. He stresses the significance of leading the reader to realize the linguistic and cultural differences and, criticizes the common practice in translation to underrate the foreignness of the source material. He describes the translation as a "trial of foreign" (2012). He says that foreign should be understood as foreign and explains how "the system of textual deformation" keeps translations from being considered as "trial of foreign."

The translator vacillates between accepting the foreignness of the source text and making it understandable for the target audience. According to Berman, the main purpose of translation is not to convey transparent and impartial information. Rather, it requires a critical reading of the original text, taking into account linguistic, historical and cultural factors. Berman suggests that translation should not be seen as a one-way activity but as a dialogue between two cultures. This perspective emphasizes the importance of mutual understanding and reciprocity.

In addition, the "hermeneutic circle" was first proposed by Berman to represent the dynamic interaction between the translator and the text. He states in his book *The Experience of the Foreign* that:

Language also a product of the impulse towards formation (Bildungstrieb). Just as the latter always forms the same things in the most diverse circumstances, so does language, through culture and through an increasing development and enlivening, become the profound expression of the idea of organization, of the system philosophy. The whole of language is postulate. It is of a positive, free from origin. (1992, p. 17)

This paragraph is about the philosophical nature of language, especially as it is seen from German idealism. In more concrete words, form, order, and structure are understood as formation: language evolves in a profound expression of organization and systematic thinking under the influence of culture and expression of self. A postulate is a fundamental idea that isn't always derived from anything else. It doesn't need to be justified. It is also described as "free from origin," implying that language is independent.

Also, Berman sees "bildung (culture)" as temporal. He thinks that it is a kind of formation that is articulated in periods. He defines it as a "process of self-formation" (1992, p. 44). So, it can be concluded that every translation is in a way outmoded. For him, every translation is a rewriting; however, the language is affected by the "bildung" in which it exists. Thus, in time a retranslation is inevitable because of the cultural and literary novelty. The role of the translator begins here. He should choose to be loyal to the original text and decrease the cultural differences between the source text and the target text.

Berman thinks that building a theory of translation is based on a specific *subjectivity* and presents itself as rational and philosophical. This process highlights a problem of persons: the author, the reader, the interpreter, the translation, etc. But Schleiermacher bases them on a more fundamental distinction—which are *objective* and the *subjective*—and asserts that "The less an author himself appears in the original, the more he acts exclusively as the grasping organ of the object...the more the translation is a simple kind of interpreting." (1992, pp. 144-145) So, according to Berman, developing a theory of translation is essentially arbitrary. Though theories could seem logical and philosophical, at their core, they are the translator's viewpoint. This subjectivity leads to a complicated interaction between the different "persons" in the translation process: the target reader, the original text's author, the translator, and the translation of the final product. Schleiermacher, on the other hand, suggests a more basic distinction between objective and subjective. According to him, work is easier to translate the more the author's voice is evident in the original work, concentrating just on communicating the objective

information. In these situations, the translator only serves as an "interpreting organ," communicating the intended meaning objectively and with little to no authorial influence.

Terms are another subject matter for Berman. For him, every text exists within the language it is written. They occur in order and might become "untranslatable" if the target language does not cover the corresponding terms. These differences and gaps in equivalence cause the different and multiple choices of the translators (Berman, 1992, p. 189). For this reason, in this thesis, the translator choices will also be analyzed for the military terms used in *Catch-22*. The reason of this is to observe the differences in military culture between the two countries and the way how military terms in the source language are rendered to the target language and to understand if there is any gap. In this process, Berman's analytic of translation procedures will be helpful.

Berman's approach prioritizes translation. As the first step in the criticism process, the translated text must be read as an independent text. In this way, the critic avoids drawing parallels with the original text. The second task of the translation critic is to examine the source text for its stylistic features; this may require examining its semantic and metaphorical networks as well as its rhythm. (Massardier-Kenney, 2009, pp. ix-x). To be ready to compare the original and the translation, the critic must carry out at a third stage become familiar with additional materials published by the author and translator such as dictionaries, prefaces, afterwords, and even interviews. The critic then chooses particular textual sections that, in accordance with their interpretation of the literary work, in which the uniqueness of the is emphasized. This is what Berman refers to as "signifying zones." The next step involves conducting research on the translator to ascertain their "translation horizon," "translation project," and "translating position." (Massardier-Kenney, 2009, pp. ix-x). For Berman, these steps are to understand the translator's choices. Assuming the translator in a specific horizon, brings about retranslations since the context changes in time. At this point, the necessity of translation criticism arises.

Berman also puts emphasis on the corpus of the writer in the source and target language. In order to specify if the translator has become successful or not, the critic should take into account the specific time and specific languages in which the original and translated texts exist. Also, he or she ought to examine the importance of the text's effect in that

specific period and society (Massardier-Kenney, 2009, p. x). For Berman, translation criticism is not a negative assessment. Purely negative criticism is not a criticism, and a translation criticism should also cover the positive parts and give productive feedback. Berman sorts his method in translation criticism as: "Translation Reading and Rereading, The Readings of the Original, In Search of the Translator, The Translator Position, The Horizon of the Translator". He thinks that rereading the translation helps the critic discover the defects. Also, prefaces, interviews, and articles all give a clue about the translator's perspective, so should be analyzed carefully. To interpret the original a textual pre-analysis is necessary for understanding the stylistic elements. This helps the selection of the "signifying passages" for the translation criticism. In the search of the translator, hermeneutics is the core of the process along with the questions of "Who is the translator?", "Who is the author?". The translator's position and the translation project are directly about the horizon of the translator. Cultural and historical factors are the contributors to the horizon (Berman, 2009). As a result, Berman sees translation criticism as a multidimensional action. The critic must consider all these factors when trying to put forward a constructive criticism.

A key component of Antoine Berman's translation criticism theory, as presented in his essay "Translation and the Trials of the Foreign", is his concept of "deforming tendencies." These tendencies describe the risks and challenges faced while translating a text, which may cause the foreignness of the original material to be misrepresented. In order to preserve the integrity of the original while making the text readable in the target language, translators must be aware of a number of deforming tendencies that Berman noted (2012).

Berman's overall analysis of deformation tendencies shows that translation is a difficult and tiring process to handle. For this reason, translators must take this challenging process into consideration while establishing a balance between the source text and the target text, considering linguistic and cultural originality. Here Venuti's foreignization theory gains importance. Venuti argues that the translator must be visible in the target text. In this way, the source text can remain original. This choice ensures that the stylistic and cultural characteristics of the source text are transferred to the target language. (1995). Berman also thinks that the primary responsibility of translators is to render the authenticity of the source text in the translation process. Thus, he studies the deforming tendencies that lead a translation to deviate from its intended meaning and refers to this

process as "analytic of translation." He mainly focuses on twelve deforming tendencies. These are as follows;

1. rationalization
2. clarification
3. expansion
4. ennoblement and popularization
5. qualitative impoverishment
6. quantitative impoverishment
7. the destruction of rhythms
8. the destruction of underlying networks of signification
9. the destruction of linguistic patternings
10. the destruction of vernacular networks and their exoticization
11. the destruction of expressions and idioms
12. the effacement of superimposition of languages (2000, p. 288)

1.2.1. Rationalization

Rationalization, according to Berman, takes into account "the syntactical structures of the original". This deficiency involves changing the structure and the syntax of the sentences. Therefore, extra punctuation is used. This tendency destroys the linguistic depth. The original sentences are cut, and they might become more general. Also, formal sentences become informal ones. Furthermore, the simple statements are reversed in this tendency. The focus of prose is concrete. However, through rationalization, the original becomes more abstract because of converting verbs into substantives, selecting the more general of two substantives, changing the work's sign and status, etc. It seems like the meaning does not change. Still, the original is distorted due to twisting its natural flow (2000).

1.2.2. Clarification

Rationalization causes clarification. When the original can flow easily into the indefinite, our literary language tends to impose the definite. The idea of clarity seems obvious to a lot of writers and translators. Translations are generally transparent because they

always involve some degree of clarification. Explicitation may indicate the presence of something hidden or repressed rather than originally obvious. There's also the paraphrased version. This tendency also applies to the transformation of the text from polysemy to monosemy through explanation and paraphrasing (2000).

1.2.3. Expansion

Because of the rationalization and clarification, the translations become longer than the original. "Revealing what has been referred in the original" is exactly what expansion is called. It is typically seen as "over-translation". The disadvantage of this tendency is that it can lead to additions that disrupt the flow of the text. The addition does not improve the content or tone of the text; all it does is to generalize it. Paraphrase makes a sentence "clearer" but also hides its meaning. (2000).

1.2.4. Ennoblement and Popularization

This tendency happens when the translator chooses to translate in a more elegant way. Berman resembles ennoblement to poetization in poetry rhetorization in prose. and A "stylistic exercise" in rhetoric involves creating "elegant" phrases while utilizing the underlying material, whereas ennoblement is simply rewriting. However, this creation occurs "at the expense of the original," according to Berman. Thus, the style and meaning could alter. Nevertheless, this tendency leads to the language being easier to understand and lacking previous complexity in an effort to enhance its "meaning." But when informal usages are replaced with formal ones, ennoblement destroys the original work and compromises the uniqueness and fluency of the source text (2000).

1.2.5. Qualitative Impoverishment

This is the replacement of new phrases, idioms, and figures that lack the original work's resonant or "iconic" richness. A phrase is deemed iconic when it "creates an image" in relation to its referent, permitting the impression of resemblance. The original work will be corrupted if the translator is unable to preserve the iconic qualities of the words in their translation (2000).

1.2.6. Quantitative Impoverishment

Lexical loss is what quantitative impoverishment refers to. Every text may contain multiple signifiers. A translation that disregards this diversity results in an unrecognizable "visage" of the source material. There is a loss in translation if the many signifiers are not presented appropriately. This tendency can also be explained as a lack of translation, refers to the removal of words, sentences, paragraphs, and sometimes pages from the target text during the translation process. A translation that pays attention to the work's lexical texture enlarges it to compensate this loss. Thus, the translator may seek for "expansion". In this way, the product becomes a lengthier and worse rendition of the original piece (2000).

1.2.7. The Destruction of Rhythms

According to Berman, the rhythms of poetry and fiction are comparable. Fortunately, the story is written mainly in action for the most part, so it's challenging for translation not to spoil the rhythmic flow. Thus, a rhythm tends to be destroyed as a deforming tendency when it cannot be preserved in translation. Berman claims that a deforming translation, such as an arbitrary rewriting of the punctuation, can dramatically change the rhythm (2000).

1.2.8. The Destruction of Underlying Networks of Signification

The literary work has a hidden layer, or "underlying" text, where certain signifiers connect and correspond to form a variety of networks below the "surface" of the text. By establishing a connection, these signifiers build an underlying network that produces a subtext. According to Berman, the signifiers' meaning is found in their relationship. These underlying chains are part of the rhythm and meaning process of the text. Understanding these networks of signifiers is crucial since it plays a major part in the author's argument. If such networks are not communicated, the symbolic process of a text is destroyed. To highlight a visual domain, an author might, for instance, utilize some verbs, adjectives, and substantives but not others. Every signifier in a text interacts with other signifiers to form a subtext, which offers readers an alternative interpretation or message. If the translator is unable to provide this network for his translation, there will be destruction (2000).

1.2.9. The Destruction of Linguistic Patternings

The text's systematic structure is undermined by expansion and clarification. An unexpected result of this is the translated text becomes increasingly inconsistent and varied. In this case, the task of the translator becomes to translate the source using every reading strategy. Thus, the original text's systematic arrangement is compromised by deforming tendencies like rationalization, clarification, or expansion. According to Berman, translated texts are inconsistent even when they are more homogeneous than the originals, and readers see this contradiction in the text. For Berman, it is not a "true" text because it is devoid of every quality that distinguishes it from the others. So, a methodical approach cannot be concealed by uniformity (2000).

1.2.10. The Destruction of Vernacular Networks or Their Exoticization

Prose aspires to the poly logistic aim by the nature of its existence. First of all, prose ought to use the vernacular language to be able to achieve this goal. Second, vernacular possesses an additional, physical and iconic nature, contrary to "cultivated" language or other high diction. This property seems to correlate with the essential drive of good prose towards concreteness and the quality of being "seen" by the reader. Thirdly, good prose often simulates the "rhythm and roughness of spoken language", which also implies a significant share of vernacular speech in the text. However, in his article Berman criticizes the standard approach towards the inclusion of vernacular to writing. Berman claims, "When the vernacular is italicized for 'authenticity,' it has already been exoticized". Moreover, Berman argues that a literal translation of vernacular from language to language is impossible - vernacular language is inseparable from its context and cannot be replaced by another. The textuality of prose works is thus gravely harmed by the effacement of vernaculars. The conventional approach to maintaining vernaculars is making them seem unusual. In this way, translation is restricted to "cultivated" language pairs. (2000).

1.2.11. The Destruction of Expressions and Idioms

To play with "equivalency" is to criticize the foreign work's discourse. Although proverbs may have been translated into other languages, this does not mean that the original proverbs are now accurate. To translate is not to search for an equivalent. The desire for

change also ignores the fact that each of us possesses a proverbial awareness that enables us to distinguish, in a novel proverb, the elements of a valid proverb, thus adding to and enhancing our proverbial universe (2000). This is the point at which culture matters. Searching for equivalent concepts like idioms and proverbs, hinders the work's uniqueness.

1.2.12. Effacement of the Superimposition of Languages

A literary work may incorporate several vernaculars or dialects in addition to the standard languages. Berman states that "linguistic superimpositions are a hallmark of every novelistic work," and that language superimposition arises from their relationship in the same text. Translation poses a hazard to language superimposition. There is a tendency for the original relationship between the koine and the vernacular, between the underlying language and the surface language. That's the main issue that the translator has to think deeply about. The variety of different accents, adds richness to the characters and sets the text apart. When a translator reads dialects, and vernaculars, as interchangeable and removes any distinctions from a text, the authenticity of the source text is destroyed. The translated texts must faithfully capture the complete diversity of the original in order to emphasize the aspects of authenticity (2020).

Bearing in mind the abovementioned, deforming tendencies in literature and customs distort originals, resulting in a clearer, and incisive text, while losing the original in interpretation. So, while translating a text, cultural differences should be taken into account. For this reason, a translator should use the foreignization as a strategy to preserve the source text and culture.

CHAPTER II

MILITARY TERMINOLOGY

2.1. TERMINOLOGY STUDIES

There are inherent coincidences between translation and terminology. Both are concerned with explaining and conveying certain concepts. They are also multidisciplinary. Both have impacts on various fields of study and also influence the methodology used in the selected text. It is also a norm to create a dictionary and extract and examine terms from the source text instead of translation when it comes to the concept of "terms". This is a representation of how dominant the terms are within the texts. When considered from a cognitive perspective, terms are conceptual units that express concepts in a certain field of expertise. In this perspective, linguist Maria Teresa Cabre characterizes words as terminological units that perform the previously mentioned tasks in her article "Theories of Terminology." They have their own unique place within a conceptual structure. This special position in these structures makes the terms the focal point of the units (Cabre, 2010). In other words, terms are specific concepts. They exist within the grammatical rules of a particular language. They enable the discourses that are specific to a certain field to be expressed in the best way. So according to Cabre, terms enable communication and transfer (Castellví, 1996). In this perspective, Cabre's point of view also becomes multidimensional. When concepts are considered not only as words and terminologies are viewed as units, but terms also become quite complex considering that the concepts they express are multidimensional. For example, glossaries can be given as an example of this multi-dimensional feature, as they cover repertoires of knowledge about specific contexts. Without dictionaries, a translator cannot properly translate a technical document. Thus, the glossary is not a simple list of words, but a system of knowledge about that specific topic.

According to Eugene Nida, equivalent symbols in two languages cannot have the same meanings. Translations are therefore never totally perfect (2000). During the translation process, there cannot be an exact match between the source text and the target text. Only the maximum level of similarity can be established. "Differences in translations can generally be accounted for by three basic factors in translating: (1) the nature of the message, (2) the purpose or purposes of the author and, by proxy, of the translator, and

(3) the type of audience," the author states in his article "Principles of Correspondence" (2000, p. 127). The reason why that text has been published, the reader's expectations and the publisher's policy directly determine the extent of this variation. Nida, even if an exact match is not possible, aims to ensure that the message in the source language is transferred to the target language at the maximum level, and explains this with "dynamic equivalence" (2000, p. 129). The goal of a dynamic equivalency translation is total authenticity; it does not require the target audience to comprehend the cultural norms of the source text. This is actually foreignization. Also, it is applicable in some of the terminology in literary texts since not all of them have direct equivalence in the target language. Nida's perspective highlights variation in translation. For Nida, sacrificing meaning for the sake of stylistic elements causes loss in the translation. Actually, this causes a damage in the translation of terminology.

Transforming rules into norms used in practices, protocols, and customs within the institutions is known as institutionalization. Every culture has a specific language peculiar to institutions. Field-specific written texts are a direct reflection of the institutions that create their own norms. Ayşegül Angı states in the editorial page of the book *Translating and Interpreting Specific Fields: Current Practices in Turkey* that "When specific fields are examined in terms of subject domains, it is essential to maintain a standardization since there have been a variety of classifications in practice." (2017, p.7). Accordingly, all institutions create their own terminology within the language used, depending on their corporate culture. However, all these concepts can exist with rules to realize the transfer process. Likewise, in order for these concepts to be accurately translated to a different language, they must have equivalents in that language. This situation is quite significant for military terminology too. Every terminology constitutes its own jargon, phraseological and terminological units in time. Every country has its own military culture, and this perspective reflects the usage of military terms and jargon directly. So, it is the translators' duty to render the meaning in the message and the reflection of culture-specific items without loss. *Catch-22* is a book which consists of a lot of military terms. Also, it directly portrays the American Air Force. This thesis will analyze the translation of these terms and how they are conveyed in relation to the source and target culture, language and their interference.

Some academics think that the translation of language for special purposes (LSP) has the same meaning with "technical translation,". C. A. Finch published a book

called *An Approach to Technical Translation* in 1969. According to Finch, scientific texts should be read immediately, which showed that the translation ought to be done in a practical way and thoroughly for once. In the book, also the approaches to selected technical translations of certain languages are analyzed. Finch thinks literary translation is more difficult than technical translation. (1969). He states that "Since a good translator almost instinctively, subjects the text to an editing process, by clarification and avoidance of clumsy phrases, it is quite possible for the translation to be "better" than the original – by being more directly and more clearly stated. (1969, p.5). This situation is of course valid for the texts which transfer the message in the most direct way. Some original texts however may include metaphors and invented phrases which do not have equivalence in the target language. Then it is the translator's duty to overcome these difficulties.

Byrne emphasizes the need to examine LSP texts. According to him, problems are inevitable when new concepts are discussed and need to be translated into a different language (2006, as cited in Olohan, 2009). For this reason, a new language may be needed. In this way, he benefits from technical writing.

For Wolfram Wilss, a translator's intelligence is the capacity to develop herself. The intellectual capacities may differ in translators causing different products in different qualities. For instance; a translator can translate an LSP text perfectly whereas not having enough skills to render a literary text, or vice versa (1996, p. 163). Alain Rey also discusses the same idea and puts forward that translators' activities depends on the text type that they translate. He thinks that the lexical semantic problems bring up when they translate literary terminologies. In the technical ones, such a problem does not exist. However, the specialist translators have problems too. These translators must have specific domain knowledge of the text they work on. In fact, this field knowledge must sometimes be even greater than that of the author of the source text. Thus, they need terminological tools, and dictionaries more (1995, p.100-101). Sager claims that if an equivalent of a term does not exist in the target language, it should be created. He also explains the homonyms, synonyms and variants' status of the terms and he combines his ideas with linguistics. He thinks that linguistic forms of terms may change in time, actually they might age too (1990). This creates the flexibility of norms then. He defines classifications for text types and translation activities in his book.

According to Hamza Zülfikar, there are some features that distinguish terms from other words in the language. While words in the language can attain new meanings with other words they are used with, this is not the case for terms (1991, p. 20). According to him the meaning of the terms is not open to interpretation. Thus, they express the meaning in the most direct way. However, the functions of the terms are still discussed. The definition of terms by Hamza Zülfikar may be applicable to scientific texts, manuals, and handbooks of specific areas. However, the situation might differ for the texts which are literary and include terms at the same time. At this point, the literary elements are other factors to analyze a text.

Sue Ellen Wright states that “a multiword term representing a single concept in one language may be differentiated to become a complex set of phrases in another language” (1997, p. 15). This can be explained by the fact that each language has different syntax and grammatical structure and has different cultural elements when expressing a concept. She also clarifies the difficulties that translators encounter in the process of terminology translation as:

- As noted, they are not subject-field experts.
- They may even have difficulty determining the field the text actually belongs to (seemingly logical, but totally incorrect assumptions can lead to disastrous translations).
- Available research materials in both the target and the source language are inadequate.
- They lack access to subject-field specialists.
- Due to short delivery deadlines, they lack time to pursue extensive (or even cursory) research activity.
- Even when information is available, they lack time to create extensive, thoroughly documented terminological entries. (1997, p. 148-149)

For this reason, the lack of sufficient research material on the terms in both the source and target languages makes accurate translation even more difficult. Not being able to consult experts in the relevant field and feeling alone in this process can limit the translator's ability to verify terminology. This may cause him/her to feel inadequate in this process. Since tight deadlines can put translators in a difficult situation, it would be better for publishing houses to pay more attention to this issue in order not to compromise on quality products. Doing so may hinder consistency in translation of terminology.

2.2. ARMY IN THE UNITED STATES OF AMERICA

Catch-22 is a literary work that contains a great deal of military terminology about the American Air Force. In order to help the reader understand the system better, this section provides general information about the American Army. In the American Army, there are different rank equivalences between forces. For instance, Captain is the equivalent of a Colonel or Admiral is the equivalent of General in Navy. Also, the fact that some ranks do not have equivalents in Turkish makes the translation process difficult. For example, the Private First Class (PFC) rank mentioned in *Catch-22*, has no equivalent in the Turkish army system. In addition, specific differences in the translation of military unit levels and military branches were observed in the book. For this reason, in this section military unit levels, military branches and all ranks are categorized in tables to provide the reader a general perspective comparatively.

American army defines their motto as "This We'll Defend". Also, they think their army is different from a European Army. They are not Brigade-centric or Division-centric. They think they always must be ready to combat and protect their country as a global force. The army basically consists of three military departments under the Ministry of Defense. These are the Land, Navy, Air Forces and Marine Corps. Army personnel undertake their instructed tasks in both the operational and institutional regions. Through corps, divisions, brigades, and battalions, the Operational Army undertakes great operations throughout the globe. The Institutional Army, on the other hand, supports the operational Army. As a result, it provides the foundation needed for everyone in the Army to be trained, equipped, deployed, and prepared. To supply the abilities needed to each soldier to perform their work, the training base offers vocational training as well as military culture (The Official Home Page of the United States Army, n.d.).

An officer's contribution to the duties is comparatively smaller. Non-commissioned officers work more. Normally, you need to finish an officer school and have a college degree of four years in order to join as an officer. The majority of officers supervise and organize activities as supervisors. Specialists such as lawyers and doctors comprise the rest of the workforce. Officers receive a higher salary and additional benefits than enlisted. However, becoming an officer does not require you to enlist as one. You have the option to enroll and then go to officer education (United American Patriots, 2022). On the website of the US Army, the army values are listed as "loyalty, duty, respect, selfless

service, honor, integrity, and personal courage”. After the basic combat training, a soldier is expected to have these qualities. An army drill sergeant is the military personnel who trains the soldiers to become expert in battle tasks. They are very significant in US army as they transform civilians to military personnel.

2.3. AVIATION IN THE US ARMY

By collaborating with the Wright Brothers, Army aviators become aviation visionaries and made significant contributions to the development of strategies and combat. Current Army pilots do difficult tasks like flying over combat zones on patrol and controlling unmanned aerial vehicles from distant regions. In 1941, the Army Air Corps changed its name to The Army Air Forces due to evolving needs, such as an expanding organizational structure and an increase in the number of missions. In this way, The Air Force became an independent command structure. The strategic importance of air forces during the Second World War increased. Helicopters rapidly gained importance at the end of World War II, which caused them to take an active role in missions during the Korean War (Aviation, the United States Army, n.d.).

Figure 1. *The logo of the U.S. Air Force (Air Force & Space Force Intellectual Property Management, n.d.) (See appendix 4 for additional information).*



2.4. ARMY IN TURKEY

According to Turkish Armed Forces Internal Service Law, TAF consists of Turkish Air Force, Turkish Naval Force and Turkish Land Forces. It is an armed state force including officers, non-commissioned officers, privates, and cadets. It is supplied during the

campaign, and organized with staff and organizations. In Turkish military culture, being in a military service means learning the art of war. A soldier is a person who is required to serve in the armed forces, is connected to the service by specific legislation, and wears an official uniform (Türk Silahlı Kuvvetleri İç Hizmet Kanunu, 1961). The perspective on military service in Turkey is different from that in America. While military service is seen as a professional and paid job in America, being in military is a lifestyle in Turkey. There is a deep military culture in Turkey coming from past to present. In military, the hierarchy between the ranks is clear. While a private can be promoted to the rank of general in America, such a situation is not valid in Turkey. Also, when a person chooses to become a soldier, it means that he or she chooses a different way of life. For example, an officer should always remember that he is a soldier even when he is outside the military unit and regulate his behavior accordingly. The basis of military service is discipline. For this reason, military schools subject cadets to difficult training in order for them to acquire basic military discipline. This basic drill, also aims to improve self-expression skills and provide cadets with self-confidence as well as an effective leadership approach since they will become the commanders of the future. The motto of Turkish Armed Forces is “effective, deterrent, respectable”.

2.5. AVIATION IN TURKISH ARMY

The history of the Turkish Air Force is one of the world's first military aviation organizations and its history dates back to 1909. Mahmut Şevket Pasha, the Minister of War at that time, ordered to send two army members abroad for aviation training in 1911. That was the school of the Bleriot Factory in France. The commission established in this process formed the basis of the Turkish Air Force. Turkish Air Force was founded eight years after the Wilbur and Orville Wright brothers succeeded in flying the first powered aircraft, albeit symbolically. With the opening of the Air School (flight school) in Yeşilköy (Istanbul) on July 3, 1912, the Turkish Army started to train flight officers in its own country. This led to a rise in personnel, an acceleration of aviation-related initiatives, and the establishment of aviation companies, which began active service with the start of WW I. The Turkish Air Forces was established as an independent command in 1944. The Turkish Air Force's primary objectives include intercepting enemy planes and eliminating their military targets to make it challenging for them to advance in the battle. Various eagle figures were used as the symbol of the Turkish Air Force until 1961, and

as of June 1961, the single-headed "Selçuk Eagle" began to be used as the logo (Hava Kuvvetleri Komutanlığı, n.d.).





Figure 2. *The logo of the Turkish Air Force (Logos, 2023)*































2.6. RANKS, INSIGNIA AND THEIR EQUIVALENTS

Ranks are military titles that the soldiers earn in accordance with the law. They represent staff's workload depending on their position in the army. For this reason, they are far more than ensuring greetings. In US Army pay grades are different from ranks. Organizational categorization called paygrades are typically utilized in the armed forces to standardize payment. Despite earning E-4 salary, a corporal is required to take on managerial duties and is ranked ahead of a specialist. Both a sergeant major and a master gunnery sergeant have E-9 in the Marine Corps, although the sergeant major has the upper rank (U.S. Department of Defense, n.d.-b). So, pay grade does not have a direct relationship with the ranks.

Table 1. *The US Officer Insignia (U.S. Department of Defense, n.d.-c)*

<p>Officer Paygrade</p>	 <p>Army</p>	 <p>Marine Corps</p>	 <p>Navy</p>	 <p>Air Force</p>
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<p>O-1</p>	 Second Lieutenant 2LT	 Second Lieutenant 2ndLT	 Ensign ENS	 Second Lieutenant 2d Lt
<p>O-2</p>	 First Lieutenant 1stLT	 First Lieutenant 1stLt	 Lieutenant Junior Grade LTJG	 First Lieutenant 1stLt
<p>O-3</p>	 Captain CPT	 Captain Capt	 Lieutenant LT	 Captain Capt
<p>O-4</p>	 Major MAJ	 Major Maj	 Lieutenant CommanderLCDR	 Major Maj
<p>O-5</p>	 Lieutenant Colonel LTC	 Lieutenant Colonel LtCol	 Commander CDR	 Lieutenant Colonel Lt Col
<p>O-6</p>	 Colonel COL	 Colonel Col	 Captain CAPT	 Colonel Col
<p>O-7</p>	 Brigadier General BG	 Brigadier General BGen	 Rear Admiral Lower Half RDML	 Brigadier General Brig Gen























O-8	 Major General MG	 Major General MajGen	 Rear Admiral Upper Half RADM	 Major General Maj Gen
O-9	 Lieutenant General LTG	 Lieutenant General LtGen	 Vice Admiral VADM	 Lieutenant General Lt Gen
O-10	 General GEN	 General Gen	 Admiral ADM	 General Gen

Table 2. The US Warrant Officer Insignia (U.S. Department of Defense, n.d.-c)

Officer Paygrade	 Army	 Marine Corps	 Navy	 Air Force
W-1	 Warrant Officer 1 WO1	 Warrant Officer 1 WO	 USN Warrant Officer 1 WO1	N/A
W-2	 Chief Warrant Officer 2 CW2	 Chief Warrant Officer 2 CWO2	 USN Chief Warrant Officer 2 CWO2	N/A





































W-3	 Chief Warrant Officer 3 3CW3	 Chief Warrant Officer 3 CWO3	 USN Chief Warrant Officer 3 CWO3	N/A
W-4	 Chief Warrant Officer 4 CW4	 Chief Warrant Officer 4 CWO4	 USN Chief Warrant Officer 4 CWO4	N/A
W-5	 Chief Warrant Officer 5 5CW5	 Chief Warrant Officer 5 CWO5	 USN Chief Warrant Officer 5 CWO5	N/A

Table 3. *The US Enlisted Insignia (U.S. Department of Defense, n.d.-c)*

Enlisted Paygrade	 Army	 Marine Corps	 Navy	 Air Force
E-1	Private	Private	Seaman Recruit (SR)	Airman Basic
E-2	 Private (PV2)	 Private First Class (PFC)	 Seaman Apprentice (SA)	 Airman (Amn)

<p>E-3</p>	 Private First Class (PFC)	 Lance Corporal (LCpl)	 Seaman (SN)	 Airman First Class (A1C)
<p>E-4</p>	 Corporal (CPL)	 Corporal (Cpl)	 Petty Officer Third Class (PO3)	 Senior Airman (SrA)
<p>E-5</p>	 Specialist (SPC)	 Sergeant (Sgt)	 Petty Officer Second Class (PO2)	 Staff Sergeant (SSgt)
<p>E-6</p>	 Sergeant (SGT)	 Staff Sergeant (SSgt)	 Petty Officer First Class (PO1)	 Technical Sergeant (TSgt)
<p>E-7</p>	 Staff Sergeant (SSG)	 Sergeant First Class (SFC)	 Gunnery Sergeant (GySgt)	 Chief Petty Officer (CPO)
<p>E-8</p>	 Master Sergeant (MSG)	 Master Sergeant (MSgt)	 Senior Chief Petty Officer (SCPO)	 Master Sergeant (MSgt)
	 First Sergeant (1SG)	 First Sergeant		 First Sergeant



















E-9	 Sergeant Major (SGM)	 Master Gunnery Sergeant (MGySgt)	 Master Chief Petty Officer (MCPO)	 Chief Master Sergeant (CMSgt)
	 Command Sergeant Major (CSM)	 Sergeant Major (SgtMaj)	 Fleet/Command Master Chief Petty Officer	 First Sergeant
	 Sergeant Major of the Army (SMA)	 Sergeant Major of the Marine Corps (SgtMajMC)	 Master Chief Petty Officer of the Navy (MCPON)	 Chief Master Sergeant of the Air Force (CMSAF)

Table 4. Turkish Land Forces Officer Insignia and NATO Code (Rütbe ve İşaretler, n.d.)

NATO CODE	INSIGNIA	RANK	TRANSLATION
OF-10		General of the Army	Mareşal
OF-9		General	Genelkurmay Başkanı
			Orgeneral
OF-8		Lieutenant General	Korgeneral
OF-7		Major General	Tümgeneral
OF-6		Brigadier General	Tuğgeneral
















OF-5		Colonel	Albay
OF-4		Lieutenant Colonel	Yarbay
OF-3		Major	Binbaşı
OF-2		Captain	Yüzbaşı
OF-1		First Lieutenant	Üsteğmen
		Second Lieutenant	Teğmen
			Asteğmen

Table 5. Turkish Air Force Officer Insignia and NATO Code (HVKK-RÜTBELER, n.d-b)

NATO CODE	INSIGNIA	RANK	TRANSLATION
OF-10		General of the Air Force	Mareşal
OF-9		General	Genelkurmay Başkanı
			Orgeneral
OF-8		Lieutenant General	Korgeneral
OF-7		Major General	Tümgeneral
OF-6		Brigadier General	Tuğgeneral
OF-5		Colonel	Albay
OF-4		Lieutenant Colonel	Yarbay











OF-3		Major	Binbaşı
OF-2		Captain	Yüzbaşı
OF-1		First Lieutenant	Üsteğmen
		Second Lieutenant	Teğmen
			Asteğmen

Table 6. *Turkish Naval Forces Officer Insignia and NATO Code (Rütbe ve Sınıf İşaretleri, n.d.)*

NATO CODE	INSIGNIA	RANK	TRANSLATION
OF-10		Fleet Admiral	Büyük Amiral
			
OF-9		Admiral	Genelkurmay Başkanlığı
			Oramiral
			
OF-8		Vice Admiral	Koramiral
			
OF-7		Rear Admiral (upper half)	Tümamiral
			
















OF-6		Rear admiral (lower half)	Tuğamiral
			
OF-5		Captain	Albay
OF-4		Commander	Yarbay
OF-3		Lieutenant Commander	Binbaşı
OF-2		Lieutenant	Yüzbaşı
OF-1		Lieutenant (junior grade)	Üsteğmen
		Ensign	Teğmen
			Asteğmen

Table 7. Non-Commissioned Officer Ranks (NCO) (İngilizce Tatbikat Terimleri / Komutları Kılavuzu, 2019)

FORCE	INSIGNIA	RANK	EQUIVALENT
ARMY		Command Sergeant Major	Astsubay Kıdemli Başçavuş
		Sergeant Major	Astsubay Başçavuş
		First Sergeant	Astsubay Kıdemli Üstçavuş
		Master Sergeant	Astsubay Üstçavuş
		Sergeant First Class	Astsubay Kıdemli Çavuş
		Staff Sergeant	Astsubay Çavuş













NAVY		Master Chief Petty Officer	Astsubay Kıdemli Başçavuş
		Senior Chief Petty Officer	Astsubay Başçavuş
		Chief Petty Officer	Astsubay Kıdemli Üstçavuş
		Petty Officer First Class	Astsubay Üstçavuş
		Petty Officer Second Class	Astsubay Kıdemli Çavuş
		Petty Officer Third Class	Astsubay Çavuş
AIR FORCE		Chief Master Sergeant	Astsubay Kıdemli Başçavuş
		Senior Master Sergeant	Astsubay Başçavuş
		Master Sergeant	Astsubay Kıdemli Üstçavuş
		Technical Sergeant	Astsubay Üstçavuş
		Staff Sergeant	Astsubay Kıdemli Çavuş
		Sergeant	Astsubay Çavuş

Table 8. *Military Unit Levels (U.S. Department of Defense, n.d.-a; İngilizce Tatbikat Terimleri / Komutları Kılavuzu, 2019)*¹

¹ US. military unit levels, their commanders and numbers of the soldiers in the units are sometimes different from the Turkish army system. So, the numbers in this table are taken as averages.

English	Turkish	Commanded By	Komutan	Average Number of Soldiers
Team	Tim	a noncommissioned officer and three junior enlisted soldiers	Çavuş/Onbaşı	5
Squad	Manga	Staff Sergeant	Çavuş/Onbaşı	10
Platoon	Takım	Lieutenant	Astsubay-Teğmen	50
Company	Bölük	Captain	Yüzbaşı	200
Battalion	Tabur / Filo	Major / Lieutenant Colonel	Binbaşı/Yarbay	1000
Regiment	Alay	Colonel	Albay	3000
Brigade	Tugay	Brigadier General	Tuğgeneral/Tuğamiral	5000
Division	Tümen	Major General	Tümgeneral	15000
Corps	Kolordu	Lieutenant General	Korgeneral	45000
Field Army	Ordu	General	Orgeneral	90000
Army Group	Ordu Grubu	General	Orgeneral	400000

Table 9. *Branches in the U.S. Army and their equivalents (İngilizce Tatbikat Terimleri / Komutları Kılavuzu, 2019)*

US ARMY	EQUIVALENT
Infantry	Piyade
Tank/Armor	Tankçı
Artillery	Topçu
Air Defense	Hava Savunma
Corps of Engineer	İstihkam
Transportation Corps	Ulaştırma
Intelligence	İstihbarat
Maintenance	Bakım
Judge/Legal Advisor	Hâkim

Medical Corps	Tabip
Finance Corps	Maliye
Supply	İkmal
Adjutant General's Corps	Personel
Special Forces	Özel Kuvvetler
Chaplain	Din İşleri Subayı
Quartermaster	İkmal
Communications	Muhabere

While a cadet who enters military academies in Turkey graduates with the rank of lieutenant at the end of his/her education, a student who enters a non-commissioned officer vocational school graduates with the rank of petty officer, technical sergeant or staff sergeant. In Turkey, ranks are given according to merit and there is a certain waiting period to be promoted to the next rank (TSK Personel Kanunu, 1967). In America, if military students graduate from the academy, they become lieutenants. Rank insignias in America are slightly different from those in Turkey. In Turkey, officer ranks in the land and air forces are shown with stars, while non-commissioned officer ranks are shown with stripes. However, in America a colonel rank insignia is eagle, and a captain insignia is depicted with bars. There are badges in both American and Turkish army. The number of rank insignia in America is higher than in Turkey. One of the most important differences is that some ranks in America do not have an equivalent in Turkey. Also, there are some differences in the equivalents. For example, The word "Captain (Cpt.)", which means "Yüzbaşı" in the Air Force, corresponds to the rank of "Colonel (Cl.) / Albay (Alb.) in the Navy. In the Army², the equivalent of an "Er" is "Private", while in the Air Force, the equivalent of an "Er" means "Airman Basic". In the Air Force, the rank of "astsubay çavuş" corresponds to the rank of "sergeant". "Airman first class" is also a rank in the American Air Force system. However, it has no equivalent in Turkish military culture. In Addition, in the US Navy, Petty Officer is used as for the sergeant ranks (Astsubay Rütbeleri), while in the Air Force, ranks such as "Technical Sergeant" and "Staff Sergeant" are used instead. For this reason, if a translator renders the terminology "Petty Officer" only as "astsubay" and does not clarify the meaning emphasizing that rank

² Army is used here to mean Land Forces, not to mean its other Turkish equivalent "ordu".

belongs to Navy, there will be loss in the meaning since the reader may not be familiar these nuances. In America sergeants³ (astsubaylar) are categorized under the Non-Commissioned Officers group. In America, "Privates (Er)" and "Corporals (Onbaşı)" are also included in this category. "Non-commissioned officers (NCO)" is translated into Turkish as "Astsubay" or "Muvazzaf Olmayan Subay". In America, they sign a contract to be employed for a specific time in the army. However, in Turkey this situation is not valid. The situation of the Sergeants (Astsubaylar) is different. They are subject to specific law and inferior to officers while superior to privates and corporals (Türk Silahlı Kuvvetleri İç Hizmet Kanunu, 1961). So, the position and the perspective on "Sergeants (Astsubaylar)" in Turkey is different from the one in America. Furthermore, Marine Corps is a separate force in the USA, and they see themselves as real, tough soldiers. According to them, their education is more challenging than the other forces. However, marine corps is translated into Turkish as "deniz piyade" and it is a sub-unit in Turkish Naval Forces. In addition, women can be privates in the USA while they can be officers in Land, Air and Naval Forces in Turkey. The women personnel as an NCO can only be stationed in Turkish Land Forces. Their number is quite few and they are sergeants not privates or corporals. Gendarmerie is not mentioned in this part as it is affiliated with the Ministry of Internal Affairs not with Turkish Armed Forces.

The functioning of the forces is occasionally different from each other due to the corporate culture. For this reason, the Turkish equivalents of military terminology vary depending on the forces. Although general information about naval and land forces is given in this section, the events take place at the air force base and occur around the sample of air force personnel in Joseph Heller's *Catch-22*. For this reason, military terminology examinations will be carried out mainly through the air force. In this section, table contents and other information about other forces are provided as a reference to indicate differences in military terminology and their translation.

³ Sergeant means "çavuş" in Land Forces. (Its equivalence is under the term of erbaş (çavuş/uzman çavuş) in Turkish army. However, it corresponds to "astsubay" in general. Here, it is used to mean "astsubay".

CHAPTER III

CATCH-22

3.1. POSTWAR AMERICAN LITERATURE

The literary works written in the United States following World War II, generally from the late 1940s until the end of the 20th century, are referred to as postwar American literature. Significant social, political, and cultural changes occurred during this time. Also, this period had significant effects on American writers' approaches and concerns which resulted in their literary perspective and style.

Malcolm Cowley, a literary historian referred to the interwar period as the "second flowering" of American writing (Cowley, 1973). Different types of works were produced in American literature in the 1920s and 1930s, and important works were released after 1945. Ernest Hemingway, E. E. Cummings, William Faulkner, and F. Scott Fitzgerald are among the authors Cowley has featured in his book, *A Second Flowering: Works and Days of the Lost Generation* (1973). During the war, William Faulkner witnessed the World War II and served in the Canadian Air Force. Although the author was inevitably affected by the war, his stories emphasized the sociological themes of the plantation, poor whites, and black people. So, it can be said that he created his own writing style. The other lost generation writer was Fitzgerald, and he narrated the loss of moral values in the Jazz Age. *A Second Flowering* portrays the authors from the Lost Generation and these veterans are tired of words like "glory" and "freedom" as an effect of the consequences of the war (McLaughlin, 1974). All these writers tried to experiment with their own ways of writing in the postwar American literature. They all rejected the traditional norms and narrated the transition of the society. Their works are still the symbol of both the depressive and pessimist modes of that time.

In his book *American Writers and the Approach of World War II, 1935-1941 A Literary History*, Takayoshi explains that World War II directly shaped the way writers expressed themselves. The writers of the period dealt with crises, threats, war and economic difficulties very vividly in their works. In American literature, which is naturally influenced by its history, social issues such as cultural diversity, individualism, the American Dream, social criticism and realism, and history are abundant. (2015). Approaches such as

alienation and existential pain were reflected in the works as the effects of the war on American culture and society. Writers had to cope with the brutality and psychological effects of the war, so they produced many works.

The post-war period created a deep disillusionment in the society. In the literary works, the absurdity of war was depicted in depth through characters. Kurt Vonnegut's *Slaughterhouse-Five*, J.D. Salinger's *Catcher in the Rye* and Joseph Heller's *Catch-22* can be given as examples for these works (Gautam, 2023). The *Catcher in the Rye* and *Catch-22* describe both the isolation of soldiers from society and the unnecessaryness of war. The hesitations and efforts of the characters to become a part of the society again are depicted in literary works. The characters are trying to overcome the losses caused by the war, and the moral ambiguities caused by the war create a sense of duality in them.

Hemingway, who worked as an ambulance driver during World War I, is also one of the leading writers of American war literature. After returning to the USA, he became a reporter and wrote many literary works. In *For Whom the Bell Tolls*, he depicted his experiences as a reporter in the Spanish Civil War (Walsh, 1982). In *A Farewell to Arms*, he depicted the character, an ambulance driver like himself, as a deserter from military. He also liked to depict soldiers in his literary works and deal with ethical questions and their repercussions on society in his books. (Baker, 1972). Since he experienced the dreadful sides of the war, virtues of glory, honor, and courage became his themes. In his books, he provides the reader with meanings which lie beneath the surface and let them discover.

After WW II, both modernism and postmodernism were dominant in the literary works of American literature. Although postmodernist writers such as Kurt Vonnegut emerged in this period, modernist writers such as F. Scott Fitzgerald, Ernest Hemingway, and William Faulkner had already produced works and were in an important position in American literature in the interwar period. (Kuiper, 2024). These writers used challenging narrative frameworks, fractured worlds and perspectives of reality in the works they produced. For example, William Faulkner tried the "stream of consciousness" narrative technique in his famous work *Sound and Fury*. In this technique, both the feelings and thoughts of a character are narrated in a continuous flow.

The Jazz Age dealt with the binary opposition of "good" and "evil". The change of the characters from good to evil or vice versa was one of the major ethical transformations handled. Modernist writer Fitzgerald and his young wife Zelda were symbols of the American Dream at that time. Their lifestyle represented beauty, aesthetics, prosperity and imagination. Fitzgerald was interested in writing short stories, and these stories were published in high-paying magazines (Wagner-Martin, 2016 p. 87). In *The Great Gatsby*, Fitzgerald creates a strong sense of unreality. The book clearly describes the texture of the American dream through its characters. The differences between classes create duality with the theme of love. This enables the reader to question the period in terms of moral ambiguities.

In postwar America, The Beat Generation was a group of American writers who were prominent in the 1950s. Since they wrote so many books that embodied the Beat style, William S. Burroughs and Jack Kerouac were considered the generation's pioneers (Tandon, 2021). Their works typically addressed spirituality, alienation, and the search for meaning in a conformist society (Weinreich, 2000). Beat books like William S. Burroughs' *Naked Lunch* and Jack Kerouac's *On the Road* were influential early examples of postmodernism and have become the significant components of the American literary canon (Booker, 2022). Furthermore, the reason why Jack Kerouac chose the word beat was that it meant "tired" or "beaten down" within the American community of the period (Watson, 1998, p. 20). They made a big impact on society, music, and literature. They lived in a bohemian style and individual experimentalism was their way of living. All in all, Beats was a counterculture group that gave much importance to personal independence. They rejected to abide by the social norms.

Auschwitz, the Cold War and the two atomic bombs were among the main social ruptures that affected the writers (Walsh, 1982, p. 113). Thus, all these chaotic and ideological problems of the period were included in literary works. William Faulkner and Hemingway mainly dealt with post-war events in their works. They used flashbacks a lot. For example, Colonel Cantwell, the protagonist in Ernest Hemingway's *Across the River and Into the Trees*, experiences the horrors of war by going back to the past. The character is under emotional stress throughout the book. Tired of the bureaucracy of the military, the Colonel dislikes career officers but admires common soldiers. (Walsh, 1982, p. 129). Therefore, this book is a great example of works whose authors were deeply affected by

war situations. Writing may be a way to overcome their trauma and may be trying to inform the reader about how destructive war and bureaucracy are.

Those lost in the war led post-war writers to address issues such as alienation and question issues such as group identity. In the book named *The Naked and the Dead* "nihilism" was a prevailing theme. (Walsh, 1982, p. 135). According to Jeffrey Walsh, war novels are constructed to depict military conflicts to be experienced by the modern culture. For instance, *The Wall* is a novel dealing with mass death. In this book, the struggle of the Jews for the continuation of their traditions is depicted with words. The book is an example of how tragedies can affect the society. What happened at that time was beyond what people could endure. Therefore, the characters are examples of group identity. The book opposes systems such as genocide implemented by the Nazis (Walsh, 1982, p. 149). Bearing in mind all these plots, the Second World War had devastating consequences far beyond what one could imagine. All this terrible reality was reflected in literature and formed the basis of the contents of the literary works of the period.

The Vietnam War brought about themes like trauma and disillusionment in postwar American literature. Both the military and civilians were affected by war psychologically. The fear and stress that the Vietnam War aroused in society caused writers to use paranoia in their literary works (Beidler, 1982). The character "Yossarian" is a perfect example of this irony effect. The author Joseph Heller operates satirical effects by means of his characters throughout the whole book. Furthermore, the Vietnam War challenged the established norms of national identity and authority. Satire and absurdity were used by authors like Joseph Heller to highlight the discrepancies of war. He also expresses a greater skepticism of institutions and beliefs. Therefore, the war caused both the individual and national identity to be questioned. In other words, the concerns of the Vietnam War period cause life and art to come together to overcome the harsh realities of life. Literary works from this period consistently reflect writers' aesthetic interests engaged with moral inquiries.

Jewish Fiction is another subject matter in postwar American literature. It deals with the experiences of Jewish immigrants after the Holocaust, and it explains the cultural transformation. The themes of family and tradition are quite significant in Jewish fiction. According to Kiernan, Bernard Malamud and Saul Bellow were the pioneers of Jewish

fiction. In *Dangling Man* Bellow portrays a character named Joseph who caught in the middle between military and civilian status (Kiernan, 1983, p. 33). In Bernard Malamud's work *The Outsider*, the character walks a line between hope and death as he struggles to survive the battlefield. (Kiernan, 1983, p. 34). In Joseph Heller's book *Catch-22*, bombardier Yossarian tries to live despite his lethal duties as a pilot in the Air Force. His desertion symbolizes a kind of resistance to the institutional organizations. He tries to flee from the Air Force, but he is stuck in a paradox which unables him to escape. So, his wish becomes a madness. All these characters are Jewish, and they are the symbols of the opposition to the system in which they are entrapped.

Feminist writing also became popular in the postwar era as female authors started to question conventional gender norms and essentialism. Themes of female identity and the place of women in society were dealt with by the writers of the period. Sylvia Plath's *The Bell Jar* is an example of this. As cultural diversity increased with immigration in America, a more cosmopolitan perspective began to emerge in post-war literature as well. Also, in the 1960s, black humor was dominant in novels (Wagner-Martin, 2016). Authors who expanded the boundaries of traditional storytelling and tried various styles in their works used meta-fiction, pastiches, self-referential parts, and intertextuality dealt with issues such as cultural identity, immigrants, assimilation and the traumatic effects of the post-war period in post-modern literature. Joseph Heller was the author who used this technique to criticize the lunacies of bureaucracy. *Catch-22* used war as a metaphor to portray the brutality and disarray of humans.

The aforementioned social, cultural, and political upheavals in the aftermath of World War II led to the emergence of postwar American literature. As has already been said, this literary trend was characterized by addressing the problem of identity, traumatic experiences, alienation, and the absurdity of current life. Joseph Heller's *Catch-22* is an iconic text of postwar American literature, mainly because of its unique style, dark humor, fragmented plot, and critique of bureaucracy and war.

3.2. ABOUT THE AUTHOR

In the 20th century, American author Joseph Heller came into prominence with his satirical book *Catch-22*. Born on May 1, 1923, Heller grew up in a Jewish family. His family came to the United States from Russia. Heller's perspective on life and the themes

he chose for his writings were significantly influenced by the Great Depression (Severo and Mitgang, 1999). His father was an unbeliever. His family offered him a secular environment. He served as a blacksmith in the Navy and then he joined the US Air Force in 1942. For him, joining the army was an expression of patriotism. Inevitably, Joseph Heller's writing was greatly influenced by his experiences during the war, particularly his disillusionment with military bureaucracy and the absurdity of combat. For this reason, these themes reappear often in *Catch-22*. With the GI Bill, he attended Southern California He studied for his MA at Columbia University. Then with a Fulbright Scholarship, he enrolled in Oxford. There, he developed his literary skills and became interested in writing short stories. His first short story, "I Don't Love You Anymore" was published in the Esquire magazine in 1953. Later, Heller decided that his short stories became imitative. Then he started to write a novel, which then turned out to be *Catch-22*. According to David Seed's book *The Fiction of Joseph Heller: Against the Grain*, Joseph Heller was an officer who served in the 488th Squadron of the 340th Bombardment Group on Corsica from 1944 to 1945. He was promoted to the rank of lieutenant and flew sixty mission sorties in the Mediterranean area of the war as a B-25 bombardier. What he felt during the mission flight in Avignon affected him deeply. Heller, who felt so close to death for the first time, makes a reference to his experiences during the Avignon flight in *Catch-22*. Snowden's death is connected to this flight (Seed, 1989, pp. 7-21). On the website of Imperial War Museum, it is stated that:

Like *Catch-22*'s protagonist Captain John Yossarian, Heller was also a bombardier aboard B-25 Mitchell aircraft which were used to bomb targets accurately and effectively. The success or failure of each mission was reliant on Heller - and his alter-ego Yossarian's - ability to do their duty. (n.d.)

Based on this, it can be concluded that post-war American writers' own experiences during the war were reflected in their works in terms of theme and character. The fact that Joseph Heller himself has Jewish origin, that he joined the army and served in the American Air Force as a bombardier, and that he came very close to death during a mission flight exactly coincides with the main character Yossarian. Just like Heller, Yossarian is Jewish and serves in the American Air Force. He is a bombardier pilot and stationed in the Mediterranean area. He began to question the system deeply after feeling very close to death during a mission flight. Perhaps, Heller could not flee from the army in real life; however, he tries to do so through the character Captain Yossarian. Like the author, he is stuck in the system. He tries to overcome a paradox called *Catch-*

22 throughout the whole book. This paradox is so important that it has become the title of the book.

Figure 3. A representation of Joseph Heller's *Catch-22* aircraft, the B-25J Mitchell.
(Imperial War Museum, n.d.)



Figure 4. A North American B-25 Mitchell bomber. (Warfare History Network, 2023)



As seen in Figure 2, the B-25 had effective weapons and heavy bomb load capacity. In WW II after the Mediterranean War changed its direction to Sicily and Italy, the B-25 Mitchells started their operations from bases in Corsica. Joseph Heller was a soldier stationed in Corsica too. A bombardier in the USAAF B-25 groups, it is not surprising that he wrote a satirical novel named *Catch-22* about his military service (Warfare History Network, 2022). So, in a way, he narrated his own experiences in his book. Thus, the book is full of military terms and jargon since the events occur in a war zone and the book has so many different military characters who narrate the story in their own particular perspectives.

Also, during World War II nose art was rather popular, especially in the Air Force. To increase pilots' motivation, USAAF approved this art. In nose art, Shark Plane was the most memorable one in World War II. That intimidating face image also meant gaining psychological superiority over the enemy. The pilots were taking part in this art as well as the artists. Joseph Heller was a pilot who was interested in nose art too. Heller's 8U was named "L'il Critter From the Moon". It derives from a popular American comic character L'il Abner. This image replaced the previous graphic of a baby bottle, which stood for the term "milk run,". This was a metaphor that the group used to describe easy flights. However, a military officer came against the usage of that name since he thought it was improper for the army. Still, Heller himself defines his missions as "milk run" (Imperial War Museums, n.d.). In brief, the problems he experienced with the army bureaucracy and Heller's internal critical reactions to these situations became the basis of his literary perspective. His ironic point of view of life might be his way of surviving and adapting to the craziness of life in that war period. So, all his military career is reflected in a way in his novel *Catch-22*. Avignon attack is also a great example of this. Heller got the idea for this crucial *Catch-22* dilemma while flying the 8U above Avignon and was under heavy attack with his crew, which caused him the fear of death (Imperial War Museums, n.d.).

Joseph Heller's novel *Catch-22*, published in 1961, was his big success. He started to write the book in 1953 with the title of *Catch 18*; however, it was published as *Catch-22* eight years later. The reason was that the initial name was so similar to another popular book. The story takes place in a paradoxical bureaucratic situation known as *Catch-22*. Accordingly, aviators who request to be removed from dangerous combat missions on the grounds that they are not of sane actually prove that they are mentally

healthy by making such a request and are therefore deemed fit to fly. (Seed, 1989). The novel centers on the adventures of Captain John Yossarian, a USAAF B-25 bombardier, during World War II. The book was also thought to be the echo of anti-Vietnam War protests at that time. In the novel, the theme of love is also an escape for the characters from the war. The novel includes anti-war messages. It drew so much attention from the public that made the novel into a mini-TV series which was on air in 2019, and a movie (Rice, 2018). Some of Heller's other literary works are *Something Happened*, *Good as Gold*, *God Knows*, *Picture This*, *Portrait of an Artist As an Old Man*, and *Closing Time* (Seed, 1989).

In 1989, Joseph Heller died due to a heart attack. Then, he was at the age of 76. He is seen as one of the most significant and well-known American writers of the 20th century. *Catch-22* is so important for his literary legacy. His insightful analysis of the absurdities seen in both society and war are crucial and his ironies are the reflection of the depression in postwar American literature. So, his distinctive style still holds a lot of motifs to be discussed. Heller went beyond simply being anti-military in his book. *Catch-22* and his novel became an iconic American classic that has been translated into numerous other languages.

3.3. JOSEPH HELLER'S SPECIFIC STYLE

Heller wrote about absurdity, bureaucracy, and the human condition throughout his career. Thanks to his unique style, which is full of sarcasm, dark humor, and a sharp understanding of human nature's shortcomings he became one of the pioneers of postwar American literature.

Heller uses irony and satire in his works a lot. His satirical style frequently portrays the foolishness of human nature. He criticizes the absurdity of bureaucracy, war, and social conventions through his witty language. While doing this, he frequently uses the exaggeration effect. Besides, his narrative style is non-linear since he uses time and perspective alterations. The fragmented reality in *Catch-22* reflects the disorder of human nature. Heller uses black humor to be able to deal with gloomy themes (Seed, 1989). His style is not conventional, and he is popular with his appropriate use of humor. He utilizes, puns, and create such dialogues that he perplexes the reader. He creates

metaphors that embody different exaggerated characters. Yossarian, Milo Minderbinder, and Major Major Major in *Catch-22* draw attention due to their peculiarities. Heller parodies life throughout these characters. The absurdity of existence and the alienation of the individual in modern society are the themes that Joseph Heller likes to narrate in his literary works. He depicts the existential pain of people who are caught in absurd situations even if they do not want to. So, Joseph Heller's work is distinguished by his wordplay, nonlinear storytelling, black humor, exaggeration, existential topics and satire. His writing is so creative that forces readers to face the bizarreness of life.

3.4. THE ANALYSIS OF CATCH-22

Published in 1961, *Catch-22* was initially 800 pages; but the author had to reduce it to approximately 625 pages. The publishers decided that the first title, *Catch-18*, was too similar to Leon Uris' best-selling book *Mila 18*, so a new title was created, and the book was published as *Catch-22* (Green, 2010). The novel depicts the adventures of Captain John Yossarian who is a B-25 bombardier in the U.S. Army Air Forces, and the novel is set in World War II. Located between Corsica and mainland Italy in the Mediterranean, Pianosa is a small island that is enlarged fictionally as the setting.

The protagonist Yossarian is a troublemaker who comes against the system and destroys his own military career. For his survival, he had to rationalize his desertion. His verbal games are like an open defiance of his superiors and procedures. Besides, there is a correlation between the character Captain Yossarian and Joseph Heller himself. Heller flew bombing missions in the Mediterranean and was assigned to Avignon. In addition, the Chaplain in the book is an outsider like Yossarian. He is like the symbol of strangeness and ethnic identity conflict. In an interview, Heller himself defines Yossarian as "somebody who runs into danger; not away from it" (Reilly, 1998). The chaplain is beyond the military hierarchy. He is a kind of abused by his superiors and lower ranks. Also, Cathcart and Peckem are selfish characters. The colonel in command of military operations, Cathcart, constantly increases the number of missions an airman must do in order to complete his tour of duty. Peckem is the director of Special Services; however, he wishes to be in charge of military affairs (Seed, 1989). They are both driven into devastating corruption. All of the characters are quite original. The story is narrated from different perspectives of different characters. Almost in every chapter, the narrator changes. However, Yossarian is almost at the center throughout the whole book. The

setting is World War II and almost all of the characters are soldiers in American Air Force. Thus, the use of military terms is inevitable in the book.

In addition, it is a well-known fact that every country has its own military culture. Also, the period in which the events take place is historical. This situation sometimes makes it difficult to understand the use of military terminology maybe in its own culture, since the usage might not be contemporary. Furthermore, the book has been translated into many languages. At this point, it becomes important to see how accurately all these military terms were translated into the target language, and which strategies the translators chose to use. At the same time, *Catch-22* is not a technical handbook. It is a literary work and Joseph Heller's unique style makes it even more difficult to render these terms. Wordplays are even used in military terms. Both the character and the chapter's name Major Major Major are great examples of this. The fact that the military culture of the language in which it is translated is different from that of the source language also affects the method of the translators in the translation process.

According to Olivier Couder " The absurdist humor is the result of how the characters are portrayed, how they interact with each other, and how they react to events in the story world." (2017).

"They're trying to kill me," Yossarian told [Clevinger] calmly
 "No one's trying to kill you," Clevinger cried.
 "Then why are they shooting at me?" Yossarian asked.
 "They're shooting at everyone," Clevinger answered....
 "And what difference does that make?"
 Clevinger was already on the way, half out of his chair with emotion, his eyes moist and his lips quivering and pale... There were many principles in which Clevinger believed passionately. He was crazy. (Heller, 1994, p.19)

Paradoxically, *Catch-22* pushes the reader's limits by emphasizing absurdity and exaggeration. The character names are crucial in defining their personality. For instance, Colonel Korn gives stereotyped addresses to his soldiers. Major Major is a character who gives importance to military rank. However, he is a sergeant at the beginning and is advanced to the rank of a major randomly because of the combination of his name and last name that his father gave him secretly. This creates a metaphor in the story. Chaplain's name however is suppressed throughout the book, but he is accused of forging signatures. While forging the signatures and by using their names, Heller gives

a reference to the authors like T.S. Eliot, Washington Irving, and John Milton (Seed, 1989). These are the examples of intertextuality. So, the story has been written in an elaborate way, and the analysis of the characters is multi-dimensional. The book is extremely rich in terms of the number of characters. It also contains many ironies and word games through characters.

While the absurdity of war is revealed in the book, the institutional bureaucracy is heavily criticized. Some characters in the book try to resist social norms despite being in an institution "the military". (Pinsker, 2000). *Catch-22* explains a paradoxical situation in which a person is unable to avoid a specific assignment due to contradicting regulations. *Catch-22* is a paradoxical satire in which a person cannot evade flying duty due to contradictory regulations created by the colonel. Bureaucratic procedures have created a kind of paradoxical impasse. The book deals with the bureaucratic framework of institutions, especially the military. The heroes find themselves in a system that prioritizes bureaucracy over people's lives. The characters' experiences are made more ridiculous and chaotic by the military hierarchy's arbitrary laws which are depicted quite often in the book.

Catch-22 is a satirical work that uses comedy, irony, and exaggeration to criticize institutions and social standards. Heller explains the shortcomings and inconsistencies of authority figures, bureaucracy, and war with comedy. There are many diverse aspects of the human experience at the war represented by the characters. The protagonist, Captain Yossarian, represents independence and defiance of the follies of war. The book discusses dying and enduring in an unfriendly environment. Yossarian rebels and acts against the military leadership since his main goal is to survive the battle by any means imaginable. The other characters like Milo, Major Major, and Colonel Cathcart represent the different aspects of the bureaucratic and military establishment.

There was only one catch and that was Catch-22, which specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane, he had to fly them. If he flew them, he was crazy and didn't have to; but if he didn't want to, he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle. "That's some catch, that Catch-22," he observed. "It's the best there is," Doc Daneeka agreed. (Heller, 1994, p.52)

The characters' positions change frequently throughout the whole book. In addition, different characters become the narrator in each chapter, and therefore the chapter titles consist of changing character names constantly. This prevents the book from having a stable structure. *Catch-22* features a non-linear narrative that switches between different perspectives and time jumps. This narrative approach is a depiction of perplexing nature of the main conflict. (Seed, 1989).

The wartime causes tragic situations in the characters. Paranoia is prevalent throughout the book. Heller states that he was affected by the "America of Cold War." David Seed said in his book that "Heller is drawing on Cold War revisions of recent history for in 1951 McCarthy leveled an attack against the American military leadership arguing that they were responsible for the worldwide Spread of Communism through their conduct of World War II" (Seed, 1989. p.60). According to David Seed Joseph Heller narrates "the xenophobia, racism, and paranoia of the McCarthy era" (1989, p. 69). To illustrate it better, Yossarian's name is not an Anglo-Saxon one and he is portrayed as defiant to the authority. He is also depicted as Jewish. For this reason, it can be said that he chose characters who became outsiders in the society or had different backgrounds.

Catch-22 was both admired and criticized deeply when it was first published in the United States of America. Joseph Heller defines the effect of the book in the preface of the 1994 edition. İthaki published the second edition of the book in 2020 and included the foreword prepared by Joseph Heller in the 1994. In this preface, Joseph Heller describes how the book was approached by critics and society when it was first published. He says that The Herald Tribune and a daily newspaper published in Chicago praise the book. They find the book exciting, shocking, and very impressive. Despite this, the criticism of those who did not like the book was quite harsh. In a Sunday Newspaper of Times, the book was described as a rather unsuccessful and repetitive work. In fact, The New Yorker wrote that the book "doesn't even look like it was written"; Instead, it was mentioned that it gave the impression of being shouted on paper. Although interest in the book increased in the summer of 1962, the book remained underground. However, in September, sales of the book increased incredibly. The book entered the bestseller list in England. (Heller, 1994). Later, it became a cult in American literature. Especially, the teenagers loved the book since they assumed it was the echo of the anti-Vietnam war. Also, the author's ironic and satirical perspective made a hit with his absurdist point of view on the society.

His peculiar artistic elements and the plot were liked so much that the adaptations of the book as film, theatre, and mini-series were created.

Catch-22 is considered as an important work of American literature. It had a significant impact on authors of later generations. Its concepts and style have influenced later film, literary, and television works. In 1970 an adapted movie was starred by Alan Arkin, Orson Welles, and John Voight (Üster, 2011) and in 1971 an adapted play was produced. Besides, in 2019 a mini-series on Hulu was produced based on the novel itself. George Clooney, Christopher Abbott, and Kyle Chandler were the actors (Rice, 2018). It has become one of the most popular books with twelve million copies and twenty-one translations. Also, the term "catch-22" has gained widespread popularity to explain a situation from which there is no escape for a person. Bearing in mind the aforementioned, *Catch-22* is a powerful novel that has caught the readers with its dark humor, complex characters, and paradoxes connected to both bureaucracy and the military. It is a significant work of the Postwar era since it depicts the conflicts and paranoia of wartime directly.

3.5. TURKISH TRANSLATIONS OF *CATCH-22*

Joseph Heller's 1961 English-language novel *Catch-22* has been translated into a number of different languages. Because of the book's widespread appeal and high praise from critics, translations into many languages have been published, enabling readers from many cultural backgrounds to interact with its themes of absurdity, bureaucracy, and conflict.

Wordplay, puns, and cultural allusions are all part of Joseph Heller's distinctive writing style, which makes translating *Catch-22* difficult in many ways to translate. Apart from this, there is a high use of military terminology throughout the whole book that would intimidate the translators and the readers. All these military terms and their equivalents in the target language should be analyzed carefully since there are 30 years between the two Turkish translations.

The first translation of *Catch-22* was prepared by Levent Denizci, and it was published as *Şike* in 1976. Later, this translation was published by YKY in 1992 and

the title was *Madde-22* this time. The publishing house used the first version of the first translation but excluded footnotes. Although the Yaygın Kültür Ortaklığı included the opinions of many newspapers and magazines about *Catch-22* in the opening pages of the book, YKY removed these opinions from the initial pages and added some of them to the back cover of the book with their new translations. Although the opinion written by Pete Hamill in *The New York Times Book Review* was included on the first page in the version published by the Yaygın Kültür Ortaklığı, this content was also removed from the first page and added to the back cover of the book with a different and shorter translation without a reference by YKY. While the translation of the Yaygın Kültür Ortaklığı is 583 pages, the YKY translation is 457 pages. Since the translations of the book are the same and by the same translator, it is considered that the excluded footnotes and the different sizes of the two books may be a factor for this page difference. Because of the same reason, the version published by YKY in 1992 cannot be considered as a retranslation of the source text. It can only be a "revision" or an edited version. The retranslation and other editions of *Catch-22* by different publishing houses in Turkish are as listed below;

Table 10. *Catch-22 in Turkish*

Title	Year	Translator	Publishing House
<i>Şike</i>	1976	Levent Denizci	Yaygın Kültür Ortaklığı ⁴
<i>Madde-22</i>	1992	Levent Denizci	Yapı Kredi Yayınları
<i>Madde-22</i>	2006	Niran Elçi	İthaki Yayınları ⁵
<i>Madde-22</i>	2010	Niran Elçi	İthaki Yayınları
<i>Madde-22</i>	2012	Niran Elçi	İthaki Yayınları
<i>Madde-22</i>	2017	Niran Elçi	İthaki Yayınları ⁶
<i>Madde-22</i>	2019	Niran Elçi	İthaki Yayınları
<i>Madde-22</i>	2020	Niran Elçi	İthaki Yayınları

⁴ The first translation of *Catch-22* in Turkish.

⁵ Retranslation of *Catch-22* in Turkish

⁶ The fiftieth anniversary edition of the book includes a foreword by Christopher Buckley; It also includes critical articles and reviews by Norman Mailer, Alfred Kazin, Anthony Burgess, and other authors. Rare documents and photographs from Joseph Heller's personal archive are also included in the text.

On the cover of the first translation was prepared by Levent Denizci, the publisher chose the image of a flying grenade although the book is about the American bombardiers. Also, the translator might have chosen the title *Şike* on purpose. On the website of TDK, the second meaning of the word "şike" is explained as "Doing something by compromise in return for a benefit; or simply deception." (Türk Dil Kurumu | Sözlük, n.d.) The word "catch" has equivalents in Turkish such as deception and trap. In the book, Colonel Cathcart's constantly increasing the number of missions for the pilots and the fact that he does this on the ground of *Catch-22* creates a paradox for the characters. However, *Catch-22* is a dilemma that is not actually mentioned in the written form anywhere. No one except Yossarian questions this trap and this creates a fraudulent situation. In addition, Levent Denizci added a translator's note when the dilemma of *Catch-22* is mentioned in the book the first time. He explains *Catch-22* (English: *Catch-22*) is also the name of the novel. The word catch also means "hile, dolap". It would be useful to consider both meanings together. (t.n.) (1976, p. 64). For this reason, it is clear that Levent Denizci did not randomly translate the title of the book as *Şike*.

Later, YKY published the same translation as *Madde-22* in 1992, excluding the footnotes. However, the cover and the title of the book changed this time. YKY chose to translate the title as *Madde-22* and published it without footnotes. This choice is much more striking. The reason for this is that the book constantly repeats the *Catch-22* dilemma and the plot actually takes place around this. Also, the name of the book is preferred as *Catch-22* in the source text, and this title is also used in the adapted TV series and the movie. So, YKY and İthaki might have used *Madde-22* as a title in order to make a cult work known in the target language. If this is a publishing house policy, this choice might have helped the book gain the patronage of the target language too. 30 years after the first translation, a retranslation of the book named *Madde-22* was prepared by Niran Elçi and published by İthaki in 2006.

In addition, translation professionals need to take the historical background and peculiarities of culture into account while translating *Catch-22*. The book is set in World War II and has allusions to American politics, culture, and military jargon that readers from other languages and cultural backgrounds may need to clarify or modify. Every translation of *Catch-22* is shaped by the translator's perception of the source material as well as their own style. In order to portray Heller's sarcastic style and catch the subtleties

of his work in their different languages, translators may choose to alter the vocabulary, tone, and phrasing.

Neither of the translators has had translator training or studied translation before. Niran Elçi lives in the United States of America and she has been graduated from METU (Yapar, 2018), Department of Industrial Engineering. She has translated books written by the writers J.R.R. Tolkien, Neil Gaiman, Terry Pratchett, Bram Stoker, and Doris Lessing (Tunç, 2013). She claims in one of her interviews that she is not aware of translation theories, and she uses her “instincts” while making choices (Taşkın, 2012, p. 85). However, there is not much information about Levent Denizci.

All these elements bring along many difficulties in the translation process. So, this thesis will try to analyze the different translations of the book in terms of retranslation theory and question the translator’s choices for the military terminology in relation to Antoine Berman’s translation criticism theory. In an interview, Niran Elçi accepts the most challenging part for her in the translation process was the military terminology. Thus, by examining the techniques used to translate military terminology, this study aims to highlight the translator’s choices comparatively.

CHAPTER IV

A COMPARATIVE ANALYSIS OF THE TWO TURKISH TRANSLATIONS OF *CATCH-22*

In this chapter, the translations of Joseph Heller's cult novel *Catch-22* by Levent Denizci (1976) and Niran Elçi will be analyzed comparatively in relation to Antoine Berman's translation criticism theory. Antoine Berman's twelve deforming tendencies will form the basis of the analysis. It is inevitable to encounter these deforming tendencies in any translated text. In this thesis, twelve deforming tendencies will be examined in the context of military terminology. These tendencies are;

rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms, the effacement of superimposition of languages (Berman, 2000, p. 288)

4.1. METHODOLOGY

First, the target texts translated by Levent Denizci and Niran Elçi, and the source text written by Joseph Heller were read carefully and then comparatively. The concepts in the texts that were considered to be military terms were identified during the process of in-depth analysis. Then, all these terms have been scanned in the cited sources to confirm whether they are terms or not. These sources are: *Campaign Dictionary of Military Terms* (Bowyer, 2004), *Dictionary of United States Army Terms* (1953), the *English-Turkish Joint Military Abbreviations Dictionary* prepared by the Republic of Türkiye Ministry of National Defence General Staff (2005), *The New Bilingual Military Terminology* by Yalçın Gülbaş (1999), the *English-Turkish Joint Military Dictionary* prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007), *Operational Terms and Commands Guide* prepared by Turkish Land Forces (2019), the *Dictionary of Military Terms* prepared by Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey (2014, *Request Rejected*, n.d.-h), the *Dictionary of Military Terms* (Turkish-English) prepared by Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey (n.d.), and online dictionaries. Following the identification of the randomly selected terms, how each selected terminology was used

in the source text and provided in the target text were depicted in tables. There are 50 examples in this thesis. Some examples contain more than one term in order not to destruct the context in the source text. The selected terms in these samples were evaluated on the basis of Berman's twelve deforming tendencies. Since the choices of both translators and their deforming tendencies are quite different from each other, instead of selecting a certain number of samples for each tendency, randomly selected samples will be analyzed according to these tendencies. TT1 refers to Levent Denizci's translation and TT2 refers to Niran Elçi's translation.

4.2. ANALYSIS

Example 1:

<p>ST:</p> <p>"Still no movement? the full colonel demanded" (p. 7).</p>
<p>TT 1:</p> <p>"Hala hiçbir deęişme yok mu? diye sordu kıdemli albay" (p. 9).</p>
<p>TT 2:</p> <p>"Bir deęişiklik yok mu? diye sordu albay" (p. 17).</p>

In the US Air Force, the rank of the **colonel** comes after **lieutenant colonel** and before **brigadier general**. **Colonel** is an officer rank. Its abbreviation is **Col**. Its pay grade is **O-6** and NATO code is **OF-5**. Pay grade symbolizes the wages and the facilities that rank can achieve. Hierarchy is everything in the military. The period for rank promotion for a **Colonel** is five years and after two years she/he becomes an **Ordinance Senior Colonel**. This terminology can be rendered into Turkish as **Kıdemli Albay**. However, "**full colonel**" is not a formal rank in USA. Sometimes lieutenant colonels are also addressed as colonels in correspondence. For this reason, the expression full colonel is given as a reference for colonels to emphasize their superiority over lieutenant colonels. However, they are not officially addressed as such. Although Niran Elçi's translation of the expression "**full colonel**" as "**albay**" is the terminological equivalent of the word in the target language, this choice caused loss in the cultural reference of the source language and usage underlying in the source text. While conveying the term, Levent Denizci tried to compensate an equivalent in the target language in terms of military

culture, but the expression “**kıdemli albay**” is not the correct translation of the term. So, the translation strategy used by Levent Denizci is domestication. Since he interpreted “**full**” as “**kıdemli**” and added the wrong term to the equivalent in TT, he tends towards *expansion*. Niran Elçi's direct omission of the unit “**full**” causes the tendency of *quantitative impoverishment*. In addition, *the destruction of underlying networks of signification* is evident since both of the translators could not convey the military usage and culture mentioned in the text.

Table 11. *The position of the rank “Colonel” in Turkish Air Force. (HVKK - RÜTBELER, n.d.)*







Rank	Abbreviation	Insignia
Tuğgeneral	Tuğg.	
Albay	Alb.	
Yarbay	Yb.	

Table 12. *The position of the rank “Colonel” in the American Air Force. (U.S. Department of Defense, n.d.)*

Rank	Abbreviation	Insignia
Brigadier General	Brig. Gen.	
Colonel	Col.	
Lieutenant Colonel	Lt. Col.	

Example 2:

<p>ST:</p> <p>“All the officer patients in the ward were forced to censor letters written by the enlisted-men patients, who were kept in residence in wards of their own. It was a monotonous job, and Yossarian was disappointed to learn the lives of enlisted men were only slightly more interesting than the lives of officers” (p. 8).</p>
<p>TT 1:</p> <p>“Koşuştaki bütün hasta subayların bir yükümlülüğü vardı: Kendilerine mahsus koşuşlarda kalan hasta eratin mektuplarını sansürlemek, yani okumak. Tekdüze bir işti bu. Yossarian, eratin hayatının, subayların hayatından daha ilginç olmadığını öğrendiği an, büyük bir hayal kırıklığına uğradı” (p. 10).</p>
<p>TT 2:</p> <p>“Koşuştaki tüm hasta subaylar, ayrı bir koşuştaki kalan erat sınıfından hastalar tarafından yazılmış mektupları sansürden geçirmek zorundaydı. Tekdüze bir işti ve Yossarian erlerin yaşamlarının subayların yaşamlarından yalnızca sadece bir parça daha ilginç olduğunu öğrenince hayal kırıklığına uğramıştı” (p. 18).</p>

In Cambridge dictionary, the meaning of verb to **enlist** is explained as “**to join an army**” (*Enlist*, 2024). The understanding of military service in America is different from Turkey. Participation in the army depends on a voluntary basis there. (See Appendix 8). So, it can be considered as mercenary service. In America, the military is approached with a “professional army” perspective. People apply for certain ranks on a voluntary basis, under contract, and can be promoted in the army (Erdem, 2022). They are employed for a specific period of time. Our tradition is not exactly like this. Military service is seen as a lifestyle rather than a paid, contractual or professional job in Turkey. The word “**enlisted**” has more than one equivalent in Turkish. The meaning of this word is explained as “**gönüllü asker, askere kaydolmuş**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 183). It also covers many ranks in American army. This word, which mainly corresponds to corporal, private and specialist, also includes sergeants in the American system (See table 3). However, in Turkey all these ranks are different from each other, and the sergeants are categorized at a different level. So, they cannot be classified under

only one umbrella term covering specialists and corporals at the same time in our military culture. When the source text is examined, it is not clearly stated which rank the term “enlisted men” corresponds to in the context. Since the personnel who can stay in the ward are privates and their letters can be checked by officers, the literal meaning of this word can be given as “er” or “erat” in its Turkish translation. However, today the term “erat” is no longer used frequently. The “-at” suffix in the term “erat”, which passed from Arabic to Turkish, has lost its frequency of use today. The word is often used as “er” (Önler, 2019). Also, in article 118 of the Turkish Armed Forces International Service Law, it is explained that the term “erat” which was used in previous laws was changed with “erbaş” and “er” (1961). According to Berman, the tendency of *popularization* can be handled under the tendency of *ennoblement*. Popularization causes the text become up-to-date in the translation process, in brief, a colloquial usage of the word is preferred. For this reason, Niran Elçi’s translation in the TT2 is an example of *popularization* since the translator chose the term “er”. Still, her translation can also be classified as *the destruction of linguistic patternings* because she rendered **enlisted men** both as “er” and “erat” in TT2. This undoubtedly affects the written style of the ST because TT forms deviate from the well-established pattern within the SL. Also, the rank “**private**” is not a class in the military. Military classes; in armies, sub-units of the ranks which are differentiated and specialized according to a personnel’s abilities, duties and responsibilities. On the page of the Ministry of Defense of the Republic of Turkey military classes are explained as:

Every year, the number of reserve officers, reserve sergeants, non-commissioned officers and privates needed by the Turkish Armed Forces for the following year is determined by The General Staff of the Turkish Armed Forces... As a result of selection and classification, the status, force, class, branch and class school/training centers of the personnel are determined. (Sınıflandırma İşlemleri, n.d.)

For this reason, the translation of “**enlisted-men patients**” as “**erat sınıfından hastalar**” in TT2 is not a correct one considering specific domain knowledge. So, her choice tends towards *expansion* and *the destruction of underlying networks of signification*. The rationalization process addresses syntactical alterations. These modifications consist of dividing sentences, altering punctuation, and rearranging the phrases in a different order (Berman, 2000). While translating the term “**officer patients**” in TT1, the syntax of the sentence was changed, and this expression, which was a subject in the source text, took the form of a noun phrase in the target text. So, the translator has caused the tendency of *rationalization*.

Example 3:

<p>ST:</p> <p>“One time he blacked out all the salutation “Dear Mary” from a letter, and the bottom he wrote, “I yearn for you tragically. R. O. Shipman, Chaplain, U.S. Army.” R. O. Shipman was the group chaplain’s name” (p. 8).</p>
<p>TT 1:</p> <p>“Bir keresinde bir mektupta Sevgili Mary dışındaki her şeyi karaladı; mektubun altına da şunları yazdı: Seni müthiş arzuluyorum. R. O. <i>shipman</i>, Papaz, ABD Ordusu. R. O. shipman, bölük papazının adıydı” (p. 11).</p>
<p>TT 2:</p> <p>“Bir seferinde bir mektuptaki Sevgili Mary hitabı dışında her şeyi kararttı ve en alta şöyle yazdı: Duyularınızı paylaşıyorum A. T. Tappman, Papaz, ABD Ordusu. A. T. Tappman Grup papazının ismiydi” (p. 18).</p>

In the dictionary of United States Army Terms, group is defined as “flexible administrative and tactical unit composed of two or more battalions” (1953, p. 133). The story takes place at an American air force military base in Italy during World War II. In the book, the author defines his own military unit level by using the expression “**group**”. However, it was translated as “**bölük**” in TT1 and this narrowed down the meaning and led to a perception that the level of the military unit is lower. Also, because of the direct translation as “**Grup**” of the expression “**group**” in TT2 caused the underlying meaning to be lost. When it is translated as “**grup**”, the reader cannot understand that the author mentions his own military unit. Thus, both translators caused *The Destruction of Underlying Networks of Signification* and *quantitative impoverishment*. The reason is that the term could not be transferred with its meaning in the source text. Thus, the semantic breadth of the word could not be reflected in the target language, so there is a lexical loss. However, Niran Elçi foreignized the term to the target reader by adhering it to the source text.

Example 4:**ST:**

“Censoring the envelopes had serious repercussions, produced a ripple of anxiety on some ethereal **military echelon** that floated a **C.I.D. man** back into the ward posing as a patient. They all knew he was a **C.I.D. man** because he kept inquiring about an officer named Irving or Washington and because after his first day there, he wouldn't censor letters” (p. 9).

TT 1:

“Bu arada, mektuplar hadi neyse ama, zarfların bile ama, zarfların bile sansürden geçmesi çok ciddi sonuçlar doğurdu. **Ordunun** oldukça hassas birtakım **çevrelerinde** telaş baş gösterdi. Sonunda, hasta kılığındaki bir **C.I.D. ajanı** (**) koydular koğuşa. Herkes biliyordu onun bir C.I.D. ajanı olduğunu, çünkü daha ilk geldiği günden, burada Irving ya da Washington adında bir subay kalıyor mu, diye önüne gelene sormaya başlamış ve ilk günden sonra mektup okumaz olmuştu” (p. 11).

“(**) Yazar burada, C.I.A. (Central Intelligence Agency-Merkezi İstihbarat Teşkilatı)'ya atfen C.I.D. (Central Intelligence Department-Merkezi İstihbarat Dairesi) terimini kullanıyor (ç.n.)” (p. 11).

TT 2:

“Zarfları sansürlemek ciddi yankılar getirdi, bazı **askeri kademelerde** bir huzursuzluk dalgası yarattı, öyle ki **CİTB'den*** (**Ceza İşleri Tahkikat Birliği**) bir **ajan** hasta rolü yaparak koğuşa yattı. Adamın CİTB'den olduğunu hepsi biliyordu, çünkü adam Irving ya da Washington adında bir subay hakkında sorular sorup duruyordu ve çünkü adamın geldiği ilk günden sonra mektup sansürlemedi” (p. 18).

“2) Özgün metinde C.I.D., Central Intelligence Department. CIA'e (Central Intelligence Agency) göndermeyle (en.)” (p. 18).

In the Dictionary of United States Army Terms, “**echelon**” is defined as “separate levels of command, for example division is a higher echelon, battalion is a lower echelon” (1953, p. 101). In TT1, the translator chose to render this term as “**çevre**”. For this reason, the term is generalized, and the concreteness of the source text became abstract. Also, the syntax of the term is changed. Thus, the tendency of *rationalization*

and *quantitative impoverishment* are observable in TT1. In the English-Turkish Joint Military Abbreviations Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff in 2005, the abbreviation CID is stated as “**Criminal Investigation Division**” and translated as “**Ceza İşleri Soruşturma Dairesi**” (2005, p. 92). CID is an independent federal law enforcement “**agency of the United States Department of Army**”. Its responsibilities are defined on its official website as; It gathers criminal intelligence, investigates cybercrimes, searches war crimes and provides multi-dimensional judicial support. It additionally offers to high-risk personnel protective service support (Department of the Army Criminal Investigation Division, n.d.). The abbreviation “**CID**” stands for “**Department of Army Central Intelligence Division**” according to its website. In the translator's note in TT2, the “**CID**” is described as the Central Intelligence **Department**, which is said to be a reference to the “**CIA**” in the source text. However, there is not a footnote or explanation in the source text that “**CID**” is a reference to the “**Central Intelligence Agency**”. “**CID**” operates with the army. Therefore, the TT2 translator's matching of “**CID**” with “**CIA**” is incorrect and indicates a lack of domain knowledge. In addition, in TT2, the abbreviation of the translation is used as in the original text. The explanation of the “**CİTB**” abbreviation is given in parentheses as “**(Ceza İşleri Tahkikat Birliği)**”. However, although “**CID**” operates under the army, it is also referred to as “a federal law investment **agency**” on its website (Department of the Army Criminal Investigation Division, n.d.). Since it is affiliated with the army, translating its abbreviation as if it were a military unit causes the reader to perceive the image of the institution differently. Thus, Niran Elçi's translation causes the tendencies of *the destruction of underlying networks of signification* and *the destruction of linguistic patternings*. The reason is that the reader cannot perceive the target text as a heterogenous one as the structures specific to the source text could not be transferred to the target language. In addition, Berman thinks that clarifications and expansions causes the destruction of linguistic patternings as they damage the system of the text. In TT1 in the translator's note a reference to “**CIA**” is given likewise. Also, the strategy of foreignization is used since the translator did not translate the term and gave a footnote about it. In the source text the personnel of the “**CID**” depicted as “**CID man**”. However, both of the translators translated the word as “**ajan**” in the TTs. They tried to explain the message in the process of translation. According to Berman, footnotes, explanations in parentheses, or words added to explain deliberately hidden elements in the text lead to *clarification* (2000). Therefore, the translation examples selected here tend towards

clarification. In addition, Levent Denizci used foreignization while Niran Elçi applied domestication as a strategy.

Example 5:

<p>ST:</p> <p>"It was a good ward this time, one of the best he and Dunbar had ever enjoyed. With them this time was the twenty-four-year-old "fighter-pilot captain" with the sparse golden mustache who had been shot into the Adriatic Sea in midwinter and not even caught cold. Now the summer was upon them, the captain had not been shot down, and he said he had the grippe" (p. 9).</p>
<p>TT 1:</p> <p>"Bu seferki koğuş iyiydi; Dunbar'la birlikte yattıkları koğuşların en iyilerinden biri. Bu sefer koğuştta, yirmi dört yaşındaki "avcı-uçağı-pilotu", altın sarısı seyrek bıyıklı "yüzbaşı" da vardı. Uçağı, kış ortasında Adriyatik Denizi'nde düşürülmüş, ama o soğuk bile almamıştı. Oysa, şimdi mevsimlerden yazdı, uçağı da düşürülmemişti. Gene de, gribe yakalandım, diye sızlanıp duruyordu" (p. 11,12).</p>
<p>TT 2:</p> <p>"Bu yeni koğuş iyi bir koğuştta: Yossarian ile Dunbar'ın kaldığı en iyi koğuş. Bu sefer yanlarında seyrek, altın sarısı bıyıkları olan, yirmi dört yaşında bir "pilot yüzbaşı" vardı. Adamın uçağı kış ortasında vurulup Adriatic Denizi'ne düşmüştü ve adam nezle bile olmamıştı. Artık mevsim yazdı, yüzbaşı vurulmamıştı ama şimdi grip olduğunu söylüyordu" (p. 18-19).</p>

In the Campaign Dictionary of Military Terms, **fighter** is defined as "a light fastmoving aircraft designed to attack other aircraft." (Bowyer, 2004, p. 93). It is translated as "**savaşçı, muharip** and **avcı uçağı**" in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 199). The terminology "**fighter-pilot captain**" in the source text is translated only as "**pilot yüzbaşı**" in TT2, and the term "**fighter**" is not included in the translation of Niran Elçi. In the translation process, parts such as words, paragraphs and from time to time even pages are not included in the target texts. Omitting these units causes incomplete translation. Berman explains this deficiency as quantitative impoverishment (2000). For

this reason, this specific lack of a terminological unit in Niran Elçi's translation leads to *quantitative impoverishment*. Also, the characters in the story are fighter pilots serving in the American Air Force. For this reason, the word fighter, which is specifically mentioned in the source text, emphasizes that the pilots are soldiers, because they fly **fighter** planes, not the civilian ones. Using only the expression "**pilot yüzbaşı**" in the translation caused the meaning emphasized in the context of the source text to be lost. Also, the term "**pilot yüzbaşı**" is a very general description. For example, on the official website of the Turkish Air Force, pilot specialties are categorized as: Combat Jet Pilot, Training Pilot, Helicopter Pilot, High Value Aircraft Pilot (Hvkk - SUBAY İHTİSASLARI, n.d.). If the pilot's branch is not specified, the reader may have difficulty in distinguishing whether he is a fighter pilot or a helicopter pilot since both host captain as a rank. For this reason, Niran Elçi's translation also causes the tendency of *The Destruction of Underlying Networks of Signification*. In addition, in both translations, the syntax in the original text was changed, the number of sentences in the translation increased by transferring the relative clause to the target text as separate sentences, which caused extra use of punctuation. For this reason, *rationalization* is used in both translations. Especially in TT1, with the change of syntax, the terminology of "**fighter-pilot-captain**" in ST was divided into "**avcı-uçağı-pilotu**, altın sarısı seyrek bıyıklı **yüzbaşı** da vardı". This division in translation directly affects the system of the text. Thus, *the destruction of linguistic patternings* is also observable in TT1.

Example 6:

<p>ST:</p> <p>"The warrant officer on Yossarian's left was unimpressed. 'Who gives a shit?' he asked tiredly, and turned over on his side to go to sleep" (p.10).</p>
<p>TT 1:</p> <p>"Yossarian'ın solundaki gedikli hiç etkilenmişe benzemiyordu bütün bu konuşmalardan. "Kimin düdüğünde?" dedi bezgin bir ifadeyle ve uyumak için öte yana döndü" (p. 12,13).</p>
<p>TT 2:</p> <p>"Yossarian'ın solundaki gedikli subay etkilenmemişti. "Kim takar?" diye sordu bitkin bitkin ve yan dönüp uykuya daldı" (p. 19-20).</p>

"4) Warrant Officer; gedikli subay ABD ordusunda ve Deniz Kuvvetleri'nde rütbesi subay ve astsubay sınıfları arasında bulunan askeri şahıs (ç.n.)" (p. 19-20).

In today's Turkish military system, there is not such rank equivalence in the army. In the Ottoman period the term "**gedikli**" was used for the non-commissioned officers. The term "**warrant officer**" is explained as "the rank between commissioned officers and non-commissioned officers" in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 664). Translating it as "**gedikli subay**" causes a misconception in the reader since there is not such a rank in Turkish military system. However, Niran Elçi added a footnote about the warrant officer in the military culture of US Army. Still, her explanation is incorrect as commissioned and non-commissioned officers are not branches. For this reason, she did not try to adapt the source text into the target culture and chose foreignization as a strategy. Although, it is much more appropriate to render the term "**warrant officer**" as "**gedikli**" since it corresponds to the target military culture, the term "**officer**" is omitted in the process of translation and the reader cannot understand that there is a different rank system in the source culture because of the generalization and lexical loss. So, the *quantitative impoverishment* is observable in TT1.

Example 7:

ST:

"Yes, Captain Yossarian confessed. I am Captain Yossarian.

Of the 256th Squadron?

Of the fighting 256th Squadron, Yossarian replied. I didn't know there were any other Captain Yossarians. As far as I know, I'm the only Captain Yossarian I know, but that's only as far as I know.

I see, the chaplain said unhappily.

That's two to the fighting eighth power, Yossarian pointed out, 'If you're thinking of writing a symbolic poem about our **squadron**.

No, mumbled the chaplain. I'm not thinking of writing a symbolic poem about your **squadron**" (p. 13,14).

TT 1:

"Evet, diye karşılık verdi Yossarian. Bendeniz Yüzbaşı Yossarian'ım.

256. Bölükten Yüz...

Savaşçı 256. Bölükten diye düzeltti Yossarian. Yoksa başka Yossarian'lar da mı vardı? Aah, hiç bilmiyordum bunu. Yalnız... Bildiğim kadarıyla, bir tek Yüzbaşı Yossarian tanıyorum: Bendeniz. Bütün bildiğim de bundan ibaret.

Demek öyle? diyebildi papaz umudunu yitirmiş bir halde.

Yossarian, hiç vakit geçirmeden devam etti: Eğer **bölüğümüz** üzerine simgesel bir şiir yazmayı düşünüyorsanız, tam üstüne bastınız.

Yoo, yoo, diye mırıldandı papaz, «Hiç de böyle bir şey geçirmemiştım aklımdan» (p. 16,17).

TT 2:

"Evet, diye itiraf etti Yüzbaşı Yossarian. Ben Yüzbaşı Yossarian'ım.

256. Filo'dan mı?

256. muharebe filosundan, diye yanıtladı Yossarian. Başka Yüzbaşı Yossarian olduğunu hiç duymadım. Bildiğim kadarıyla tanıdığım tek Yüzbaşı Yossarian benim, ama bu yalnızca benim bildiğim.

Anlıyorum, dedi papaz mutsuz mutsuz.

İki üzeri sekizinci muharebe yani, diye belirtti Yossarian, filomuz hakkında simgesel bir şiir yazmayı düşünüyorsunuz.

Yok, diye mırıldandı papaz. Filonuz hakkında simgesel bir şiir yazmayı düşünmüyorum." (p. 24).

The terminological equivalent of the term "**squadron**" is "**filo**" in Turkish Air Force. It is a term translated as "**filo, süvari grubu, tabur (zırhlı birliklerde)**" in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 554). The equivalent of "**filo**" in other forces is "**tabur**" in Turkish military system. A **battalion** or **squadron** is a military unit level larger than a "**company**" which means "**bölük**" in Turkish. The A to Z of Military Terms prepared by the Economist defines company as 'a unit of soldiers that typically consists of three platoons under the

command of a captain or major” (The Economist, 2024). For this reason, translating the word **squadron** as “**bölük**” in TT1 rather than a “**filo**” cause the reader to perceive the military unit level in the source text as a lower one. This reveals a lack of specific domain knowledge and is not an accurate translation in terms of terminology. The loss of meaning in the translation process caused the tendency of *the destruction of underlying networks of signification* and *quantitative impoverishment* in TT1. In addition, the terminological expression “**Of the fighting 256th Squadron,**” in the source text, is translated as “**Savaşçı 256. Bölükten**” in TT1. The same phrase is translated as “**256. muharebe filosundan,**” in TT2, which corresponds to the terminology in the source text. The choice of the word “**savaşçı**” instead of “**muharebe**” in TT1 shows that the translator tries to convey the meaning with a more contemporary expression. Replacing the formal with informal and a daily equivalent is called *popularization* according to Berman's classification (2000). Also, “**power**” is explained as “**a military strength**” in The Campaign Dictionary of Military Terms (Bowyer, 2004, p. 182). The phrase “**That's two to the fighting eighth power,**” in the source text has been omitted in TT1. The removal of this expression shows a tendency towards *quantitative impoverishment*. Yossarian gives a reference to his own military unit with the expression “**two to the power of eight**”. This is a wordplay since he chooses this numerical phrase instead of saying his unit's name directly as 256th Squadron. The translator's omission of this part caused this metaphor not to be transferred in TT1. Oxymorons, alliterations, metaphors, and satires in ST lead to a cause a heterogeneous structure in style. The disappearance of these features causes the target text to turn into a homogeneous one. Berman explains this tendency as *the destruction of linguistic patternings* (2000). Niran Elçi translated the same phrase as “**İki üzeri sekizinci muharebe yani,**”. So, the word “**power**” in the original text was translated as “**muharebe**”. Niran Elçi also translated the word “**fighting**” as “**muharebe**” in the same section. Berman explains quantitative impoverishment as expressing various words with the same equivalent. For this reason, the translator damages the texture of the text through *quantitative impoverishment* in TT2. Furthermore, the removal of the word **squadron** from the translation of the sentence “**Yoo, yoo, diye mırıldandı papaz, «Hiç de böyle bir şey geçirmemişim aklımdan.**” in TT1 is an example of *quantitative impoverishment and the destruction of linguistic patternings as this lexical loss affects the system of the text*. This tendency occurs when there are losses of words and expressions in the translated text. In order to compensate for these losses, the translator sometimes causes expansion in the translation. Levent Denizci's adding the phrase “**Yüz...**” in the translation process of “**Of**

the 256th Squadron?" is an example of *expansion*. He chooses to translate this phrase as "256. Bölükten Yüz..." The translator tries to explain the hesitation of the character chaplain here. For this reason, he added the phrase **Yüz** and triple dots as punctuation at the end of the sentence. Because of the details given by the translator, this sentence seems like the chaplain's inner voice. However, Berman suggests that such *expansions* do not contribute to the meaning. They just cause the text to become longer. They also reduce the volume and distort the pattern of the source text. Thus, these addition in TT1 are just in vain according to him.

Example 8:

<p>ST:</p> <p>"M.P.s won't protect you, because they're craziest of all" (p. 15).</p>
<p>TT 1:</p> <p>"Sonra M.P.ler (**) size korumaz. Neden mi? Çünkü en azgın deliler onlar. (**) İngilizcesi Military Police, yani askeri polis (ç.n.)" (p. 19).</p>
<p>TT 2:</p> <p>"Askeri inzibatlar sizi korumaz, çünkü en delileri onlardır" (p. 26).</p>

In the Dictionary of United States Army Terms, "**military police**" is defined as "personnel of the Military Police Corps who enforce laws, regulations and orders" (1953, p. 182). Its abbreviation and translation are stated as "**MP**" and "**askeri inzibat (As. İz.)**" in the English-Turkish Joint Military Abbreviations Dictionary by the Republic of Türkiye Ministry of National Defence General Staff (2005, p. 278). Levent Denizci used the abbreviation **MP'ler** in his translation. He used the original phrase in the target text and used a footnote explaining the Turkish version of the term "military police" at the bottom of the page. Due to the explanation, *clarification* is observed as a tendency in TT1, where the foreignization strategy is used. In addition, Levent Denizci's translation is an example of *popularization* as he chose a more colloquial term instead of "**askeri inzibat**".

Example 9:**ST:**

"In a bed in the small private section at the end of the ward always working ceaselessly behind the green plyboard partition, was the solemn middle-aged colonel who was visited every day by a gentle, sweet-faced woman with curly ash-blond hair who was not a nurse and not a **Wac** and not a Red Cross girl but who nevertheless appeared faithfully at the hospital in Pianosa each afternoon wearing pretty pastel summer dresses that were very smart and white leather pumps with heels half high at the base of nylon seams that were inevitably straight. **The colonel was in Communications**" (p. 16).

TT 1:

"Koğuşun dibindeki küçük, özel bir odada, yeşil kontraplak bir bölmenin gerisinde, bıkmadan usanmadan çalışan, ağır başlı, orta yaşlı albay yatıyordu. Sevimli, tatlı yüzlü, kıvrıkcık, kül sarısı saçlı bir kadın her gün ziyaretine gelirdi. Hastabakıcı değildi, ne de **Wac** ya da Kızılhaç hemşiresi. Yine de, her allahın günü, öğleden sonra, büyük bir sadakatle sökün ederdi Pianosa'daki hastaneye(*). İyi dikilmiş, güzel pastel renkli yazlık elbisesi sırtında, ayağında beyaz yumuşak alçak topuklu ayakkabıları, bacaklarında düz naylon çoraplar, gelirdi hastaneye. **Albay İstihbarat'tandı**" (p. 20).

"(*) Burada kullanılan <<**Wac**>> **Women's Army Corps (Ordu Kadınlar Birliği)**'un kısaltılmışıdır. (ç.n.)" (p. 20).

TT 2:

"Koğuşun ucunda, yeşil kontrplaktan bir duvarla ayrılmış küçük, özel bölmesinde, ciddi, orta yaşlı bir albay durmaksızın çalışırdı. Kıvrıkcık sarı saçlı, tatlı yüzlü, nazik bir kadın her gün albayı ziyarete gelirdi. Kadın hemşire değildi, **Ordu Kadın Teşkilatı'ndan** değildi, Kızıl Haç görevlisi değildi ama yine de her akşam, pastel tonlarda, güzel, son derece şık yaz elbiseleri ve beyaz deriden topuklu pabuçlar giyerek, sadakatle hastaneye geliyordu. **Albay Muhaberat'tandı**" (p. 27).

While transferring the "**WAC**" terminology to the target language, Levent Denizci used the abbreviation in the original language and included a footnote about this term at the bottom of the page. For this reason, it caused the tendency towards clarification and exemplified Berman's perspective on translation by preserving the source culture in the

target language. Antoine Berman sees the translation process as a cultural transfer and suggests that the existence of the source culture in the target language should be made visible. For this reason, he advocates foreignization as a strategy. Niran Elçi translated this term into Turkish as “**Ordu Kadın Teşkilatı**”. In Britannica, “**Women Army Corps (WAC)**” is explained as a military unit consisting of women for them to be able to serve in the army in noncombat positions. The role of the men and women in the army were separated till 1978. At that time, the situation of the women in the army changed a lot. They were seen as an auxiliary designation in the army; however, in 1978 WAC started to receive American army benefits and men and women forces were integrated (The Editors of Encyclopaedia Britannica, 2024). So, translating “**WAC**” as “**teşkilat**” instead of “**birlik**” would not directly correspond to its meaning in the context. Although WACs were auxiliary in the army, they had their ranks, and they were more than an organization. In addition, the term that is used as an abbreviation in the source text, is explained and caused an expansion in the target text. Also, the repetitive use of the abbreviation as an extended translation throughout the book disrupts the unique rhythm of the text. While the terminological meaning could be met in the translation with the word “**birlik**”, the translator causes the meaning to be more general in TT2 with the choice of the word “**teşkilat**”. For this reason, Niran Elçi's translation of the term “**WAC**” led to the tendencies of *clarification*, *quantitative impoverishment* and *the destruction of linguistic patternings*. In addition, Levent Denizci applied foreignization strategy while Niran Elçi used domestication as a strategy. The reason is that Levent Denizci did not translate the term “**WAC**” but gave a footnote about it. In this way, he could be faithful to the source text, but this led him to the tendency of *clarification* in Berman's categorization. **Communications** is defined as “means of conveying information through electrical, mechanical, visual or by other means of maps, radiograms and etc. It also means routes and transportation for moving troops and supplies especially in a theatre of operations” (1953, p. 67). It is a subunit in military. “**Muhabere**” is the equivalent of this term in Turkish Air Force. Its translation as “**Muhaberat**” in TT2 is *ennoblement*. This term is translated as “**istihbarat**” in TT1. It is explained on the website of Turkish Air Force as a subunit which commands Counter-Intelligence activities and produces basic intelligence to back up the operations (*HVKK - SUBAY İHTİSASLARI*, n.d.). So, in military “**istihbarat**” the equivalent of which is “**intelligence**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. Ek. Ç). It is totally another subunit and using it as a term for “**Communications**” shows a direct lack of specific domain knowledge and causes a

misconception in the reader. For this reason, *the destruction of underlying networks of signification and quantitative impoverishment* is observable in TT1.

Example 10:

<p>ST:</p> <p>“There was ... a lymphologist for his lymph, an endocrinologist for his endocrines, a psychologist for his psyche, a dermatologist for his derma; there was a pathologist for his pathos, a cystologist for his cysts, and a bald and pedantic cetologist from the zoology department at Harvard who had been shanghaied ruthlessly into the Medical Corps by a faulty anode in an I.B.M. machine and spent his sessions with the dying colonel trying to discuss Moby Dick with him” (p. 16).</p>
<p>TT 1:</p> <p>“... limfi (lenfası) için bir limfolog; endokrinleri (iç salgı bezleri) için bir endokrinolog! psikoza (ruhsal durumu) için bir psikolog; derması (cildi) için bir dermatolog (**). Ayrıca, patosu için bir patolog, kisti için de bir kistolog vardı. Bir de... Evet, bir de, bir elektronik beynin anodunun yaptığı hataya kurban gidip, gözünün yaşına bakılmadan Sihhiye Taburu'na gönderilen, Harvard zooloji bölümünden mezun, başı kabak, çok bilmiş bir ketolog (deniz hayvanları uzmanı ç.n.) vardı albayın uzmanları arasında. Bu ketolog, ölüm döşeğindeki albayı muayeneye geldiğinde, bütün zamanını albayla Moby Dick'i tartışarak geçirirdi (*)” (p. 21).</p> <p>“(**) Burada, yazarın ustaca uyguladığı kelime oyununa sadık kaldık, parantez içinde de bilinen Türkçe karşılıklarını verdik. (ç.n.)</p> <p>(*) Herman Melville'in ünlü romanı türkçesi: «Beyaz Balina».” (Ç.n.)⁷ (p. 21).</p>
<p>TT 2:</p> <p>“... lenfleri için bir lenfolog, salgıları için bir endokrinolog, psikolojisi için bir psikolog, derisi için bir dermatolog vardı; patolojik durumu için bir patolog, kistleri için bir kistolog vardı. Hatta, bir IBM bilgisayardaki hatalı anot yüzünden, acımasızca Sihhiye Teşkilatı'na alınan ve vizitesini ölmekte olan albayla Moby Dick'i tartışmaya çalışarak</p>

⁷ This part was transferred to the thesis as it was in the target text. For this reason, the typo has been preserved.

geçiren, Harvard'ın zooloji bölümünden kel, bilgiç bir balina bilimcisi bile vardı” (p 27-28).

In the English-Turkish Joint Military Abbreviations Dictionary by the Republic of Türkiye Ministry of National Defence General Staff the translation of the term “**Medical Corps**” is explained as “**Sıhhiye Sınıfı**” (2005, p. 267) and “**Tabip Sınıfı**” (2007, p. 317). In military context and structure, the term **unity** is used rather than **organization**. For this reason, in TT2 the tendency of *quantitative impoverishment* is observable. Although it is understandable to use the expression “**tabur**” in TT1, which is a unit level, Levent Denizci translated the term “**Corps**” as “**birlik**” before (see example 9). Translating the same term with different equivalents causes *the destruction of linguistic patternings* according to Berman’s categorization. In addition to this tendency, there is a lexical loss in TT1 as “**tabur**” is a smaller military unit level. Thus, *quantitative impoverishment* is also evident in TT1. Also, “**Medical Corps**” is a branch not a military unit or level. However, both of the translators transferred this term as a military unit. This leads to a deficiency in meaning in the target texts, since every word contributes to the unity in the original text. For this reason, there is the tendency of *the destruction of underlying networks of signification* in both target texts.

Example 11:

<p>ST:</p> <p>“Even the warrant officer fled. In less than ten days, the Texan drove everybody in the ward back to duty - everybody but the C.I.D. man, who had caught cold from the fighter captain and come down with pneumonia” (p. 17).</p>
<p>TT 1:</p> <p>“Gedikli bile kaçtı. On güne kalmadan, Teksaslı, koğuştta kim var, kim yoksa, hepsini postalamıştı görevi başına. C.I.D. ajanından gayrı herkesi; bir tek o kalmıştı. Ajan, pilot yüzbaşidan nezleyi kapmış, nezle zatürreye dönüşmüşü” (p. 21,22).</p>
<p>TT 2:</p> <p>“Gedikli subay bile kaçtı. Texaslı on güne varmadan herkesi koğuştan görevlerinin başına yolladı; Ceza İşleri Tahkikat Birliği'nden gelen adam dışındaki herkesi. Pilot</p>

yüzbaşının soğuk algınlığı **CİTB'den gelen adama** bulaşmıştı. **Adam** zatürreden yatıyordu” (p. 28).

The last part, which is expressed as a single sentence in the source text, is divided into different sentences with extra punctuation marks used in both translation texts. In this way, the concreteness of the text is lost and both translators try to integrate sentence structures with different syntax in English into the target text. Therefore, both translations tend towards *rationalization*. In addition, the “**CID man**”, which was previously translated as “**Ceza İşleri Tahkikat Birliği ajanı**” in TT2, is translated as “**Ceza İşleri Tahkikat Birliği'nden gelen adam**” in this section. This causes inconsistency in translation and causes the destruction of interconnected homogeneous meaning structures within the text. Thus, this sample is the tendency of *the destruction of linguistic patternings*. In addition, this expression, which is used as an abbreviation in the original text and in TT1, is given with its explanation in TT2. Therefore, the *clarification and the destruction of linguistic patternings* are observed in TT2 since the system of the text is interrupted. Also, because of the rationalization, there is the tendency of *expansion* in both texts as the translation of “**CID man**” is added as subject in both target texts since the sentences are divided.

Example 12:

<p>ST: ‘</p> <p>“Fifty missions, he repeated, still shaking his head. The colonel wants fifty missions” (p. 24).</p>
<p>TT 1:</p> <p>“Gene başını salladı ve elli görev uçuşu,» diye tekrarladı. Albay elli görev uçuşu istiyor, n'apiyim?” (p. 31).</p>
<p>TT 2:</p> <p>“Elli uçuş, diye tekrarladı, başını iki yana sallamaya devam ederek. Albay elli uçuş istiyor” (p. 37).</p>

In the Dictionary of United States Army Terms, “**mission**” is defined as “dispatching of one or more aircraft to accomplish one particular task” (1953, p. 184). In *Catch-22*, the events take place in World War II, and fighter pilots go on flight missions with B-25 bombers and bomb the ordered areas. Pilots don't fly only in wartime. In peacetime, combat preparation flights and maneuver drill flights are carried out. In the book, Colonel Cathcart always increases the pilots' missions because they are at war. Also, the term “**mission**” is translated as “**hava görevi**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 332). For this reason, translating the term “**mission**” only as “**uçuş**” does not fully reflect the context and the fact that the pilots are fighting in the war. This omission causes narrowing in meaning. Therefore, the tendency of *the destruction of underlying networks of signification* and *quantitative impoverishment* is observed in TT2.

Example 13:

ST:

“Having him lying around all day annoyed Yossarian so much that he had gone to the **orderly room** several times to complain to Sergeant Towser, who refused to admit that the dead man even existed, which, of course, he no longer did. It was still more frustrating to try to appeal directly to **Major Major**, the long and bony **squadron commander**, ... ” (p. 25).

TT 1:

“Bütün gün çadırında upuzun yatan ölüyü görmekten, öylesine sıkıldı ki, Çavuş Towser’a şikâyet etmek için birkaç kere odasına gitti. Çavuş Towser da söz konusu ölünün bir zamanlar yaşadığını bile kabul etmek istemedi. Elbette adam ölmüştü ve artık yaşamıyordu. Öte yandan uzun boylu, çelimsiz **bölük komutanı Binbaşı Major’a** başvurmayı daha da sıkıcı buldu Yossarian

Ç.N. Major İngilizce <<Binbaşı>> demektir” (p. 32).

TT 2:

“Adamın bütün gün yerlerde yatıp durması Yossarian’ı öyle sinir ediyordu ki defalarca **bölük odasına** gidip Çavuş Towser’a şikâyette bulunmuştu. Ama Çavuş Towser ölü adamın var olduğunu kabul etmiyordu, ki zaten artık yoktu da. Uzun boylu, kemikli biri

olan ve Henry Fonda'nın hüzünlü haline hastalıklı ölçüde benzeyen **birlik kumandanı Binbaşı Major'a** doğrudan başvurmaya çalışmak daha da sinir bozucuydu.

Ç.N. Orijinalinde "Major Major" İngilizce'deki major (binbaşı) sözcüğü kullanılarak yapılmış oyun. Türkçe'ye Binbaşı Binbaşı diye de çevrilebilirdi. (en.)" (p. 38).

The term "**kumandan**" derives from the French word "**commandant**". It is a military term that entered our language through borrowing and was adapted according to the phonological rule of Turkish. The term "**kumandan**" corresponds to the term "**komutan**" in Turkish. (Doğan, 2020). In Turkish Language Association Dictionary, the term "**komutan**" is explained as "**bir asker topluluğunun başı, kumandan, bey, mir**" (Türk Dil Kurumu | Sözlük, n.d.-b). For this reason, the term commander can be translated into Turkish as both "**komutan**" and "**commander**". But there is a slight nuance in meaning between these two words. The "**kumandan**" is the military personnel who has the highest rank in a unit. This word can also be replaced by the term "**komutan**" with the same meaning. However, each of the military personnel serving under the "**kumandan**" is a "**komutan**" in Turkish military system. Also, it is not appropriate to address each of these personnel as "**kumandan**" when there is a soldier with a higher rank than them. The word "**squadron**" corresponds to "**tabur**" in the Turkish military system. In the Turkish Air Force instead of "**tabur**" the term "**filo**" is used. A military unit at the squadron level can be commanded by military personnel with the rank of major or lieutenant colonel. In the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff the term "**squadron commander**" is translated as "**filo komutanı**" (2007, p. 554). In the book, Major Major is appointed as the "**squadron commander**". For this reason, it is appropriate to translate the word commander as "**komutan**" or "**kumandan**" in this section. However, translating the term "**squadron**" as "**bölük**" in TT1 causes a larger military unit level to be perceived as a smaller one. In TT2, the translation of the term "**squadron**" as "**birlik**" and the use of this word together with "**kumandan**" caused confusion in the meaning since the "**kumandan**" of the whole unit is Colonel Cathcart who has the highest rank in the context. For this reason, it would be much more appropriate to translate this terminological phrase as "**filo komutanı**" or "**filo kumandanı**". The translator choices in both target text for this phrase causes misconstruction. Thus, *the destruction of underlying networks of signification and quantitative impoverishment* is observed in both texts. The definition of "**orderly room**" is given as "office of a company in which the

business of the company done” in the Dictionary of United States Army Terms (1953, p. 201). In TT1 the term “**orderly room**” which can be translated as “**bölük odası**” according to the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 375) is removed. This omission causes *quantitative impoverishment* and *the destruction of underlying networks of signification* in TT1.

Example 14:

<p>ST:</p> <p>“Furthermore, it was none of General Peckem’s goddam business how the tents in General Dreedle’s wing were pitched. There, then followed a hectic jurisdictional dispute between these overlords that was decided in General Dreedle’s favor by ex P.F.C. Wintergreen, mail clerk at Twenty-seventh Air Force Headquarters” (p. 30).</p>
<p>TT 1:</p> <p>“Üstelik, General Dreedle’nin safında yer alan çadırların nasıl kurulması gerektiği General Peckem’i ilgilendirebilir miydi? Sözün kısası, bu ağalar arasında hararetili bir tartışma patlak verdi. Konu yetki sorunudu. Ancak, çok geçmeden, eski posta müdürü, şimdilerde Yirmi Yedinci Hava Kuvvetleri Karargahında posta memuru olan Wintergreen, bu hararetili tartışmayı General Dreedle lehine sonuçlandırmakta gecikmedi” (p. 38).</p>
<p>TT 2:</p> <p>“Dahası, General Dreedle’in Ving’indeki çadırların nasıl kurulduğu General Peckem’i hiç ilgilendirmezdi. Ardından, bu iki derebeyi arasında heyecan verici bir yetki anlaşmazlığı çıkmış ve anlaşmazlık, Yirmiyedinci Hava Kuvvetleri Karargahı’nda postacı er olarak görev yapan, eski Birinci Sınıf Er Wintergreen tarafından General Dreedle lehine sonuçlandırılmıştı.</p> <p>13) Wing: ving, ABD Hava Kuvvetleri’nde genellikle bir esas vazife grubu (primary mission group) ile lüzumlu destek gruplarından oluşan hava birliğidir. Bir ving, genellikle 6 ila 9 filodan oluşur. (en.) (ç.n)” (p. 44).</p>

In Campaign Dictionary of Military Terms published by Macmillan, the term “**wing**” is explained as “an air force grouping of several squadrons” (Bowyer, 2004, p. 258). It is translated as “**uçuş kolu**” and “**hava filosu**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 672). In “**close order drill**”, which means “**yanaşık düzen eğitimi**” in Turkish language, soldiers line up side by side in a row of a number ordered by their commander. This is called “**saf düzeni**” in Turkish military system. Therefore, it is not appropriate to translate the term “**wing**”, which refers to a military union consisting of squadrons in the American air force, as “**saf**” as in the TT1. Levent Denizci’s choice in TT1 caused *the destruction of underlying networks of signification and quantitative impoverishment* since the meaning and the reference given to the systematic military element specific to the US Air Force could not be transferred to the target language. Niran Elçi chose to borrow this term as “**Ving**”. She adapted the letter “w” into Turkish. Also, she added a footnote about it. In this way, she foreignized the term to the target reader. This resulted in Berman’s tendency of *clarification*. Overlord is not a military term. It is a metaphor used to depict the behaviors of the two Generals in the original text. However, its translation as “**ağalar**” in TT1 and “**derebeyi**” in TT2 are not appropriate to the context. In a military context it should be translated as “**amir**” as it is included as one of the meanings in the dictionary. In Campaign Dictionary of Military Terms. The term “**jurisdiction**” is explained as “legal or other authority” (Bowyer, 2004, p. 133). In military context, this term means a lot since there is a rank system in the military and everything is based on hierarchy. In TT1 the tendency which the translation of this term causes is *rationalization* since the syntax of the sentence is changed and additional punctuation with separate sentences is used because of it. In TT2, the tendency is *expansion* since extra words that are not included in the source text are used. In Campaign Dictionary of Military Terms, “**PFC**” is explained as “**private first class**” (Bowyer, 2004, p.178). Its translation is stated as “**birinci sınıf er**” in the English-Turkish Joint Military Abbreviations Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2005, p. 332). In the book Wintergreen is a character who is described as a first class private and stationed as a postman private at the headquarters. Later in the story, his rank is reduced to “**buck private**” which means “**acemi er**” in Turkish. For this reason, Wintergreen misses his old rank and position and often regrets losing it (2006, p. 154). In TT1, the military rank “**PFC**”, is translated as “**eski posta müdürü**” and “**mail clerk**” as “**posta memuru**”. This choice has caused the tendency of *the destruction of underlying networks of signification and quantitative*

impoverishment since the reader cannot understand that the character Wintergreen is a soldier. In TT1, he seems like a civilian. Also, both of the translators tend to fall in “*clarification*” because the abbreviation is used in the original text, but they expanded the term to make it understandable for the reader and clarify the meaning.

Example 15:

<p>ST:</p> <p>“But, there was no enthusiasm in Yossarian’s group. In Yossarian’s group there was only a mounting number of enlisted men and officers who found their way solemnly to Sergeant Towser several times a day to ask if the orders sending them home and come in” (p. 30).</p>
<p>TT 1:</p> <p>“Ne var ki, Yossarian’ın takımında bu turuplara karşı zerre kadar ilgi yoktu. Öte yandan, günde birkaç kere Çavuş Towser’ın yanına varıp, ciddi bir ifadeyle, memleketlerine geri gönderilme emrinin gelip gelmediğini soran erlerin sayısı gittikçe kabarıyordu” (p. 38).</p>
<p>TT 2:</p> <p>“Ama Yossarian’ın birliğinde hiç heves yoktu. Yalnızca, her gün, ciddi tavırlar içinde tekrar tekrar Çavuş Towser’a gidip onları eve gönderecek emirlerin gelip gelmediğini soran, sayıları gittikçe artan erler ve subaylar vardı” (p. 44-45).</p>

Levent Denizci chose to translate the military unit “**group**” as “**bölük**” and Niran Elçi chose to translate it as “**grup**” in one of the previous sections (see example 3). In this example Levent Denizci translated “**group**” as “**takım**” and Niran Elçi used the term “**birlik**”. The context does not change but the repetitive translation of the same terminology with different target terms causes an inconsistency in the system and flow of the text. For this reason, in this part the tendency of *the destruction of linguistic patternings* is observed in both target texts. Furthermore, “**takım**” is a military unit which is smaller than a “**squadron**” and a group is a military unit which combines squadrons. So, using the term “**takım**” causes meaning loss in translation. Thus, the tendency of *the destruction of underlying networks of signification and quantitative impoverishment* is observed in TT1. In Turkey a “**group**” is not a military unit thus translating it as “**birlik**”

generalizes the term and causes a lexical loss. Thus, *quantitative impoverishment* is evident in TT2. Furthermore, Levent Denizci translated the term “**troop**” as “**turup**” in this section. According to Turkish Language Association there is not such a word in Turkish. Thus, his addition of this term which is not included in the source text is *expansion* in Berman’s categorization. In the dictionary of United States Army Terms, the term “**order**” is defined as “communication, written or oral which conveys instructions from a superior to a subordinate. In a broader sense the terms order and command are synonymous.” (1953, p. 200). In TT1, the position of this term and its form of plurality is changed. It is generalized in this way. So, the tendency of *rationalization* is applied. In addition, the military rank “**officers**” is omitted in TT1. This has caused the tendency of *quantitative impoverishment* and *the destruction of underlying networks of signification* in TT1. Furthermore, “**enlisted**” cover both corporals, privates, and sergeants in American military rank system (see table 3). Enlisted man is explained in the Dictionary of United States Army Terms as “any male or female personnel in American army who is below the grade of commissioned officer, warrant officer or cadet” (1953, 105). Translating it only as “**er**” narrows down the meaning in the target texts and generalizes the term. Thus, the tendency of *quantitative impoverishment* and *the destruction of underlying networks of signification* are observed in both target texts. Also, both translators used the term “**erat**” for “**enlisted men**” in a previous section (see example 2). This inconsistency causes *the destruction of linguistic patternings*.

Example 16:

ST:

“**Men**, Colonel Cargill began in Yossarian's **squadron**, measuring his pauses carefully. You're American officers. The officers of no other army in the world can make that statement. Think about it” (p. 31).

TT 1:

“Albay Cargill, adımlarını dikkatle ölçtü ve Yossarian'ın **takımına** şunları söyledi: «**Baylar**; sizler Amerikalı subaylarsınız. Dünya üzerinde başka hiç bir ordunun subayları böyle bir şey söyleyemez. Hele bir düşünün bunun üzerinde»” (p. 40).

TT 2:

"**Askerler**, diye başladı Albay Cargill Yossarian'ın **birliğinde**, kelime aralarında verdiği esleri dikkatle tartarak. Siz Amerikan subaylarısınız. Dünya üzerinde başka hiçbir ordunun subayları böyle bir iddiada bulunamaz. Bir düşünün" (p.46).

Levent Denizci previously translated the term **group** as "**takım**". Here, the term "**squadron**", which is another military unit level, is translated as "**takım**". Translating different words with the same equivalents causes the tendency of *quantitative impoverishment* according to Berman. Thus, this tendency is observable in TT1. The term "**squadron**" means "**filo**" in Turkish Air Force. There is a significant difference between **platoon** and **squadron** levels in military units. A platoon consists of 26-45 soldiers, while a **squadron/battalion** consists of 300-1300 soldiers. While personnel from the rank of **third lieutenant to first lieutenant** can command a **platoon**, the commander of a **battalion/squadron** has the rank of **major or lieutenant colonel**. For this reason, using the same term for units at such different levels causes confusion in meaning, also the integrity and the context in the source text cannot reach to the reader. Levent Denizci's tendency to use the same term in the target language for different terms in the source language, causes errors in translation and can be categorized as *the destruction of underlying networks of signification* in TT1. Niran Elçi translated the term "**squadron**" as "**birlik**" in this section. She translated the same term as "**filo**" (see example 7) and "**bölük**" (see example 13) before. Niran Elçi's choice is an example of *quantitative impoverishment* due to term's generalization in this section. However, because of the inconsistencies it can also be categorized as *the destruction of linguistic patternings* in this example. her translation preserves the meaning in the source text more. In the story, Colonel Cathcart gathers the soldiers in his unit and gives them briefings from time to time. The people he addresses here as "**men**" are his soldiers. Although the term "**soldiers**" is not used in the source text, Niran Elçi revealed what is implied in the source text by choosing the term "**askerler**" in her translation. This is named as *clarification* in Berman's category. Levent Denizci chose the address "**baylar**" in his translation. However, in ST the author does not use the word "**gentlemen**" and the tone is not so polite. Thus, the tendency in TT1 is *ennoblement* as it uses rhetorization and chooses a more elegant way of expression.

Example 17:

<p>ST:</p> <p>"Bomb bay clear, Sergeant Knight in the back would announce" (p. 34).</p>
<p>TT 1:</p> <p>"Arkadan Çavuş Knight: <Bomba alanı açık,> diye bildirirdi" (p. 43).</p>
<p>TT 2:</p> <p>"Bomba bölmesi boş," diye bildirirdi arkadaki Çavuş Knight" (p. 49).</p>

The definition of the term "**bomb bay**" is given as "a compartment in an aircraft used to hold bombs" in Campaign Dictionary of Military Terms (Bowyer, 2004, p. 31). In the United States of Army Terms, the term "**clear**" is explained as "to make certain that no ammunition remains in a gun" (1953, p. 59). Turkish equivalent of "**bomb bay**" is "**bomba bölmesi**", "**bomba yuvası**", "**bomba salanı**" (2007, p. 76). For this reason, the translation of this terms as "**bomba bölmesi**" is more appropriate for this term. Furthermore, in TT1, translating the term "**clear**" as "**açık**" causes the reader not to be able to infer the meaning. The content mentioned here is that there is no ammunition in the bomb bay of the plane. For this reason, translating is as "**açık**" leads to the reader not to comprehend the context. The tendency in TT1 is therefore *the destruction of underlying networks of signification*.

Example 18:

<p>ST:</p> <p>"What target? Captain Aardvaark, Yossarian's plump, pipe-smoking navigator would say from the confusion of maps he had created at Yossarian's side in the nose of the ship. I don't think we're at the target yet. Are we?</p> <p>Yossarian, did the bombs hit the target?</p> <p>What bombs?' answered Yossarian, whose only concern had been the flak" (p. 34).</p>

TT 1:

“**Uçağın burun kısmında**, Yossarian'ın yanbaşı, **haritalar arasında**, işi başından aşkın, Yossarian'ın tombul, ağzı pipolu **yardımcısı Yüzbaşı Aardvaark**: Hangi **hedef?** diye sorardı. Henüz hedefe vardığımızı sanmıyorum. Yoksa geldik mi?”

Yossarian, bombalar hedefini buldu mu?

Kafasındaki tek düşünce **uçaksavar ateşi** olan Yossarian: **Hangi bombalar?** diye sorardı” (p.43).

TT 2:

“Hangi hedefi? dedi Yossarian'ın tombul, pipo tiryakisi **seyrüsefer subayı Yüzbaşı Aardvaark**, **uçanın burnunda**, Yossarian'ın yanında yarattığı **harita kaosunun içinden**. Daha hedefe gelmedik sanırım. Geldik mi yoksa?”

Yossarian, bombalar hedefi vurdu mu?

Hangi **bombalar?** diye yanıt verirdi, tek endişesi **uçaksavarlar** olan Yossarian” (p. 49).

“**Navigator**” is explained as “an aircrew member who is responsible for navigation” in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 162). In the Dictionary of Military Terminology published by Republic of Türkiye Ministry of Foreign Affairs the translation of navigator is stated as “**seyir subayı**” or “**seyrüsefer**” ((*Dış İlişkiler Terminolojisi / T.C. Dışişleri Bakanlığı*, n.d.). In Turkish Air Force, the responsibilities of a navigator officer are explained as planning the flight route, and directing the pilot in the execution of operations, intelligence gathering, ensuring flight safety, search and rescue, electronic warfare, and carrying out special purpose transportation missions according to the operational plans and orders (*HVKK - SUBAY İHTİSASLARI*, n.d.-b). For this reason, it is appropriate to translate it as “**seyrüsefer subayı**” as in TT2. However, this term is translated as **yardımcı** in TT1, which does not correspond to the term in the source text thoroughly. Also, the term “**seyrüsefer**” is not included in TT1. Because of this reduction and meaning loss, the tendency of *quantitative of impoverishment* and *the destruction of the underlying networks of signification* are observable in TT1. In the Dictionary of United States Army Terms, “**nose**” is the term defined as the front end of an aircraft (1953, p. 193). In TT1, the syntax of the sentence is changed by the translator. The position of the translated version of the terms “What **target?**” and “**the nose of the**

ship in TT1 disrupts the integrity of meaning in the original text and interrupts the flow of the target text. Also, the syntax of the last sentence in TT1 is changed because of the relative clause usage in the source text. The translator chooses to adapt the grammar structure into the target language with changing the position of “What **bombs?**” and, “... whose only concern had been the **flak**”. Thus, the tendency of *rationalization* is applied in TT1. In Campaign Dictionary of Military Terms “**flak**” is defined as “anti-aircraft fire” (Bowyer, 2004, p. 96). It can be translated into Turkish as “**uçaksavar atışı, uçaksavar ateşi** or **hava savunma ateşi**” according to the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 206). In this context, they are bombing the ordered areas and Yossarian is concerned about anti-aircraft artillery. Translating the term only as “**uçaksavar**” in TT2 is the tendency of *quantitative impoverishment*.

Example 19:

<p>ST:</p> <p>“Yossarian did not give a damn whether he hit the target or not, just as long as Havermeyer or one of the other lead bombardiers did and they never had to go back (every now and then someone grew angry enough at Havermeyer to throw a punch at him)” (p. 34).</p>
<p>TT 1:</p> <p>“Yossarian hedefe isabet ettirmiş ya da ettirmemiş, hiç aldırılmazdı; Havermeyer ya da öteki kılavuz bombardımanlıardan biri hedefi bulduğu ve bir daha saldırmak üzere üsse dönmek zorunda kalmadıkları sürece” (p. 43).</p>
<p>TT 2:</p> <p>“Havermeyer ya da diğer ön bombardımanlıardan biri hedefi vurduğu ve Yossarian'ın geri dönmesi gerekmediği sürece hedefi vurup vurmamak Yossarian'ın umurunda değildi” (p. 49).</p>

Each and every sighting operation for both range and deviation, had to be carried out by Lead Bombardiers during World War II. Bombardier is a term defined as “the bomb aimer in an aircraft” in Campaign Dictionary of Military Terms (Bowyer, 2004, p. 31). Lead is a word which means to show the way and guide. For this reason, the translation

as “**kılavuz bombardımancı**” in TT1 conveys the meaning better. In the text, there is no information that the lead bomber fire first from the front. For this reason, the translation of this term as “**ön bombardımancı**” in TT2 is the interpreted version of the source text. Also, in TT1, the term “**üs**” is added in the translation. The translator revealed in the translation text that the characters would return to the base after the ordered areas were bombed. In the source text, this information is not stated explicitly. According to Berman, explaining what is implied in the source text is the tendency of *clarification*. The tendency of *clarification* here also changes the system of the text and causes destruction in meaning. For this reason, *the destruction of linguistic patternings* is also observed in TT1.

Example 20:

ST:

“Late one night, Havermeyer fired a shot at a mouse that brought Hungry Joe bolting out at him barefoot, ranting at the top of his screechy voice and emptying his own **.45** into Havermeyer's tent as he came charging down one side of the **ditch** and up the other and vanished all at once inside one of the slit **trenches** that had appeared like magic beside every tent the morning after Milo Minderbinder had **bombed** the **squadron**. It was just before dawn during the **Great Big Siege of Bologna** when tongueless dead men peopled the night hours like living ghosts and Hungry Joe was half out of his mind because he had finished his **missions** again and was not **scheduled to fly**. Hungry Joe was babbling incoherently when they fished him out from the dark bottom of the slit **trench**, babbling of snakes, rats and spiders. The others flashed their searchlights down just to make sure. There was nothing inside but a few inches of stagnant rain water” (p. 35).

TT 1:

“Bir gece Havermeyer yine ateş etti farenin tekine. Bunu duyan Aç Joe, aniden fırladı olduğu yerden, yalın ayak bağıra bağıra Havermeyer'in üzerine yürüdü. Elindeki **45'liği** çadırın içine boşalttı. Sonra, fırladı çadırdan, **hendeğin** bir tarafından indi, öte tarafından çıktı. Milo Minderbinder'in **bölüğü bombaladığının** ertesi sabahı, her çadırın yanı başında, esrarengiz bir şekilde birtakım **yarıklar** meydana gelmişti. Aç Joe, kaşla göz arasında bunlardan birinin içine daldı, ortadan kayboldu. Milo Minderbinder, **Ünlü Büyük Bologna Kuşatması'ndan** önce, tam şafak vakti, ölüler

ruhlarını gecenin karanlığına terkederken, Aç Joe **görev uçuşlarını** tamamlamış ve bir daha uçmayacağı için yarı yarıya aklını oynatmış bir durumdayken **bombalamıştı bölüğü**. Her neyse... Aç Joe'yu, içine girip sırta kadem bastığı yarığın nemli derinliklerinden çıkardılar. Bir şeyler geveliyordu ağzında; yılan, sıçan, örümcek falan deyip duruyordu. Emin olabilmek için ellerindeki cep fenerleri ile incelediler **yarığı**. Bir karış Yağmur suyundan başka hiçbir şey göremediler” (p. 44).

TT 2:

“Bir gece, geç saatlerde, Havermeyer'in bir fareye salladığı mermi Aç Joe'nun ciyak ciyak sayıp söverek, yalınayak çadırından fırlamasına, **hendeğin** öte yanından inip, beri yanından çıkarken Havermeyer'in çadırına kendi **45'liğini boşaltmasına** ve Milo Minderbinder **birliği** bombaladığı zaman gizemli bir biçimde bütün çadırların yanında beliriveren **siperlerden** birinin içinde aniden kaybolmasına sebep oldu. **Koskoca Bologna Kuşatması** sırasında, şafak sökmek üzereydi. Dilsiz ölülerin gece saatlerini canlı hayaletler gibi doldurduğu bir zaman. Aç Joe sinirden aklını yitirmek üzereydi çünkü yine **uçuş sayısını** tamamlamış ve yeni **uçuş programlarında** adı yoktu. Onu **siperin** nemli dibinden çıkardıklarında Aç Joe tutarsız laflar geveliyor, yılanlardan, sıçanlardan, örümceklerden bahsediyordu. Emin olmak için el fenerlerini **siperin** içine tuttular. **Siperin** içinde birkaç santim yüksekliğinde, durgun yağmur suyu dışında hiçbir şey yoktu” (p. 50-51).

In the Campaign Dictionary of Military Terms, “**ditch**” is defined as “a man-made channel used for drainage” (2004, p. 76) and trench is defined as “a narrow hole or channel dug into the ground, in order to provide protection from enemy fire” (2004, p. 242). In the New Bilingual Military Terminology, the term “**trench**” is translated into Turkish as “**siper**” (Gülbaş, 1999, p. 99). The translation of “**ditch**” is stated as “**hendek**” in Cambridge English-Turkish Dictionary (*Ditch*, 2024). Both Levent Denizci and Niran Elçi translated the term “**ditch**” as “**hendek**”. Still, Levent Denizci chose to use the word “**yarık**” for “**trench**” which means “**siper**” as stated in TT2. In this part of the book, it is described how the siege of Bologna affected Hungry Joe and to what extent his psychology was turned upside down because of the war. Here, he hallucinates and is delirious in the trenches. Translating the term as “**yarık**” causes the impact of war to be taken out of context, which leads to *the destruction of underlying networks of Signification and quantitative impoverishment* in TT1. Also, the syntax of the terms “**.45, ditch, bombed the squadron**” are changed in the target texts. The number of sentences

is increased and extra punctuation like commas and periods are used. Thus, in both texts *rationalization* is observed. Great big means “very big, huge”. While portraying “**Bologna Siege**”, the author tried to reinforce the meaning of this blockade. The word great does not mean famous in the source text. The translator in TT1 tends towards *ennoblement* when describing this siege and he uses rhetoric in this process. In TT2, although semantic reinforcement was provided, the expression caused lack of words. So, *quantitative impoverishment* is observed here. In TT2, the term “**mission**” was translated as “**uçuş**” before. In this section, it is rendered as “**uçuş sayısı**”. This inconsistency leads to *the destruction of linguistic patternings* in TT2. Also, in the source text “**was not scheduled to fly**” means was not planned to fly. However, in Turkish the phrase is translated as “**uçuş programı**”. In the translation process, it turned into a substantive. Thus, *rationalization* is observed in TT2.

Example 21:

<p>ST:</p> <p>“Their names were Gus and Wes and they had succeeded in elevating medicine to an exact science. All men reporting on sick call with temperatures above 102 were rushed to the hospital” (p. 36).</p>
<p>TT 1:</p> <p>“Bu sıhhiye erlerinin adları Gus ve Wes’idi. (*) Tıbbı gerçek bir bilim düzeyine çıkarmayı başarmışlardı. Şöyle ki: Muayene olmaya gelip de ateşi 102’nin üstünde olan herkesi hastaneye sevk ederlerdi.</p> <p>(*) Gus ve Wes, Walt Disney’nin ünlü «Micky Mouse» karton filim serisinde, Micky Mouse’un yeğenleri olan iki farenin adıdır. (ç.n.)” (p. 45-46)</p>
<p>TT 2:</p> <p>“İki erin adı Gus ile Wes’ti ve tıp bilimini kesin değerlere dayanan bir bilim dalına dönüştürmeyi başarmışlardı. Çadıra başvuran askerler arasında ateşleri 38 9’un üzerinde olan herkes hemen hastaneye gönderiliyordu” (p. 52-53).</p>

In this section, the context is medical tents. In the source text, “**they**” refer to **two enlisted men** working in the medical unit. In both target texts, the pronoun of the

sentence was tried to explain. The translators made it clear what is implied in the target text and they used the subject as “**sıhhiye erleri**” and “**er**” explicitly. So, this sample tends towards *clarification* in both target texts. Also, in TT1 the term “**sıhhiye**” was added to the explanation. It is also an example of the tendency *expansion*. In military, “**sick call**” is a term explained as “daily assembly when all sick and injured, other than those in the hospital, report to a medical officer for examination” in the Dictionary of United States Army Terms (1953). It is translated as “**viziteye çıkmak**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 531). Translating it as “**muayene olmaya gelip**” or “**çadıra başvuran askerler**” causes *expansion* in both target text. However, using the phrase ‘**muayene olmaya gelip**’ for the term “**sick call**” is semantically closer to the original text.

Example 22:

<p>ST:</p> <p>“Group Headquarters was alarmed, for there was no telling what people might find out once they felt free to ask whatever questions they wanted to. Colonel Cathcart sent Colonel Korn to stop it, and Colonel Korn succeeded with a rule governing the asking of questions” (p. 40).</p>
<p>TT 1:</p> <p>“Karargâhta herkes dehşete kapılmıştı. Çünkü askerler, istedikleri soruyu özgürce sorabileceklerini fark ettiler mi, kim bilir neler öğreneceklerdi. Bu duruma son vermesi için, Albay Cathcart, Albay Korn'u gönderdi. Albay Korn da soru sormayı kayda bağlayan bir kural icat etmekte gecikmedi” (p. 49).</p>
<p>TT 2:</p> <p>“Grup Karargâhı alarma geçmişti çünkü diledikleri soruyu sormakta özgür olduklarını hisseden insanların neler öğrenebileceğini bilmek imkansızdı. Bunu engellemek için Albay Cathcart, Yarbay Korn'u görevlendirmişti ve 'Yarbay Korn soru sorma eylemini hüküm altına alan bir kuralla başarıya erişmişti” (p. 56-57).</p>

In Turkish military system a “**group**” is not a military unit level. In TT1 it is omitted in the translation. This causes *quantitative impoverishment*. However, translating it directly as

“**grup**” as in TT2 is foreignization as a strategy. In another section, Niran Elçi explained the position of “**group**” as a military unit level in American Air Force with a footnote. Since Berman thinks that translation is a cultural transfer, he is in favor of using the foreignization as a strategy in the process. However, military culture sometimes varies from country to country deeply. This is a complex situation that raises the question of whether there is an equivalence of the terms in the target language, if any, to what extent they correspond to the meaning in the source text. Here, Niran Elçi foreignized the source text to the target reader but this has caused *the destruction of underlying networks of signification and quantitative impoverishment*. The translator tried to emphasize the cultural differences, but the meaning is lost. In addition, “**Colonel**” is a rank superior to “**Lieutenant Colonel**”. “**Colonel**” corresponds to “**Albay**” and “**Lieutenant Colonel**” means “**Yarbay**” in Turkish. In TT2, Niran Elçi translated the rank of “**Colonel**” as both “**Albay**” and “**Yarbay**”. This caused an inconsistency in the system of the text. So, *the tendency of the destruction of linguistic patternings* is seen in this part. In addition, this lack of specific domain knowledge caused reader to misunderstand the rank of the Colonel Corn. Thus, the meaning created in the source text could not be rendered in TT2. In this way, *the destruction of underlying networks of signification and quantitative impoverishment* occurred.

Example 23:

<p>ST:</p> <p>“Behind the building was the modern skeet-shooting range that had been constructed by Colonel Cathcart for the exclusive recreation of the officers at Group ... Yossarian shot skeet, but never hit any. Appleby shot skeet and never missed” (p. 40).</p>
<p>TT 1:</p> <p>“Albay Cathcart tarafından, sadece subaylar bos zamanlarında kullansınlar diye, bir skit atış poligonu inşa ettirilmişti. ... Yossarian da skit atışı yapar, ama hep karavana atardı. Appleby ise hiç kaçırmazdı” (p. 50).</p>
<p>TT 2:</p>

“Binanın arkasında, Albay Cathcart tarafından, **Grup subaylarının** eğlenmesi için özel olarak yaptırılmış çağdaş **bir atış alanı** vardı. ... Yossarian **atış** yapıyor ama hiç vuramıyordu. Appleby de **atış** yapıyordu ama hiç **iskalamıyordu**” (p. 57).

In TT1, the term “**group**” is omitted in the sentence. Thus, *quantitative impoverishment* is observable. The word “**skeet**” means hitting a target thrown into the air. “**Shooting range**” means “**poligon**” in Turkish. In TT1, Levent Denizci translated the word “**skeet**” as **skit**. The word **skit** does not have a Turkish equivalent according to the Turkish Language Association dictionary. Levent Denizci, who uses the foreignization strategy, did not add a footnote for this statement. There is a tendency of *the destruction of underlying networks of signification* in TT1 because translating this phrase without an equivalent or a footnote causes semantic confusion in the reader. Niran Elçi removed this expression from the sentence and used the expression “**atış alanı**” for “**shooting range**”. *Quantitative impoverishment* is evident in her translation. Additionally, the word **skeet** has a slang equivalent. Both translators did not translate this expression with the concern that it might disturb the reader, or used a word that does not have an equivalent in the target language. Instead, they ignored it in the target texts. So, they tend towards the tendency of *ennoblement*.

Example 24:

ST:

“They had to send a guy from the **draft board** around to look me over. I was **Four-F**. I had examined myself pretty thoroughly and discovered that I **was unfit for military service**” (p. 46).

TT 1:

“**Askerlik şubesinde** birini göndermişler. Geldi beni buldu. İsteseydim **çürüğe ayrılabilirdim**. Kendi kendimi iyice muayene etmiş ve **askerlik yapacak durumda olmadığımı keşfetmiştim**” (p. 57).

TT 2:

“Beni bulmak için **askerlik şubesinde** birini göndermeleri gerekiyordu. **Çürüğe çıkmam gerekirdi. (*)** Kendimi tepeden tırnağa muayene etmişim ve **çürüğe çıkarılmam** gerektiğini görmüştüm

(*) **Orijinalinde Four-F: Orduya yazılan ama fiziksel olarak askerliğe uygun görülmeyen kişiler için (en.)**” (p. 64).

Draft is a term explained as “a method of selecting men for compulsory military service” in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 77). “**Draft board**” can be translated as “**askerlik şubesi**” into “**Turkish**”. Merriam Webster Dictionary explains “**Four-F**” as “classification of unfit for military service” (“4-F,” n.d.). In TT1 the syntax of the military terms is changed. Also, additional punctuation was used since the translator divided the sentences. For this reason, this part tends towards *rationalization* in TT1. In the source text it is stated as “**I was Four-F**”. However, in TT1 it is translated as “**İsteseydim çürüğe ayrılabilirdim**”, and in TT2 the same sentence is rendered as “**Çürüğe çıkmam gerekirdi. (*)**” In both target texts, the meaning of necessity is given to the military term due to the translators’ own interpretation. This is *expansion*. Also, in TT2 a footnote is used to explain the term “**Four-F**”. This is the tendency of *clarification*. Furthermore, Niran Elçi translated both “**Four-F**” and “**I was unfit for military**” as “**Çürüğe çıkmam gerekirdi. (*)**” ... “**çürüğe çıkarılmam.**” While the author uses different expressions and sentences in the source text, translating these expressions with the same words causes the target text to become uniform and the heterogeneity of the source text to disappear during the process of translation. Thus, in this section, there is a tendency towards the *destruction of linguistic patternings* in TT2.

Example 25:**ST:**

“**Chief White Halfcoat** was out to revenge himself upon the white man. He could barely read or write and had **been assigned to** Captain Black **as assistant intelligence officer**” (p. 49).

TT 1:

“**Şef** Beyaz Yarımyulaf, beyaz adamdan intikamını almak için çıkmıştı meydana. Hemen hemen hiç okuma yazması yoktu. **Yüzbaşı Black'in yanında, İstihbarat subayı** olarak **çalışıyordu**” (p. 61).

TT 2:

“**Şef** Beyaz Yarımyulaf beyaz adamdan intikamını almaya kararlıydı. Zar zor okuyup yazabiliyordu ve **Yüzbaşı Black'in yardımcı istihbarat subayı olarak atanmıştı**” (p. 68).

“**Intelligence**” is a term defined as “people and equipment involved in the gathering analysis and dissemination of intelligence” and “**intelligence officer**” is explained as “an officer, responsible for intelligence” in the Campaign Dictionary of Military Terms (2004, p. 126). In the US Army, at the divisional level, which is an organizational level having a general, the military intelligence staff is referred as G-2 (1953, p. 151). In Turkish “**intelligence officer**” means “**istihbarat subayı**” (see table 9). In TT1, the phrase **assistant** is omitted in the sentence. This is an example of *quantitative impoverishment*. Also, it affects the meaning since the reader cannot understand that he is the person who helps “**the intelligent officer**” Captain Black for gathering information. Here, the “**intelligent officer**” is captain Black since “**captain**” is a rank of an “**officer**” (see table 1). In Air Force “**Chief**”, which means “**Şef**” in Turkish, is a term which is used to address “**Non-Comissioned Officers**”, which refers to “**Astsubay**” in Turkish Army. However, in both target text, due to a translation error, “**Chief White Halfoat**” seems like an “**officer**” not an “**NCO**”. So, this gap in the meaning causes *the destruction of underlying networks of signification* in TT1 and TT2. “**Assigned**” is explained as “placed in a military organization in which the individual so placed fills a position vacancy authorized by a table of organization or other Department of the Army authority under which the headquarters or unit is operating” in the Dictionary of United States Army terms (1953, p. 27). In Turkish military system, this term refers to “**atanmak**” according to the the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 52), or “**bir garnizonda geçici / daimi görevlendirilmek**”. In TT1 translating this term as “**çalışmak**” causes a meaning loss since the personnel is not a civilian and he is assigned to a position as an “**NCO**” to help an “**intelligence officer**”. In TT1, this causes *the destruction of underlying networks*

of signification and quantitative impoverishment and also, the tendency of popularization as the more colloquial phrase is chosen instead of the formal equivalent.

Example 26:

<p>ST:</p> <p>“Luckily, the war broke out just in the nick of time, and a craft board picked me right up oof the middle and put me down safely in Lowery⁸ Field, Colorado. I was the only survivor” (p. 50).</p>
<p>TT 1:</p> <p>“Bir talih, eseri, kaşla göz arasında savaş patlak verdi. Askerlik şubesinin teki tuttu elimden, aldı, Colorado'daki Lowery Field'e sağ salim yerleştirdi beni. Bir tek ben hayatta kalabilmişim” (p. 62).</p>
<p>TT 2:</p> <p>“Neyse ki savaş tam zamanında başladı ve askerlik şubesi beni petrolcülerin ortasından alıp güvenlik içinde Colorado'daki Lowery Kışlasına bıraktı. Hayatta kalan tek kişi bendim” (p. 70).</p>

“**Field**” does not mean “**kışla**” in military terminology. Its definition is stated as “area where a battle or other military operations take place” in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 92). It is translated as “**arazi, saha, muharebe meydanı** and **sahra**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 197). “**Lowry Air Force Base**” is called “**Lowry Field**” from 1938-1948. Lowry Field was a former USAAF training base during World War II. In Air Force instead of the term “**military post**” which means “**kışla**” in Turkish, the term “**base**” is used. Base means “**üs**” in Turkish. In the source text, only the name of the base is stated. However, in TT2 it is stated as “**kışla**”. The translator tried to explain what she understands from that proper noun. This has caused the tendency of *clarification* in TT2. However, the term which she chose does not correspond to the meaning in the ST. Clarifying the proper noun as “**kışla**” instead

⁸ The base mentioned as Lowery Field in the original text is actually used as Lowry Field. No corrections have been made to remain faithful to the original text. For this reason, the typo is kept.

of “**üs**” causes *the destruction of underlying networks of signification* and *quantitative impoverishment* in TT2 as the military culture of Land Forces and Air Force is different from each other. In TT1, the translator used the proper name directly without translating or explaining it. In this way, readers may realize that they are immersed in another culture. So, in TT1 foreignization is used as a strategy.

Example 27:

<p>ST:</p> <p>“Can't you ground someone who's crazy?</p> <p>Oh, sure. I have to. There's a rule saying I have to ground anyone who's crazy” (p. 51).</p>
<p>TT 1:</p> <p>“Deli olan birini yer görevine yerleştiremez misin?</p> <p>Elbette yerleştirebilirim. Üstelik yerleştirmek zorundaydım. Deli olan birini yer görevine yerleştirmem konusunda bir kural bile var” (p. 63).</p>
<p>TT 2:</p> <p>“Deli olan birini uçuştan menedemez misin?</p> <p>Ah, elbette. Etmek zorundayım. Deli olan herkesi uçuştan menetmem gerektiğini söyleyen bir kural var” (p. 70).</p>

“**Ground**” is defined as “to stop a pilot or member of an aircrew from flying” in Campaign Dictionary of Military Terms (Bowyer, 2004, p. 109). In TT2 the tendency of *expansion* is evident as the translator interpreted the text herself as “**uçuştan men etmek**” due to the context and extended it. The reason is that ground does not mean to preclude someone from flying. There is a tendency towards *expansion* in TT2 due to the use of words that are not used in the source text to compensate the meaning. Furthermore, in Turkish military system the term “**yer personeli**” is used for “**ground crew**”. This kind of personnel do not serve as pilots. In the context, pilots want to be assigned to ground services because of the endless flight duties and the constantly increasing number of flights they try to complete. In Turkish military culture, the phrase “**yer görevi**” is not

used. The translator in TT1 could have chosen the term “**yer hizmetleri görevi**”. Due to the lexical loss, there is *quantitative impoverishment* in TT1.

Example 28:

<p>ST:</p> <p>“Sure, there's a catch, Doc Daneeka replied. Catch-22. Anyone who wants to get out of combat duty isn't real crazy” (p. 52).</p>
<p>TT 1:</p> <p>“Elbette var, diye karşılık verdi Doktor Daneeka. Madde 22. Savaşçı statüsünden ayrılmak isteyen herkes deli değildir ki.</p> <p>(*) Madde 22 (İngilizcesi Catch-22) romanın da adıdır. Catch kelimesi hile, dolap anlamına da gelir. Her iki anlamının da birlikte düşünülmesi yararlı olacaktır. (ç.n.)” (p. 64).</p>
<p>TT 2:</p> <p>"Elbette bir açmaz var, diye yanıt verdi Doktor Daneeka.</p> <p>Madde 22'deki (*) açmaz. Muharebe görevinden alınmak isteyen kimse aslında deli değildir.</p> <p>(*) Kitaba adını veren Catch 22 (Madde 22). Catch-22 deyişi Heller'in romanından sonra İngilizce'ye geçmiştir ve arzulanan sonucun imkânsız olduğu çünkü mantıksız kurallar ve koşullarla sarılmış olduğu durumlar için kullanılır. Bu anlamda absürddür. Catch sözcüğünün hile, dolap, bit yeniği, suçüstü, açmaz gibi anlamlarıyla beraber düşünülebilir (en.)” (p. 71-72).</p>

In the Campaign Dictionary of Military Terms, “**combat**” is explained as “fighting with the enemy” (Bowyer, 2004, p. 50 In Turkish military system, if this term is used on a sub-unit basis, the term “**muharip**” is used. If it is used as a phrase “**combat duty**”, it can be translated as “**muharebe görevi**” as in TT2 as the term “**combat**” is translated as “**muharebe**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007). However, “**savaşçı statü**” used in TT1 is not a direct equivalent of this term in the target language. The translator tries to make the phrase more comprehensible for the reader. Thus, he chooses a more

colloquial and informal expression. This causes the tendency of *popularization* in TT1. Although Catch-22 is not a military term, it will be beneficial to mention that both translators tend towards *clarification* as they use footnote to explain this phrase.

Example 29:

<p>ST:</p> <p>"Appleby, you've got flies in your eyes, he whispered helpfully as they passed by each other in the doorway of the parachute tent on the day of the weekly milk run to Parma" (p. 53).</p>
<p>TT 1:</p> <p>"Haftalık süt alışverişi için Parma'ya gittikleri gün, paraşüt çadırının girişinde karşılaşmışlardı. Yossarian, Appleby'ın kulağına eğilmiş ve: «Appleby, gözünde köz var,» diye fısıldamıştı" (p. 66).</p>
<p>TT 2:</p> <p>"Appleby, senin gözlerinde sinek var," diye fısıldadı yardımseverlikle, Parma'ya haftada bir kez yaptıkları sabah uçuşu öncesi paraşüt çadırının önünde karşılaştıklarında" (p. 73).</p>

"**Milk run**" means a routine mission that is not dangerous for a bombardment airplane. In TT1 it is translated as "**süt alışverişi**", in TT2 it is translated as "**sabah uçuşu**". None of these phrases does not correspond to the term "**milk run**". In this sample the metaphor used to describe safe missions. However, the metaphor is not rendered thoroughly to both target texts. According to Berman, apart from normal structures, in a text there are also patterns such as oxymoron, metaphor and alliteration. These patterns make the text unique and heterogeneous. During the translation process, the disappearance of these patterns or failure to transfer them correctly turns the text into a flat, homogeneous structure. At this point, the tendency of *the destruction of linguistic patternings* occurs. In addition to this tendency, *the destruction of underlying networks of signification, quantitative impoverishment and the destruction of expression and idioms* are observable in both target texts because the underlying meaning of the term is lost as a result of the translation process.

Example 30:

<p>ST:</p> <p>“Appleby retreated from Yossarian with a look of loathing bewilderment and sulked in silence until he was in the jeep with Havermeyer riding down the long, straight road to the briefing room, where Major Danby, the fidgeting group operations officer, was waiting to conduct the preliminary briefing with all the lead pilots, bombardiers and navigators” (p. 53).</p>
<p>TT 1:</p> <p>“Appleby tiksinererek baktı Yossarian'a, geri geri gitti. Havermeyer'la cipe binip, brifingin yapılacağı yere doğru uzun, düz yolda ilerleyene kadar tek kelime söylemedi. Binbaşı Danby, bu kıpır kıpır bölük harekât subayı, bütün baş pilotlar, bombardımcılar ve yardımcı pilotlarla bir ön brifing yapmak için bekliyordu brifing salonunda” (p. 66).</p>
<p>TT 2:</p> <p>“Appleby Yossarian'a tiksinti dolu bir şaşkınlıkla baktı, sessizlik içinde surat asarak Havermeyer ile birlikte cipe bindi ve yerinde duramayan Grup harekât subayı Binbaşı Danby'nin bütün ön pilotlar, bombardımcılar ve seyrüsefer subaylarına brif vermek üzere beklediği brifing odasına giden uzun, dümdüz yola koyuldu” (p. 73).</p>

“**Briefing**” means “to instruct in preparation for a specific operation” according to the Dictionary of United States Army Terms (/1953, p. 44). In Turkish, a word called “**brif**” does not exist. In TT2 the term “**briefing**” is translated as both “**brifing**” and “**brif**” in the same sentence. This is an example of *the destruction of linguistic patternings*. Lead pilot means “**baş pilot**” in Turkish. “**Ön pilot**” does not correspond to the term “**lead pilot**” truly. “**Group**” does not mean “**bölük**”. It is a larger military unit which consists of at least two or three squadrons. Also, it does not have a Turkish equivalent so translating it as *gup* like in TT2 causes a meaning loss. *The destruction of underlying significant networks and quantitative impoverishment* are evident in both target texts due to these semantic deformations. Levent Denizci translates the term “**navigator**” as “**yardımcı pilot**” while Niran Elçi translates it as “**seyrüsefer subayı**”. Levent Denizci translated this term as only “**yardımcı**” in one of the previous sections (see example 18). Thus, in

TT1 *the destruction of linguistic patternings* is evident since the same terminology is translated with different term in the same text, same context. Also, there is a lexical loss in TT1 as the branch is translated into Turkish “**seyrüsefer subayı**” and “**yardımcı pilot**” in TT1 does not compensate the meaning. The reason is that navigator is not a pilot, he determines the route, prepares the travel plan, and evaluates the meteorological situation. Thus, the tendency of *quantitative impoverishment* is evident in TT1. In addition, in both of the target texts *rationalization* can be seen since the syntax of the terms are changed in the divided sentences with extra punctuation.

Example 31:

ST:

“The planes gained altitude steadily and were above **nine thousand feet** by the time they crossed into **enemy territory**. One of the surprising things always was the sense of calm and utter silence, broken only by the test rounds fired from the **machine guns**, by an occasional toneless, terse remark over the **intercom**, and, at last, by the sobering pronouncement of the bombardier in each plane that they were at the **I.P.** and about to turn toward the target” (p. 54).

TT 1:

“**Düşman semalarına** girdiklerinde **dokuz bin ayak** yükseklikteydiler. Bu uçuşlar sırasında, en zevkli şeylerden biri de sükûnet ve topyekûn sessizlik duygusuydu. Sadece, **makinalılar** deneme atışları yaptıkları, **enterkomda** (*) yeknesak, tiz bir sesle bir şeyler söylendiği zaman ve uçaklardaki bombardımanlılar, ciddi bir ifadeyle hedefe yaklaşmak üzere olduklarını bildirdikleri zaman bozulurdu bu sessizlik.

(*) Enterkom: İngilizcesi «intercom». Uçak, tank, vb. gibi araçlarda, dahili haberleşmeyi sağlayan aygıta verilen ad. (ç.n.)” (p. 67)

TT 2:

“**Düşman bölgesine** girdiklerinde **dokuz bin fitin** üzerine çıkmışlardı. İnsanı her zaman şaşırtan bir şey, yalnızca **makinelî tüfeklerin** test atışlarının, zaman zaman **telsizden** gelen monoton, kısa yorumun bozduğu sakinlik ve mutlak sessizlik hissiydi.

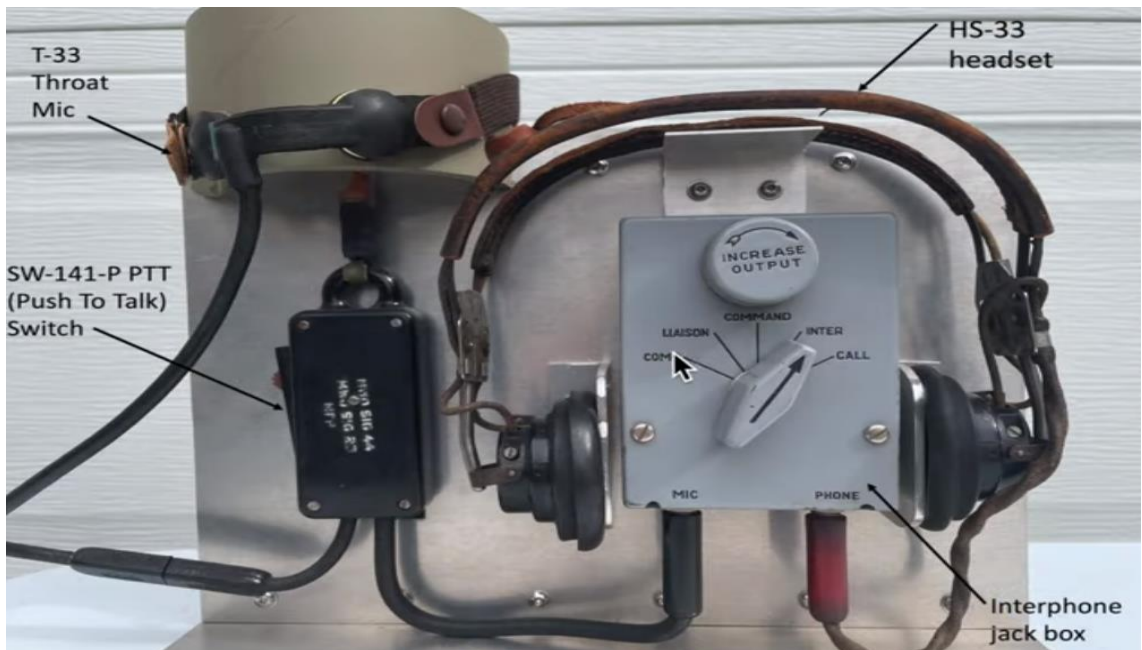
Sessizlik sonunda her uçaktaki bombardımcının **ilk noktaya** geldiklerini ve hedefe dönmek üzere olduklarını ilan ederek herkesi ayıltması ile bozulurdu” (p. 75).

“**Territory**” is a term which is explained as “an area or region coming under the control or jurisdiction of a state or military force” in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 237). Its equivalent in Turkish is “**bölge**”. Levent Denizci translated the term “**enemy territory**” as “**düşman semaları**”. It is understandable that the translator of TT1 chose the word “**sema**” for the term “**territory**” because setting is an air force base and the people fighting are pilots. However, the transformation of a singular word into a plural one in the translation process is an example of *rationalization* according to Berman. At the same time, the translator's purpose in choosing the word “**sema**” for the term “**territory**” may be to make the target text more elegant and superior to the original. This is the tendency of *ennoblement* in Berman's classification. Although **feet** is not a military term, it is a unit of length measurement frequently used in aviation. In TT1 its translation as “**ayak**” is one of the examples of the need for the retranslation of this text. In TT1 the term “**machine guns**” is translated as “**makineliler**”. This is an example of *quantitative impoverishment* since the reduction of the term “**gun**” in the target text. According to the English-Turkish Joint Military Abbreviations Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff, “**I.P.**” is a military term abbreviation of “**initial point**”, which means “**başlangıç noktası**” in Turkish (2005, p. 221). Levent Denizci, removed this term in the translation process. So, the tendency of *quantitative impoverishment* and *the destruction of underlying networks of signification* are observable in TT1. “**Intercom**” is a term defined as “an internal telecommunication system within an aircraft, ship, or vehicle allowing crew members to speak to each other” (2004, p. 127). Levent Denizci translated this term as “**enterkom**” and used the strategy of foreignization and added a footnote to explain this term. Thus, his translation tends to the tendency of *clarification*. However, translating this term as “**telsiz**” as in TT2 is to simplify a much more complex system. In TT2, the reader cannot understand this complex system because of the meaning loss. Thus, Niran Elçi's translation is an example of *the destruction of underlying networks of signification and quantitative impoverishment*. Also, Niran Elçi used a more common term to make the text more comprehensible. Thus, the tendency of *popularization* is evident in TT2. To illustrate the situation better, the intercom of a B-17 bomber is depicted below;

Figure 5. WW II US Bombers (WWII US Bombers, 2022)



Figure 6. WW II US Bombardiers' Communication System (WWII US Bombers, 2022)



Example 32:

<p>ST:</p> <p>“Yossarian was the best man in the group at evasive action, but had no idea why. There was no established procedure for evasive action” (p. 56).</p>
<p>TT 1:</p> <p>“Kaçma harekâtını en iyi yöneten takım mensubu Yossarian'dı. Ama gel gör ki, nedenini kendisi bile bilmiyordu.</p> <p>Üstleri, kaçma harekâtının nasıl yapılacağı konusunda herhangi bir hareket yolu saptamış değillerdi.” (p. 70).</p>
<p>TT 2:</p> <p>“Grupta, kaçınma harekâtı konusunda en iyi adam Yossarian'dı; ama neden, hiç bilmiyordu. Kaçınma harekâtı için belirli bir prosedür yoktu” (p. 77).</p>

“**Evasive action**” is a term explained as “maneuvering by aircraft to decrease the effectiveness of antiaircraft artillery fire” in the Dictionary of United States Army Terms (1953, p. 107). The equivalent of this term is “**kaçınma manevrası**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 188). However, both of the translators used the term “**kaçınma harekâtı**” in their translations. **Operation** which means “**harekat**” in Turkish is a more inclusive term than “**maneuver**”. Adopting generalization as a strategy in the translation process causes a tendency towards *quantitative impoverishment* in both texts. In addition, each expression used in the text creates a network of meaning that affects the whole text. Using a more general equivalent in both target texts for the term used in the source text leads to confusion in meaning. This causes *the destruction of underlying networks of signification* in TT1 and TT2. Furthermore, Levent Denizci translated the term “**group**” as “**takım**” in this sample. He had previously used the term “**bölük**” for the same term (see example 3 and 30). Also, in example 16 he used the term “**takım**” for “**squadron**”. His inconsistent choices throughout the whole text for military unit levels and his finding of different equivalents for the same term led to a tendency towards *the destruction of linguistic patternings*. In Campaign Dictionary of Military Terms procedure is defined as “a series of actions which are carried out in specific sequence or manner” (2004, p. 184). Niran Elçi chose borrowing as a strategy

for this term and used the equivalent “**prosedür**” and Levent Denizci used the strategy of domestication and explained this term with its Turkish definition as “**hareket yolu**”. He extended the original text. Thus, his choice causes the tendency of *expansion* in TT1. Also, the resonant and iconic richness of the term in the original text could not be transferred into the target language, which causes *the qualitative impoverishment* in TT1. Levent Denizci also added the term “**üstleri**” to clarify the meaning. However, this term is not included in the source text. So, his translation tends towards *clarification* in TT1. Lastly, in both target text, the syntax of the terms is changed, and additional punctuation is used. This caused the tendency of *rationalization*.

Example 33:

<p>ST:</p> <p>“He was a hero now, the biggest hero the Air Force had, Yossarian felt, for he had flown more combat tours of duty than any other hero the Air Force had” (p. 60).</p>
<p>TT 1:</p> <p>“Yossarian'a göre, şimdi bir kahramandı Aç Joe, Hava Kuvvetleri'nin en büyük kahramanı. Çünkü Hava Kuvvetleri'ne bağlı bütün kahramanlardan daha fazla uçuş turu tamamlamıştı” (p. 74).</p>
<p>TT 2:</p> <p>“Şimdi o bir kahramandı; Hava Kuvvetleri'nden çıkan en büyük kahraman, Yossarian öyle hissediyordu, çünkü Hava Kuvvetleri'ndeki tüm diğer kahramanlardan daha fazla muharebe görev müddeti tamamlamıştı” (p. 81).</p>

In the story, Colonel Cathcart constantly increases the number of flights the pilots must complete. In the original text tour does not mean the period but the number of flights. So, translating the term “**combat tours of duty**” as “**muharebe görev müddeti**” causes *the destruction of underlying networks of signification* in TT2. In TT1, the term combat and duty is omitted in the translation process and the translator rendered the term “**combat tours of duty**” as “**uçuş turu**”. So, the tendency of *quantitative impoverishment* is observable in TT1. In addition, removing the military terms causes the war context in the original text become more obscure in the target language. So, *the destruction of underlying networks of signification* in TT1 is also evident in this sample. Lastly, Levent

Denizci translated the term “**combat duty**” as “**savaşçı statü**” before (see example 28). This inconsistency of terms in translation that he causes leads to the tendency of *the destruction of linguistic patternings* in TT1.

Example 34:

<p>ST:</p> <p>“And back they had gone while the planes in the other flights circled safely off in the distance and every crashing cannon in the Hermann Goering Division below was busy crashing shells this time only at them” (p. 63).</p>
<p>TT 1:</p> <p>“Bir taraftan öbür filoların uçakları uzaklarda rahat rahat tur atarken, bir taraftan da aşağıda, Hermann Goering Birliği sadece kendilerini ateşe tutarken, onlar da geri dönmüştü” (p. 78).</p>
<p>TT 2:</p> <p>“Diğer kollardaki uçaklar uzakta güvenlik içinde çemberler çizer, aşağıdaki Hermann Goering Tümeni’nin sahip olduğu bütün toplar da onların üzerine mermi yağdırmakla meşgulken geri dönmüşlerdi” (p. 84).</p>

“**Flight**” is a tactical unit used in Air Force. It corresponds to “**kol**” in Turkish Air Force according to the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 208) “**Filo**” the equivalent of “**squadron**” in English, which is a larger military unit. Levent Denizci’s lack of specific knowledge causes a misconception in the reader. Thus, the tendency which is evident here is *the destruction of underlying network of signification and quantitative impoverishment*. In addition, he translated the term “**squadron**” as “**filo**” in the example 35 too. The translator’s choice of same words for different terms causes *quantitative impoverishment* in TT1. Also, “**division**” is a military unit which corresponds to “**tümen**” in Turkish military system. Levent Denizci translated this term as “**birlik**”. Also, the reader of TT1 cannot comprehend the military unit level used in ST Due to his generalization and meaning loss, the tendency of *quantitative impoverishment and the destruction of underlying networks of signification* are observable in TT1. Also, “**shell**” means “**mermi gövdesi, av fişeği, mermi**” according to the English-Turkish Joint

Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007 p. 525). “**Ateşe tutmak**” is not the equivalent of “**crashing shells.**” The translator of TT1 chose to generalize this term and change the syntax of it in the sentence. So, the tendency of *rationalization and quantitative impoverishment* is observable in TT1. Also, the term “**crashing shells**” creates a rhythm of the letters “sh” and “s” in the source text. Due to the rhythmic loss in the translation process, *the destruction of rhythms* is evident in both target texts.

Example 35:

<p>ST:</p> <p>“You're the new squadron commander, Colonel Cathcart had bellowed across the ditch at him. 'But don't think it means anything, because it doesn't. All it means is that you're the new squadron commander.’” (p. 65).</p>
<p>TT 1:</p> <p>“Albay Cathcart hendeğin ötesinden: Filo komutanı oldun, diye bağırdı. Ama önemli bir şey olduğunu sanma, haa. Hiçbir önemi yok. Önemi şu: Filo komutanı oldun, o kadar” (p. 80-81).</p>
<p>TT 2:</p> <p>"Yeni filo kumandanı sensin, diye bağırmıştı Albay Cathcart hendeğin üzerinden Binbaşı Major'a. "Ama bunun bir anlamı olduğunu sanma, çünkü yok. Tek anlamı şu: yeni filo kumandanı sensin." (p. 88).</p>

In example 13, the term “**squadron commander**” is translated as “**bölük komutanı**” in TT1 and “**birlik kumandanı**” in TT2. For the same term, “**filo komutanı**” in TT1 and “**filo kumandanı**” in TT2 are used. Translating the same terms with different equivalents causes the deformation of linguistic features that follow a certain systematic structure in the source text. Different target text forms destruct this pattern. Ranks and unit levels are very important in the military. Therefore, these terms must be conveyed consistently and accurately in translation. However, this sample is the example of *the destruction of linguistic patternings* of Berman’s classification for both target texts.

Example 36:

<p>ST:</p> <p>"Catch-22, Doc Daneeka answered patiently, when Hungry Joe had flown Yossarian back to Pianosa, 'says you've always got to do what your commanding officer tells you to.'" (p. 66-67).</p>
<p>TT 1:</p> <p>"Aç Joe, Yossarian'ı Pianosa'ya uçurduktan sonra, Doktor Daneeka sabırsızlıkla şu açıklamayı yaptı: Madde 22, astlarının emirlerine daima itaat edeceksin, der" (p. 82).</p>
<p>TT 2:</p> <p>"Madde 22 der ki, diye yanıt verdi Doktor Daneeka sabırla, Aç Joe Yossarian'ı Pianosa'ya geri götürdüğü zaman, komutanın sana ne diyorsa onu yapmalısın." (p. 90)</p>

"**Commanding officer**" is a term defined as "an officer commanding a battalion or equivalent sized grouping" in the Campaign Military Dictionary (Bowyer, 2004, p. 52). Its abbreviation is "**CO**" and equivalent is "**komuta eden subay**" or "**birlik komutani**" according to the English-Turkish Joint Military Abbreviations Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2005, p. 101). In TT1 translating it as "**Ast**" is not appropriate since in the military, subordinates obey superiors' orders. Thus, there is *the destruction of underlying networks of signification and quantitative impoverishment* in TT1. Niran Elçi chose the direct translation method as she translated the sentence "**you've always got to do what your commanding officer tells you to**" as "**komutanın sana ne diyorsa onu yapmalısın.**" In this example she remained faithful to the original text. Thus, she used the foreignization as a strategy. However, in Turkish military culture and jargon this sentence is expressed as "**Üstlerinin/Komutanlarının emirlerine daima itaat etmelisin.**"

Example 37:

<p>ST:</p> <p>"This is Lieutenant Milo Minderbinder, sir, said Corporal Snark with a derisive wink. One of our new pilots. He became mess officer while you were in the hospital this last time." (p. 69).</p>
<p>TT 1:</p> <p>"Onbaşı Snark, bu sefer de alaycı bir ifadeyle göz kırptı ve: Teğmen Milo Minderbinder, komutanım, dedi. Yeni pilotlarımızdan biri. Sizin son hastaneye gidişinizin ardından levazım subayı oldu" (p. 85).</p>
<p>TT 2:</p> <p>"Bu Teğmen Milo Minderbinder, komutanım, dedi Onbaşı Snark küçümser bir göz kırpış ile. Yeni pilotlarımızdan biri. Siz hastaneye en son gittiğinizde yemekhane subayı oldu" (p. 92).</p>

In TT1 the syntax of the sentences and terms which are "**This is Lieutenant Milo Minderbinder, sir,**" and "**Corporal Snark**" are changed. The translator prioritizes the grammatical rules of the target language and adapts the syntax of terms and expressions in the source text to the target language. This causes the tendency of *rationalization* in TT1. The term "**mess officer**" is defined as "officer appointed by a commander to supervise and manage the mess" in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 178). In Turkish military system there is not a subunit as mess officer. This term is translated as "**tabldot subayı**" and "**işe subayı**" in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 320). "**A supply officer**" which corresponds to "**ikmal subayı**" in Turkish or a "**quartermaster**" which means "**levazım subayı**" operates the mess hall. However, they are both military branches. For this reason, in TT1 "**levazım subayı**" is not the direct equivalent term in the target language for "**mess officer.**" "**Quartermaster**" is a more comprehensive term, which is used for a military branch that has much more extensive responsibilities. Levent Denizci's generalization causes the tendency of *quantitative impoverishment* in TT1.

Example 38:**ST:**

"He thinks being a **mess sergeant** is some sort of art form and is always complaining about having to prostitute his talents. Nobody is asking him to do any such thing! **Incidentally, do you happen to know why he was busted to private and is only a corporal now?**

Yes, said Yossarian. **He poisoned the squadron**" (p. 72).

TT 1:

"**Levazım onbaşı** olmayı bir çeşit sanat sanıyor, yeteneklerim köreliyor deyip duruyor. Kimsenin ona öyle bir şey yap dediği yok ki! Bu arada, bir şey sorayım sana: **Neden er yaptılar onu, şimdi neden bir onbaşı sadece, biliyor musun?**

Evet, biliyorum, diye karşılık verdi Yossarian. **Bölüğü zehirlemişti**" (p. 89).

TT 2:

"**Yemekhane astsubaylığının** bir tür sanat olduğunu düşünüyor gibi. Durmaksızın yeteneklerini satmak zorunda olmaktan şikâyet edip duruyor. Kimse ondan böyle bir şey yapmasını istemiyor halbuki! Aklıma gelmişken, neden **rütbesinin indirilip er yapıldığını** ve şimdi yalnızca bir **onbaşı** olduğunu biliyor musun?

Evet, dedi Yossarian. **Birliği zehirlemişti**" (p. 96).

In Turkish military system, there is a categorization for the "private" as two, named "er" and "erbaş". In article 3 of the Turkish Armed Forces international service law er is explained as a lowest rank soldier whose needs are undertaken and provided by the State (1961). This is different from the system in the USA since they perceive this position as a paid- job. "Erbaş" is a military person which covers the ranks of "corporal", which means "onbaşı", and "sergeant" which means "çavuş" in Turkish. "Sergeant" both corresponds to a "private rank" as "çavuş" and "astsubay çavuş" or "astsubay" as a general term in Turkish language. However, in this section the term "yemekhane astsubaylığı" cannot be used for the term "mess sergeant". The reason is that the character Corporal Snark is mentioned in this section. His rank is busted to a private since he poisoned the squadron. So, he cannot be an "astsubay" since it is a higher rank than an "er" in Turkish military system. Thus, there is *the destruction of underlying*

networks of signification and *quantitative impoverishment* in TT2. The translator's lack of specific domain knowledge causes the reader to perceive corporal Snark as a higher rank. In addition, Levent Denizci should have used the Turkish equivalent "**çavuş**" instead of "**onbaşı**" since sergeant is a higher rank than a corporal. His usage also causes a misinterpretation and a meaning loss in TT1. So, he tends to *the destruction of underlying networks of signification* and *quantitative impoverishment* although his translation is much closer in meaning to the target military culture. Furthermore, Levent Denizci translated the term "**squadron**" as "**takım**" in example 16 and as "**filo**" in example 36. Niran Elçi translated the same term as **filo** in example 7 and 36. Translating the same terms with different words causes *the destruction of linguistic patternings* in both target texts. Niran Elçi translated the term "**group**" as "**birlik**" in example 15. In this sample, Niran Elçi translates the term "**squadron**" as "**birlik**" too. In addition, Levent Denizci translated the term "**group**" (in example 3) and "**squadron**" (in this sample) as "**bölük**". Translating different terms with the same equivalent is a lexical loss, so both TT1 and TT2 can be categorized under the tendency of *quantitative impoverishment* in this sample.

Example 39:

ST:

"**Lieutenant Scheisskopf** was an **R.O.T.C.** graduate who was rather glad that war had broken out, since it gave him an opportunity to wear an **officer's uniform** every day and say '**Men**' in a clipped, military voice to the bunches of kids who fell into his clutches every eight weeks on their way to the butcher's block. **He** was an ambitious and humorless **Lieutenant Scheisskopf**, who confronted his responsibilities soberly and smiled only when some **rival officer at the Santa Ana Army Air Force Base** came down with a lingering disease" (p. 79).

TT 1:

"**Teğmen Scheisskopf, R.O.T.C. (*) mezunuydu** ve savaşın patlak vermesine sevinmişti. Çünkü bu sayede, her Allah'ın günü **subay elbiselerini** sırtına geçirme fırsatını bulmuştu. Gene bu sayede, her sekiz haftada bir -kasabın satırının altına boyunlarını uzatmadan önce- eline geçirdiği bir grup veledede, yüksek perdeden ve **askeri bir sesle «erat»** diye hitap fırsatını da bulmuştu. Bu **Teğmen Scheisskopf**, muhteris, şakadan anlamayan bir **Teğmen Scheisskopf'tu**. Sorumluluklarını

ciddiyetle omuzlar, sadece **Santa Ana Hava Kuvvetleri Üssü'ndeki rakip subaylardan** biri hasta hasta yanından geçerken sırtırdı.

(* **R.O.T.C.:** İngilizcesi «**Reserved Officers' Training Corps** Bizdeki askeri öğrencilerin karşılığı olan, Amerikan üniversitelerinde ordu hesabına okuyan askeri öğrencilerin oluşturdukları birlikler. Bunlar, kendilerine ayrılan binalarda kalırlar. (ç.n.)” (p. 98).

TT 2:

“**Teğmen Scheisskopf, YSHET (*) mezunu** biriydi ve savaş çıktığına memnun olmuştu; çünkü böylece her gün **subay üniforması** giyebiliyor, kasap tezgahına giderken sekiz haftalığına pençesine düşen çocuklara kısa, **askeri bir sesle "Askerler"** diyebiliyordu. Hırslı, mizahtan anlamayan bir **teğmendi Teğmen Scheisskopf**; sorumluluklarını ağırbaşlılıkla üstleniyor, ancak **Santa Ana Hava Kuvvetleri Üssü'nden rakip bir subay** geçmek bilmeyen bir hastalığa yakalanıp yatağa düştüğünde gülümsüyordu.

(* **Yedek Subay Hazırlık Eğitim Teşkilatı: ABD silahlı kuvvetleri için üniversitelerde okuyan askeri öğrencilere yönelik bir eğitim programı (en.)”** (p. 105)

In the United States Air Force Academy (**USAFA**) the cadets complete a four-year academic curriculum and a basic drill program to become officers. This academy is located in Colorado. However, a cadet in the Air Force Reserve Officer Training Corps (**ROTC**) go to a civilian college and is offered a program that trains them to become Air Force officers. Although the **USAFA** cadets should complete a full-time residential program, **ROTC** enables students to be able to continue their education in the civilian world. They are responsible of their leadership development and military training as well as a **USAFA** cadet. If graduate successfully, the cadets of these military schools become a commissioned officer as a second lieutenant in the US Air Force. Levent Denizci used the foreignization strategy for the term “**ROTC**” and did not translate it and added a footnote. Niran Elçi used the domestication strategy and translated this term and used an abbreviation of the target language equivalent as “**YSHET**” even if such a usage does not exist. She also added a footnote, but the translation of this term is not its equivalent in the source culture. The reason is that the cadets who complete this education become a second lieutenant not a third one. Because of this confusion in meaning, her translation

tends towards *the destruction of underlying networks of signification and quantitative impoverishment* in TT2. Furthermore, in both of the target texts the tendency of *clarification* is evident since the translators added a footnote to explain the meaning of the term. Also, Levent Denizci translated the term “**an officer’s uniform**” as “**subay elbiseleri**”. He caused *the destruction of underlying networks of signification and quantitative impoverishment* since the word “**elbise**” which corresponds to “**outfit**” in English is used in daily civilian life. However, the context of the book is a military base and “**Lieutenant Scheisskopf**” is an officer who wears a uniform every day. In addition, this term, was used in the singular form in the source text, but was used in the plural form in the target text, which resulted in a generalization. In Berman’s classification this situation in TT1 is *rationalization*. In the source text the word “**Men**” refer to “**Lieutenant Scheisskopf’s soldiers.**” Niran Elçi translated this word as “**Askerler**” and tends toward *clarification*. Levent Denizci translated the same term as “**erat**” which means private in English. Levent Denizci replaced the simple element in the source text with a complex one and tried to make the target text more elegant than the original. For this reason, there is a tendency towards *ennoblement* in his translation. Also, the plural became singular in the process of translation. This is the tendency of *rationalization in TT1*. Furthermore, in both translations, the translators chose to emphasize the term “**Lieutenant**” Scheisskopf instead of translating the pronoun **he**. In this way, they caused the tendency of *expansion* and with this repetition they interrupt the flow and system of the text leading *the destruction of the linguistic patternings*. Lastly, the sentence which is combined with a relative clause to the main clause in the source text became a separate sentence in TT1 and was translated as “Bu **Teğmen Scheisskopf**, muhteris, şakadan anlamayan bir **Teğmen Scheisskopf**’tu.” This division of the sentence is referred to as *rationalization* in Berman’s classification. In this sentence, this is achieved by repeating the term.

Example 40:

ST:

“**Lieutenant Scheisskopf** cared very deeply about winning **parades** and about bringing Clevinger up on charges before the Action Board for conspiring to advocate the overthrow of the **cadet officers** Lieutenant Scheisskopf **had appointed**. Clevinger

was a trouble-maker and a wise guy. Lieutenant Scheisskopf knew that Clevinger might cause even more trouble if he wasn't watched.

Yesterday it was the **cadet officers**; tomorrow it might be the world” (p. 81).

TT 1:

“**Teğmen Scheisskopf geçit resmi yarışmalarını** kazanmak için çok çabaladı. Aynı şekilde, kendisinin **atadığı öğrenci takım komutanlarının** görevlerinden azledilmeleri için önüne çıkanla dedikodu yapan Clevinger'ı ne yapıp yapıp Harp Divanına vermek için de çok çalıştı. Clevinger belâlının biriydi, üstelik akıllıydı da. Teğmen Scheisskopf, engel olunmadığı takdirde, Clevinger'ın daha ciddi olaylara yol açacağını biliyordu.

Dünün öğrenci komutanları, yarın pekâlâ dünyanın kendisi olabilirdi” (p. 100).

TT 2:

“**Teğmen Scheisskopf atadığı öğrenci subayları** aleyhine darbe yapmayı savunma suçu ile Clevinger'ı Disiplin Kurulu'na vermek ve **merasim geçitlerini** kazanmakla çok ilgileniyordu. Clevinger tam bir baş belası ve ukalaydı. Teğmen Scheisskopf, dikkat edilmezse Clevinger'ın daha da fazla sorun çıkaracağını biliyordu.

Dün mesele **öğrenci subaylarıydı**; yarın bütün dünya olabilirdi” (p. 107).

“**Parade**” is explained as “a ceremonial marching in review of troops, before public officials or high officers, to display their skills in marching” in the Dictionary of United States Army Terms (1953, p. 205). One of the things that could make translation challenging is the historical feature that parades have in relation to their distinctive cultural aspects (Erkazancı Durmuş, 2022). Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey translated this term as “**geçit töreni**” (2014, *Request Rejected*, n.d.-h, p. 33). Levent Denizci translated this term as “**geçit resmi yarışmaları**.” In the context, Lieutenant Scheisskopf strives to ensure that his soldiers perform the best parade march and is extremely obsessed about it. For this reason, Levent Denizci added the word “**yarışma**” to the term “**parade**” to clarify the setting and this is an example of *clarification* of Berman’s categorization. Also, his translation does not correspond to the term directly in the target culture. He also added the word “**resmi**” to his translation although this phrase is not included in the source text. Thus, he tends towards *expansion* since he translated the one-word term as commenting on it with three compensating words. Niran Elçi translated the same term as “**merasim geçitleri**” and

chose an expression that was semantically closer to the target text. She changed the syntax of the term and chose a more elegant word for “**tören**” as “**merasim.**” This is an example of *rationalization* and *ennoblement*. According to Campaign Dictionary of Military Terms, “**cadet**” is a term used to define “military schoolboy or a girl who is a member of an organization, which is designed to give young people a taste of life in the armed forces” (2004, p. 37). Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey translated this term as “**askeri öğrenci**” (Bowyer, 2014, *Request Rejected*, n.d.-h, p. 10) in its most general definition. However, specifically it corresponds to “**subay adayı, harbiyeli, harp okulu öğrencisi**” in Turkish military culture. In TT1 this term was translated as “**öğrenci takım komutanlarının** and **öğrenci komutanları**”. Levent Denizci tends towards the tendency of *the destruction of linguistic patternings* as he translated the same term with different phrases. Also, his translation is an example of *the destruction of underlying networks of signification and quantitative impoverishment*. The reason is that a “**platoon**”, which means “**takım**” in Turkish military system, is the smallest unit commanded by an officer. Its leader can be a first lieutenant, second lieutenant or a third lieutenant. Thus, the rank of a platoon’s commander is higher than a cadet. In TT2 the same term was translated as “**öğrenci subayları**”. However, the chosen terms of both target texts do not correspond to “**subay adayı**”, “**harbiyeli**”, “**harp okulu öğrencisi**”. The contexts are prone to be misunderstood as both of the translators render the cadet as a superior rank. Cadets are the students in a military school, but they seem like personnel that commands in these translations. Thus, Niran Elçi’s translation is prone to the tendency of *the destruction of underlying networks of signification and quantitative impoverishment*. The term used in the last sentence of TT1, “**Dünün öğrenci komutanları, yarın pekâlâ dünyanın kendisi olabilirdi.**”, also became the subject of the sentence that continues. So, this sentence is an example of *rationalization*. Apart from this, the syntax of the terms in the first part of both texts are changed and the sentences are divided. Thus, both texts tend towards *rationalization*.

Example 41:

ST:

“**The men fell out for the parades early each Sunday afternoon and groped their way into ranks of twelve outside the barracks ...** , where they stood motionless in the heat for an hour or two with the men from the sixty or seventy other **cadet**

squadrons ... A tally clerk kept score. Supervising this entire phase of the **operation** was a **medical officer** with a flair for accounting who okayed pulses and checked the figures of the tally clerk. As soon as enough unconscious men had been collected in the ambulances, the **medical officer** signaled the bandmaster to strike up the band and end the parade. One behind the other, the **squadrons marched up** the field, executed a **cumbersome turn around** the **reviewing stand** and **marched down the field and back to their barracks**” (p. 81).

TT 1:

“Her pazar öğleden sonra, erkenden ortaya çıkar, **barakaların önünde on ikişer kişilik saflar halinde dizilirdi öğrenci askerler.** ... Orada, sayıları altmış-yetmiş civarındaki öbür **askeri öğrenci birlikleriyle** birlikte, güneşin altında bir iki saat hiç kıyıdamadan dikilirlerdi. ... **Harekatın** bu bölümünü yöneten bir **askeri doktor** da bulunurdu orada. Teşhis konusunda doğuştan yetenekli olan bu doktor, bayılanların nabız atışlarını okeyler ve çetele memurunun kaydettiği sayıları kontrol ederdi. Cankurtaranlar yeteri kadar baygın **öğrenciyle** dolar dolmaz, **askeri doktor** bando şefine, **töreni** sona erdirecek marşları çaldırtması için başla işareti verirdi. **Bölükler arka arkaya alanda dolanır, şeref locasının önünden ağır ağır geçer ve alandan ayrılıp barınaklarına doğru ilerlerlerdi**” (p. 100-101).

TT 2:

“Her Pazar, öğleden sonra, **adamlar geçit merasimi** için toplanıyor, **kışlalarının dışında zar zor on ikişerlik sıralar** oluşturuyorlardı. ..., sonra **öğrenci birliğinden** diğer altmış-yetmiş **öğrenciyle** birlikte, o sıcakta bir-iki saat kıyıdamadan bekliyorlardı. ... Bir sayman hesap tutuyordu. Bütün bu **operasyon** bir **tabip subay** tarafından takip ediliyor, adam beceriyle nabız ölçümlerini onaylıyor, saymanın hesaplarını kontrol ediyordu. Ambulanslarda yeterince baygın **adam** toplanır toplanmaz **tabip subay** bando şefine, çalmaya başlayıp **geçit merasimine** son vermesini işaret ediyordu. **Birlikler birbiri ardına alanda yürüyor, gözlem platformunun çevresinde zahmetli bir dönüş yapıyor,** alandan çıkıp kendi **kışlalarına** gidiyorlardı” (p. 107).

“**Rank**” is defined as “a parade formation, in which men stand side by side in a line” in the Campaign Dictionary of Military Terms (2004, p. 191). In Turkish military system this term corresponds to “**saf**”. Also, the term “**column**” means “**kol**” in Turkish as it is

explained as “a tactical formation consisting of several files of soldiers moving forward together one behind the other” in the same dictionary (2004, p. 50). In the dictionary of Military Terms prepared by Translation Department of the Ministry of Foreign Affairs of the Republic of Turkey “**column formation**” is translated as “**kol düzeni**” (2014, *Request Rejected*, n.d.-h, p. 62). These terms are significant as the basis of the military is discipline. For example, the soldiers must march in “**column formation**”. They must always be in order. In TT1 Levent Denizci’s translation, “**on ikişer kişilik saflar halinde dizilirdi**”, corresponds the term; however, in Niran Elçi’s translation the cultural reference of military order could not be rendered. She chose a more colloquial term as “**sıra**” rather than “**saf**” to make the text more comprehensible. Thus, her translation is an example of *popularization*. The term “**barracks**” means “**kışla**” in Turkish (2014, *Request Rejected*, n.d.-h, p. 60). It also means “**koğuş**” in a military school. In TT1, it is translated as “**baraka**.” This is an example of *the destruction of underlying networks of signification and quantitative impoverishment* in TT1. In this context, the cadets go to their “**barracks**” after the parade. So, barracks means “**koğuş**” here, but the term “**kışla**” used in TT2 also compensate the context in this example. Also, in the translation process the phonetics of the term “**barracks**” is lost. So, in both texts *the qualitative impoverishment* is evident. In this sample, the word “**men**” in the source text are translated as “**öğrenci askerler**” in TT1 and “**adamlar**” in TT2. Levent Denizci translated the “**men**” as “**erat**” before (see example 39) and Niran Elçi translated it as “**askerler**” in one of the previous sections (see example 39). Their different choices of equivalents for the same term causes *the destruction of linguistic patternings*. Also, Levent Denizci tends to *clarification* in his translation as he explained what is implied in the ST. “**Operation**” means both “**operasyon**” and “**harekat**” in Turkish. However, the meaning of “**operasyon**” is broader than “**harekat**.” It also includes education and training. In this sample, the cadets are in the training process. They march. So, it would be more appropriate to translate this term as “**operasyon**” as in TT2 in this context since TT1 causes *the destruction of underlying networks of signification, and quantitative impoverishment* with the misconception and generalization since Levent Denizci chose the term “**harekat**.” The term “**cadet squadron**” was translated as “**askeri öğrenci birlikleri**” in TT1 and “**öğrenci birliğinden**” in TT2. Translating “**squadron**” as “**birlik**” is *the destruction of linguistic patternings* as both translators translated the term with different equivalents before. Furthermore, Levent Denizci used the term “**birlik**” and “**bölük**” for the term “**squadron**” in this sample. So, his translation is an example of *the destruction of linguistic patternings*. Also, Niran Elçi omitted the term “**askeri**” for the

translation of the term “**cadet**” and translated it “**only**” as “**öğrenci**” in TT2. This is an example of *quantitative impoverishment*. In Turkish Army, “**medical officer**” is a subunit which is translated as “**tabip subay**” into Turkish. Translating it as “**askeri doktor**” as in TT1 prevents the military culture of the target language from gaining a place in the text because the translator chose a more colloquial and understandable term for the reader. For this reason, Levent Denizci’s translation is *popularization*. Also, Levent Denizci translated the term parade as “**tören**”, thus he tends toward *quantitative impoverishment* as he omitted the word “**geçit**.” In addition, Niran Elçi changed the syntax of the term since she translated the same term as “**merasim geçiti**” before (see example 40). This is the tendency of *rationalization*. Also, both Niran Elçi and Levent Denizci translated the term “**parade**” with different equivalents (see example 40) which caused the tendency of the *destruction of linguistic patternings*. Also, Levent Denizci translated the term “**reviewing stand**” as “**şeref locası**.” “**Reviewing stand**” is the place where commanders watch the parade. Since the translator tries to make the target text superior to the source text with his choice of elegant and flowery equivalent, he tends towards *ennoblement* in this sentence. It is applied while passing in front of the person accepting the ceremony or the protocol. In the ST sentence “the squadrons **marched up** the field”, the equivalent of “**march up**” is “**uygun adım yürümek**” in Turkish. Levent Denizci translated this sentence as “Bölükler arka arkaya alanda “**dolanır**” and Niran Elçi translated the sentence as “Birlikler birbiri ardına alanda “**yürüyor**” In both translation, there is a lexical loss which affect the whole text. So, the destruction of underlying networks of signification and quantitative impoverishment are evident in both texts. Also, the phonetic richness of the term is lost in the translation process. So, *qualitative impoverishment* is observable in both target texts. Also, while greeting the protocol, the feet’ soles are pushed forward, the legs are raised tight from the hips, and they are forcefully struck on the floor. The head is positioned to the right and the arms are not waved. This is called “**tören adımı yürüyüşü**” in Turkish. Because of the position of the leg and greeting, a soldier cannot move fast in front of the commanders. During the parades, the soldiers turn to change direction as they march up. The term “**turn**” corresponds to “**çark/çark yapmak**” in Turkish military system according to the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 634) In TT1 the term “**turn**” was translated as “**geçmek**” and in TT2 it was translated as “**dönüş yapmak**.” Niran Elçi’s translation compensates the meaning; however, Levent Denizci interpreted the source text as “**şeref locasının önünden ağır ağır geçer**” and translated the term “**turn**” in his translation in a way

which caused *the destruction of underlying networks of signification, quantitative loss and expansion*.

Example 42:

<p>ST:</p> <p>“The best squadron in each wing won a yellow pennant on a pole that was utterly worthless. The best squadron on the base won a red pennant on a longer pole that was worth even less, ...” (p. 81-82).</p>
<p>TT 1:</p> <p>“Her kanadın en iyi bölüğüne, ödül olarak, hiçbir değeri olmayan sarı bir sancak verilirdi, sırığıyla birlikte. En iyi merkez bölüğüne ise, daha da değersiz, sırığı daha da uzun, kırmızı bir sancak verilirdi” (p. 101).</p>
<p>TT 2:</p> <p>“Her Ving’deki en iyi birlik, bir direğe takılmış san bir flama kazanıyordu. Son derece değersiz bir flamaydı o. Üsteki en iyi birlik daha da uzun bir direğe takılmış, kırmızı bir flama kazanıyordu” (p. 108).</p>

“**Pennant**” is a term which corresponds to “**flama**” according to the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 394), and “**flag**” is a term which means “**sancak**” or “**bayrak**” in Turkish. The Dictionary of United States Army Terms makes a distinction between a flag and a pennant as

a flag is a cloth with distinguishing color or design which has a special meaning and serves as a signal while a pennant is a small triangular flag usually flown for identification of a unit and carried by army units especially in drills and ceremonies. (1953, p. 119)

Thus, “**flag**” is a more general term and is not the equivalent of the term used in the source text as the squadrons get their pennants according to their performances in the parade. The author mentions “**flama**” in the source text when he uses the term “**pennant**.” In TT1, Levent Denizci chose a more general term for “**pennant**” as “**sancak**” and tends towards the tendency of *quantitative impoverishment* in Berman’s

classification. In addition, he omitted the term “**base**” in his translation which causes *quantitative impoverishment and the destruction of underlying networks of signification*. Also, he translated the term “**wing**” as “**saf**” before (see example 14) and here he chose the term “**kanat**.” His choice causes an inconsistency and thus the tendency of *the destruction of linguistic patternings*. Also, “**wing**” is a military unit in the American Air Force. Translating it as “**kanat**” causes a meaning loss and this leads to the tendency of *the destruction of the underlying networks of signification and quantitative impoverishment* in TT1. As both translators rendered the term “**squadron**” with different choices before, *the destruction of linguistic patternings* is observable in both translations. Also, in Turkish military system there is not a term called “**merkez bölüğü**.” There is the term of “**central command**” which corresponds to “**Merkez Komutanlığı**” in Turkish. In TT1, the translation of “**the best squadron**” is expressed as “**merkez bölüğü**.” This choice causes *quantitative impoverishment, the destruction of the underlying networks of signification and ennoblement* since the author tried to make the target text more elegant but this resulted in a semantic loss. In addition, the first sentence of the source text was divided into two in TT2. This caused the tendency of *rationalization* which led *expansion* as the term “**flama**” repeated twice.

Example 43:

ST:

“Then maybe it is my foot after all, said **Major Metcalf**.

Move it.

Yes, sir. You'll have to move your foot first, colonel. It's on top of mine.

Are you telling me to move my foot?

No, sir. Oh, no, sir.

Then move your foot and keep your stupid mouth shut. Will you speak up, please? I still couldn't hear you.

Yes, sir. I said that I didn't say that you couldn't punish me.

Just what the hell are you talking about?

I'm answering your question, **sir.**” (p. 87-88)

...

"Yes, sir. I will, sir.

Thank you, sir." (p. 101)

TT 1:

"Öyleyse benim ayağım olmalı, dedi **Binbaşı Metcalf.**

Çek şu ayağını.

Emredersiniz, komutanım. Yalnız, önce siz çekin ayağınızı, albayım. Sizin ayağınız benimkinin üstünde.

Ne? Ayağını çek mi dedin bana?

Hayır, komutanım. Haşaa! Valla demedim, komutanım.

Öyleyse çek şu ayağını, çeneni de kapa. Sesini yükselt biraz. Hâlâ duyamıyorum.

Emredersiniz, komutanım. Bana ceza veremezsiniz diye bir şey söylememiştim, komutanım.

Sen ne anlatıyorsun yahu?

Sorduğunuz soruya cevap veriyorum, komutanım." (p. 108)

...

"**Emredersiniz, komutanım. Yapacağım, komutanım.**

Sağ olun, komutanım." (p. 123)

TT 2:

"O zaman belki de benim ayağımdır, dedi **Binbaşı Metcalf,**

Çek ayağını.

Başüstüne komutanım. İlk önce sizin ayağınızı çekmeniz gerekecek, Albayım. Benimkinin üzerinde duruyor da.

Bana ayağımı çekmemi mi söylüyorsun?

Hayır, komutanım. Ah, hayır, komutanım.

O zaman ayağını çek ve aptal çeneni kapa. Lütfen sesini yükseltir misin? Seni hala duyamıyorum.

Evet, komutanım. Dedim ki, beni cezalandıramayacağınızı söylemedim.

Sen neden bahsediyorsun?

Sorunuza yanıt veriyorum, **efendim.**" (p. 115)

...

"**Başüstüne komutanım.** Alırım, komutanım.

Teşekkür ederim, komutanım." (p. 130)

In military, lower-ranking personnel must stand at attention, salute their superiors, and address them as "sir", "ma'dam" (for women superiors) or "commander." Turkish equivalent of these terms is "komutan." "Sir" and "ma'dam" do not refer to their Turkish civilian meaning as "hanımefendi" or "beyefendi" in the military context. According to military courtesy, a subordinate cannot address his/her commander as "**başüstüne komutanım, teşekkür ederim komutanım or efendim**" in Turkey. The terms which can be used instead of these ones are "**emredersiniz komutanım, sağolun komutanım, komutanım.**" There is a strict chain of command in military. For this reason, firm and elaborate code of conduct is applied to reinforce discipline. Levent Denizci reflected the specific cultural references of Turkish army tradition in his translation. He used the domestication as a strategy since translating the term "thanks sir" as "**teşekkür ederim komutanım**" would not be suitable in our military culture. In TT2, there is an obvious tendency of *quantitative impoverishment and the destruction of underlying networks of signification*. Niran Elçi chose to translate the terms in a more civilian way. Thus, she destroyed the military context. Also, she tried to make the text more comprehensible by the target reader. Thus, she used a colloquial language rather than the equivalent military terms. For this reason, she tends to *popularization*. She also translates the term "sir" as both "**komutanım and efendim**" which causes *the tendency of the destruction of linguistic patternings*. Furthermore, both of the translators translated "**Major Metcalf**" as "**Binbaşı Metcalf.**" This choice is the true direct equivalent of the term in the source text. However, "**Major Metcalf**" has a specific rhythm when used together. In the translation process, "**Major Metcalf**" has lost its specific phonologic element which is created by the author purposefully. Thus, both translators tend towards *the destruction of rhythms*. In military a subordinate cannot give an order to a superior. Here, the characters are in the Action Board and the subordinates "**stand at attention**" in front of their superior. When the colonel step on their foot, they cannot move. Thus, the sentence "**Yes, sir.**

You'll **have to move** your foot first, colonel. It's on top of mine.” in the source text is a reference to the standing at attention. However, Levent Denizci translated this sentence as “Yalnız, önce siz **çekin** ayağınızı, albayım. Sizin ayağınız benimkinin üstünde.”. This sentence is in imperative structure. So, it seems like a superior is given an order by a subordinate, which means the translator could not reflect the implication of a military term. In this way, a context that was not in the source text and did not fit the Turkish military culture was created. So, Levent Denizci's tendency in this part is *the destruction of underlying networks of signification* and *rationalization* as he changed the structure of the sentence and caused a meaning loss.

Example 44:

ST:

“These three men who hated him spoke his language and wore his **uniform**, but he saw their loveless faces set immutably into cramped, mean lines of hostility and understood instantly that nowhere in the world, not in all the fascist **tanks or planes or submarines, not in the bunkers behind the machine guns or mortars or behind the blowing flame throwers, not even among all the expert gunners of the crack Hermann Goering Antiaircraft Division** or among the grisly connivers in all the beer halls in Munich and everywhere else, were there men who hated him more” (p. 92-93).

TT 1:

“Bu adamlar, kendisinden nefret eden bu insanlar kendi dilini konuşuyor, kendi **üniformasını** taşıyorlardı sırtlarında. Gene de sevgiden eser olmayan yüzlerinden, hiç değişmeyen, o hep aynı kalan aşağılık, menfur düşmanlık taşıyordu dışarı. Clevinger o anda anladı ki, dünyanın hiçbir yerinde -ne bütün faşist **tankların** ya da **uçakların** ya da **denizaltıların** içinde, **ne makinalıların** ya da **havan toplarının koruganları** ardında, **ne alev makinalarının** ardında, hatta ne ünlü **Herman Goering Uçaksavar Taburu'nun usta nişancıları** ya da Münih'teki büyük birahanelerde sinsi sinsi planlar kuran fesatçılar arasında- evet, dünyanın hiçbir yerinde insanlar bu kadar nefret etmiyorlardı kendisinden” (p. 114).

TT 2:

“Bu üç adam onun dilini konuşuyor, onun **üniformasını** giyiyorlardı; ama Clevinger onların sevgisiz yüzlerindeki değişmez, gergin, sert düşmanlık çizgilerini görmüş ve dünyanın hiçbir yerinde, hatta faşist **tanklarının, uçaklarının, denizaltılarının içinde, makineli tüfeklerin, havan toplarının, alev fırlatıcılarının arkasındaki koruganlarda, hatta Hermann Goering Uçaksavar Tugayı'nın uzman topçularının** arasında, ya da Münih'te ve başka her yerdeki birahanelerdeki iğrenç işbirlikçiler arasında bile ondan daha fazla nefret eden adamlar olmadığını hemen anlamıştı” (p. 121).

In TT1, uniform was previously translated as “**elbise**” (see example 39). In this sample, he translated this term as “**üniforma**”, which is the direct equivalent of the term in the target language. His inconsistent choices for the same term cause *the destruction of linguistic patternings* in the text. While translating the terms, Levent Denizci tried to make the target text fluent and added extra conjunctions as in the terms “**ne makinalıların ... ne alev makinalarının**”. According to Berman’s categorization, this tendency is *expansion*. In addition, he translated the term “**machine gun**” as “**makinalı**.” Because of the reduction, he tends towards the tendency of *quantitative impoverishment*. In addition, the term “**flame thrower**” is translated as “**alev makinası**” in the Dictionary of Turkish- English Military Terminology prepared by Republic of Türkiye Ministry of Foreign Affairs (n.d., p 12). Niran Elçi translated this term as “**alev fırlatıcısı**” in TT2. Her direct translation method and lack of specific domain knowledge caused the tendency of *the destruction of underlying networks of signification and quantitative impoverishment*. “**Flamethrower**” is a term which is explained as “a weapon which squirts a jet of burning liquid at a target” in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 96). In Niran Elçi’s translation the term does not seem even a thorough kind of weapon, and her choice causes a semantic weakening. “**Division**” is a military unit which corresponds to “**tümen**” in Turkish military system TC Dışişleri (n.d. p. 260). It is defined as “a tactical army grouping of two or more brigades in Campaign Dictionary of Military Terms (Bowyer, 2004, p. 76). “**Tabur**” in TT1 which means “**battalion/squadron**” in English (n.d, p. 241) and “**tugay**” in TT2 which means “**brigade**” (n.d. p. 259). in source language are smaller military units. Thus, both of the translators caused *the destruction of underlying networks of signification and quantitative impoverishment*. Also, Levent Denizci translated the term “**squadron**” as “**tabur**” before (see example). In this sample

he translates the term “**division**” as “**tabur**” too. “**Gunner**” is a term which is defined as “an artillery soldier” in the Campaign Dictionary of Military Terms (Bowyer, 2004, p. 111). It is a military branch and a sub-unit in the army. Its synonym is defined as “**artillery**” and its Turkish equivalent is “**topçu/topçu sınıfı**” in (n.d. p. 257). Thus, there is *the destruction of underlying networks of signification and quantitative impoverishment* in TT1 as the term “**usta nişancı**” does not corresponds to the term “**expert gunner**” in the target text.

Example 45:

<p>ST:</p> <p>“MAJOR MAJOR MAJOR MAJOR had had a difficult time from the start” (p. 94).</p>
<p>TT 1:</p> <p>“Binbaşı Major Major Major (*) daha başlangıçta büyük güçlüklerle karşılaşmıştı. (*) Major İngilizce «binbaşı» (ç.n.)” (p. 115).</p>
<p>TT 2:</p> <p>“Binbaşı Major Major Major’in hayatı daha en başından zordu” (p. 122).</p>

According to Dirk Delabastita wordplay is natural element for the human mind and inevitable in a language since it is a living phenomenon (1996, p. 127). He questions whether wordplay is inevitable or not in his work *Wordplay and Translation* and if so, he discusses the degree of equivalency for the translated wordplays. He handles the linguistic structures which are similar in their forms but have different meanings. He defines homonymy as the words having identical sound and spelling (1996, p. 128). Joseph Heller used many wordplays in *Catch-22*. However, this thesis will not analyze wordplays as this type of a study has been carried out before by Burcu Taşkın. In this sample, wordplay will be handled under Berman’s translation theory in relation to military context. Major Major is a name and last name given to a character by his father. “**Major**” is also a military rank in the army. It corresponds to “**binbaşı**” in Turkish. In the book Major Major’s rank is promoted from private to major. In this way, Joseph Heller tries to depict absurdity of bureaucracy and the military for himself. In TT1, Levent Denizci translated the homonym term “**Major**” as “**Binbaşı**” but added a footnote about it. Thus,

his translation tends towards the tendency of *clarification*. In Niran Elçi's translation, for this section, there is *the destruction of underlying networks of signification* is evident as the reader may not know "**binbaşı**" means "**major**" in English. Also, the wordplay is lost in both target texts in the process of translation, this causes *the destruction of linguistic patternings* in Berman's classification. Furthermore, both of the translators chose to translate the last name of Chief White Halfcoat into Turkish as Şef Beyaz Yarımyulaf. (Heller, 1976, p. 56, 2006, p. 63). However, they did not translate the last name of Major Major. The reason might be trying not to break the linguistic rhythms and cause confusion in the reader as the translation would appear as Binbaşı Major Binbaşı if their choice were as in the translation process of Şef Beyaz Yarımyulaf. However, their inconsistent choices disrupt the unity and flow of the text and causes *the destruction of linguistic patternings*. Also, Major Major Major Major has a rhythm in itself. Translating it as Binbaşı Major Major Major destroys the rhythm in the text. Thus, *the destruction of rhythms* is evident in both target texts.

Example 46:

<p>ST:</p> <p>"Major Major's unexpected promotion to major the next day plunged the belligerent sergeant into a bottomless gloom, ..." (p. 99).</p>
<p>TT 1:</p> <p>"Ertesi gün Binbaşı Major olunca Er Major Major, saldırgan çavuş uçsuz bucaksız yalnızlık çölünün ortasında buldu kendini bir anda" (p. 121).</p>
<p>TT 2:</p> <p>"Ertesi gün Major Major'ın beklenmedik bir biçimde binbaşılığa terfi etmesi kavgacı çavuşu dipsiz bir kasvete düşürdü; ..." (p. 128).</p>

In the source text, "**Major Major**" is used as the character's name and surname. However, Levent Denizci translated the character's name as if it is a military rank. His misconception *caused a destruction of the underlying networks and signification* which resulted in the tendency of *clarification* later in the process. Since he translated the proper name as a rank, he had to explain this character's specific background as a private later in his translation. In addition, Levent Denizci changed the syntax of the

sentence. The term “**sergeant**” became a subject in TT1 while it is an object in the ST. So, *rationalization* is apparent in Levent Denizci’s translation.

Example 47:

<p>ST:</p> <p>“In almost no time he had his pilot's wings and found himself overseas, where things began suddenly to improve” (p. 101).</p>
<p>TT 1:</p> <p>“Göz açıp kapayıncaya kadar uçuş brövesini taktı göğsüne, soluğu denizaşırı bir üste aldı” (p. 123).</p>
<p>TT 2:</p> <p>“Çok kısa zaman içinde pilot kanatlarını kazandı ve kendini denizaşırı bir ülkede buldu” (p. 130).</p>

“**Pilot wings**” are known as “**pilot badges**” or “**aviation badges**.” According to the Dictionary of Military Terminology (Turkish-English) prepared by Republic of Türkiye Ministry of Foreign Affairs, this term corresponds to “**uçuş brövesi**” in Turkish military system (*Request Rejected*, n.d.-g, p. 262). Pilots wear “**aviation badges**” to distinguish themselves from officers assigned to ground services. Niran Elçi’s translation does not compensate the term and her direct translation causes a meaning loss. Thus, she tends to the tendency of *the destruction of underlying networks of signification and quantitative impoverishment*. “**Overseas**” is translated as “**denizaşırı**” in the Dictionary of Military Terminology (Turkish-English) prepared by Republic of Türkiye Ministry of Foreign Affairs (*Request Rejected*, n.d.-g) and is used in the military for “**overseas assignments**.” Levent Denizci translated this phrase as “**denizaşırı bir üs**”, so he tried to state explicitly what is implied in the source text, which results in the tendency of *clarification*. Niran Elçi translated this phrase as “**denizaşırı bir ülke**.” Translating this expression as “**denizaşırı bir ülke**” causes elements, specific to military culture, to be lost in the process of translation. So, in TT2 this part is an example of *the destruction of underlying networks of signification, and expansion*.

Example 48:

<p>ST:</p> <p>“ACTUALLY, IT WAS not Captain Black but Sergeant Knight who triggered the solemn panic of Bologna, slipping silently off the truck for two extra flak suits as soon as he learned the target and signaling the start of the grim procession back into the parachute tent that degenerated into a frantic stampede finally before all the extra flak suits were gone” (p. 136).</p>
<p>TT 1:</p> <p>“Aslına bakılırsa, Bologna paniğine sebep olan Yüzbaşı Black değil, Çavuş Knight'di. Çavuş, hedefin Bologna olduğunu öğrenir öğrenmez, çaktırmadan kamyondan inip iki adet yedek uçuş elbisesi almak için paraşüt çadırına gitmişti. O iner inmez, ardı sıra kim var kim yoksa paraşüt çadırının yolunu tutmuş, böylelikle çok geçmeden ortalığı kaplayan çılgın panik havası içinde, bütün yedek uçuş elbiseleri yok olup gitmişti” (p. 163).</p>
<p>TT 2:</p> <p>“Aslında, Bolonya paniğini tetikleyen Yüzbaşı Black değil, Çavuş Knight idi. Adam hedefi öğrenir öğrenmez fazladan iki kurşun geçirmez yelek almak için sessizce kamyondan inmişti. Arkasından paraşüt çadırına yollanan asık suratlı adamlar, çılgınca koşturan bir güruha dönüşmüştü. Sonunda bütün yedek kurşun geçirmez yelekler tükenmişti” (p. 171).</p>

“**Flak suits**” or “**flak vests**” are the equipment which protect aircrewmen from shrapnel. It does not mean flight suit. Translating the term as “**kurşun geçirmez yelek**” compensates the meaning. However, flight suits which mean “**uçuş elbisesi**” in Turkish is another term. Because of this generalization, TT1 tends to *quantitative impoverishment*. Also, the semantic loss causes *the destruction of underlying networks of signification*. Furthermore, both of the target text divided the sentences and changed the syntax of the terms to adapt source text into the target language. This resulted in *rationalization*, which led to *expansion* since the term “**çavuş**” in TT1 and “**adam**” in TT2 are not included in the ST but became the subject of one the sentences in the target texts.

Figure 7. A Flak Vest (WWII Uniforms - Flak Vests / Helmets / MisC, n.d.)



Example 49:

ST:

"Four times during the first six days **they were assembled and briefed** and then sent back. Once, they **took off** and were **flying in formation** when the **control tower** summoned them down" (p. 136).

TT 1:

"İlk altı gün dört kez **ıçtım ettiler askerleri; açıklamalar** yapıldı durumla ilgili. Sonra da geri gönderildiler. Bir keresinde havalandılar bile. **Uçaklar uçuş düzeyine** girmişti ki, **kontrol kulesinden** geri dönmeleri istendi" (p. 164).

TT 2:

“Son altı gün içinde dört kez **toplanmış, brif almış** ve dağılmışlardı. Bir kez havalanıp, **kol düzenine geçip uçmaya başlamışlardı** ve sonra **kontrol kulesi** onları geri çağırmişti” (p. 172).

“**Assemble**” is defined as “command for units of troops to gather” and the term “**assembly**” is defined as “grouping of units, usually in close formation” (1953, p. 27). The term “**assemble**” is translated as “**toplamak**”, “**toplan komutu**” and the term “**assembly**” is rendered as “**içtima**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 52). In TT1 the term “**assemble**” is used in passive voice, however in the translation process the sentence became active one. According to Berman, this is the tendency of *rationalization*. Also, in military context, this verb is used as “**içtima almak**” in Turkish military basic drills. So, translating it as “**toplanmak**” reduces its impact and does not transfer the cultural context of military. Niran Elçi chose to use a more equivalent term to make the phrase comprehensible by the reader. So, she tends towards the tendency of *popularization*. In addition, the term “**briefing**” is used quite often and translated as “**brifing**” (2007, p. 81). Translating it as “**açıklama**” in TT1 can be explained as rendering the term with a more colloquial usage. This is the tendency of *popularization* in Berman’s classification. The term “**formation**” is translated as “**kol düzeni**” in the English-Turkish Joint Military Dictionary prepared by the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 214). The context in the book is an air force base. The characters are pilot. So, translating the term “**formation**” as “**uçuş düzeyi**” in TT1 causes a semantic loss. For this reason, the specific features of the term and the context it creates are lost in translation. Thus, the tendencies, *quantitative impoverishment* and *the destruction of underlying networks of signification* are observed in TT1. “**Take off**” is a term which is translated as “**bir uçağın yerden, sudan, ya da herhangi bir pistten havalanması**” or “**kalkış yapmak**” in the Republic of Türkiye Ministry of National Defence General Staff (2007, p. 594). The abbreviation of this term is “**TO**”. Levent Denizci divided the sentence in which this term is used and added extra punctuation. Also, the term “**control tower**” turned into an indirect object in TT1 although it was a subject in ST. According to Berman, these transformations occur because of the translator’s choice to adapt the ST into the syntax and grammar rules of the TT. Thus, the tendency of *rationalization* is evident in TT1.

Example 50:**ST:**

“**Major Major** came rushing breathlessly into the orderly room to report the theft of his things, the young corporal there scared him half out of his wits by leaping to his feet and shouting '**Attention!**' the moment he appeared. **Major Major snapped to attention** with all the rest in the **orderly room**, wondering what important personage had entered behind him. Minutes passed in rigid silence, and the whole lot of them might have **stood there at attention** till doomsday if **Major Danby** had not dropped by from **Group** to congratulate **Major Major** twenty minutes later and **put them all at ease**” (p. 102-103).

TT 1:

“Bu durumdan haberi olmadı **Binbaşı'nın** ve eşyalarının çalındığını bildirmek için soluk soluğa **emirle çavuşun odasına** girer girmez, odada bulunan **onbaşı** fırladı ayağa. **Dikkaat!** diye bağırdı. Bir an için Binbaşı'nın yüreği ağzına geldi. Oda **odadakiler** gibi derhal **hazır ola geçti**. Ardı sıra hangi omzu kalabalığın içeri girdiğini kestirmeye çalışıyordu. Ve eğer, **Binbaşı Danby, Binbaşı Major'ı** kutlamak için, yirmi dakika önce **Karargâhtan** yola çıkıp gelerek odadakileri **rahata geçirmeseydi**, Tanrı bilir, belki de kıyamet gününe kadar **hazirolda** bekleyeceklerdi” (p. 125).

TT 2:

“**Binbaşı Major** nefes nefese, eşyalarının çalındığını bildirmek için **bölük odasına** daldığı zaman, oradaki genç **onbaşı** onu görür görmez ayağa fırlayıp "**Dikkat!**" diye bağırarak ödünü patlattı. **Binbaşı Major bölük odasındaki** diğer herkesle birlikte **selam durdu** ve hangi önemli kişinin arkasından odaya girdiğini merak etti. Haşin bir sessizlik içinde dakikalar geçti. **Grup'tan (*) Binbaşı Danby, Binbaşı Major'ı** kutlamak için yirmi dakika sonra uğramasa ve hepsine **rahat demese**, kıyamet gününe kadar orada **selam durabilirlerdi**.

(*) **Group: grup, ABD ordusunda vingden (wing) küçük ve filodan (squadron) büyük idari ve taktik hava birliği (en.)**” (p. 132-133).

Levent Denizci translated “**Major Major**” as “**Binbaşı**”, thus his choice is an example of *quantitative impoverishment*. He also, translated the term “**orderly room**”, as “**oda**”. However, the correspondent term in Turkish is “**bölük odası**”. He tends towards

quantitative impoverishment and *the destruction of underlying networks of signification*. The reason is that his reduction in the term caused the military context to seem like a civilian one. Also, he added the term “**emir**” into his translation. However, “**Major Major**” was not given an order to get into the “**orderly room.**” He just wanted to report the theft of his things. Thus, his misconception resulted in *expansion* in his translation. He also, changed the syntax of the terms like “...**emirle çavuşun odasına** girer girmez ...” This change of structure causes *rationalization* in TT1. Furthermore, the command “**attention**” means “**Dikkat!**” in Turkish, and the soldiers “**stand at attention**” when they hear this command. The equivalent term in Turkish for “**to stand at attention**” is “**esas duruşa geçmek** or **esas duruşta beklemek**” in Turkish military system. Levent Denizci added extra vowel sound to the command attention in his translation. He translated the term as “**Dikkaat!**” and adapted it into the Turkish military culture. Thus, he chose the strategy of domestication and tends to expansion. Also, the iconic and resonant richness of the term “**attention**” is lost in the process of translation. For this reason, *qualitative impoverishment* is evident in both target texts. in Berman’s classification. In TT1, the term “**snaps/stand at attention**” is translated as “**hazır ola geçmek**”. However, “**hazır ola geçmek**” is a colloquial civilian usage. Every soldier must “**stand at attention**” when they have to present something to their commander. A subordinate cannot be cavalier in front of his superior or superior and shows his discipline with his standing at attention. The soldier must stand as hands are stuck to the trousers with middle finger on the seamline, and feet must be slightly open in V-shape. So, this term symbolizes many things and the position is different from the civilian one. Thus, translating it as “**hazır ola geçmek**” in TT1 is an example of *popularization*. Niran Elçi’s translation as “**selam durmak**”, although it partially reflects military usage, is an example of *quantitative impoverishment* for this term because it is a generalization. Also, both target text could not transfer the importance of this term, so they tend to *the destruction of underlying networks of signification* and *quantitative impoverishment* in Berman’s classification. In ST “**to put them all ease**” is a command however, in TT1 it is translated as “**rahat demese.**” It is a civilian language and a colloquial usage. This term could be translated as “**rahata geçirmek**” as in TT2 or “**rahat komutu vermek**” to compensate the context and meaning. Thus, the tendency of *popularization* is evident in TT1. Furthermore, the tendency of *rationalization* is observable in TT1 since the term turned into a conditional phrase. In addition, Levent Denizci translated the term “**group**” as “**birlik**” (see example 3), “**takım**” (see example 15 and 33) and “**bölük**” (see example 30) before. In this sample he translated it as “**karargah**”. In Turkish Language Association Dictionary, this

term is explained as “an organization consisting of the commander and auxiliary branches and sections of a unit or institution” (*Türk Dil Kurumu | Sözlük*, n.d.). Since the term is generalized the tendency of *rationalization* is observable. Also, due to the inconsistency, *the destruction of linguistic patternings* is evident in TT1. Niran Elçi’s translation tends to *clarification* as she foreignized the term “**Group**” and used a footnote for it.

4.3. DISCUSSION

Since Berman thought that the reader should be informed about the deviations in translation, before starting the study, it was investigated whether there was a text in which the translators mentioned their translation strategies. While no data about Levent Denizci can be found, Niran Elçi’s interviews are available in online sources. Niran Elçi states that she does not have detailed knowledge about translation theories and states that the military terms were the most challenging part for her in the translation process of *Catch-22* (Taşkın, 2012). In this study, there are 50 examples. Some of these examples contain more than one military term. As a result of translating even one sentence differently, multiple deviations can be seen in the target text. For this reason, it is sometimes not possible to classify a term sharply under the title of a single deforming tendency. The results of the analysis according to Antoine Berman’s twelve deforming tendencies are shown in the table below.

Table 13. Analysis results of target texts in terms of Berman’s twelve deforming tendencies

TWELVE DEFORMING TENDENCIES	TT1	TT2
Rationalization	27	11
Clarification	14	10
Expansion	15	10
ennoblement and popularization	15	8
qualitative impoverishment	4	3
quantitative impoverishment	59	31

the destruction of rhythms	3	3
the destruction of underlying networks of signification	45	30
the destruction of linguistic patternings	26	22
the destruction of vernacular networks and their exoticization	0	0
the destruction of expressions and idioms	1	1
the effacement of superimposition of languages	0	0

Rationalization is the tendency which deals with the changes in the structure of the sentences. For this reason, the syntax, grammar, punctuation and sentence numbers in the target text are all analyzed in comparison to the source text. For instance, if a verb turns into a substantive or a subject becomes an object in the target text, it is possible to mention the existence of rationalization. When the results compared, it is obvious that TT1 fall into this tendency more. The most apparent way that Levent Denizci fell into this tendency is, he used extra punctuation, divided and changed the syntax of the sentences most of the time.

Clarification is the tendency of explaining clearly what is implied in the source text. It averts the readers' right to explore the text and topic on their own. To clarify the meaning, translators add extra information in parenthesis or directly footnotes. This tendency destructs the system of the text. For instance, in example 21, Levent Denizci translated "their names" as sıhhiye erlerinin adları and Niran Elçi translated it as "iki erin adı". Also, in example 4 Levent Denizci translated "C.I.D man" as "C.I.D ajanı" and Niran Elçi translated it "CİTB'den* (Ceza İşleri Tahkikat Birliği) bir ajan". When compared, it can be seen that the results are close to each other, but the translators' choices differ.

Expansion is the tendency which translator add extra information that is not included in the source text. To illustrate better, Niran Elçi translated "enlisted patients" as "erat sınıfından hastalar" in example 2 or Levent Denizci added the term "troop" although it is not included in the source text in example 15. The details added might be a comment or local expressions which do not contribute to the text. For this reason, they are in vain and create a prolonged text. When the results checked, it is seen that Levent Denizci tends towards expansion more.

Ennoblement and Popularization are the tendencies that are correlated with the word choice. While popularization involves using colloquial language to increase the literature's popularity, ennoblement involves elevating the text through the use of refined vocabulary. For example, Levent Denizci translated "reviewing stand" as "şeref locası" (see example 41) or "enemy territory" as "düşman semaları" (see example 31), "men", which is a reference to the soldiers in the source text, as "baylar" (example 16), "M.P.s" as "askeri polis" which means "askeri inzibat" in the target language. Niran Elçi translated the term "sir" as "efendim", "Yes, sir!" as "başüstüne komutanım", "thanks sir" as "teşekkür ederim komutanım" (see example 43). All these references are the examples of popularization and ennoblement in the target texts. Checking the results, it can be seen that there is an obvious difference between TT1 and TT2 in terms of the translator choices.

Qualitative Impoverishment is the tendency which is in relation to the loss in the sonorous and iconic richness of the source text word when it is translated. For instance, in the translation process of the term "barracks" and "attention" the phonetics is lost (see example 41 and 50). Since the military terms are at the main core of the analysis, it is not surprising that this is a less common tendency observed. For this reason, the results of the translators are almost equal too.

Quantitative Impoverishment is the tendency which causes lexical loss in the words. The omitted words and phrases, generalization of a term or translating the different words with the same equivalent causes this tendency. When the results are compared, it is clear that there is a serious difference in both translations in terms of military terminology. Levent Denizci removed some military terms in his translation, or he translated the different terms with the same equivalents. For instance, he omitted the term "orderly room" in his translation (see example 13) or he translated the terms "group" and "squadron" as "bölük" (see example 3 and 7). Also, Levent Denizci translated the term "squadron" and "division" as "tabur" (see example 44 and). In this thesis, this tendency is directly in relation to the tendency of the destruction of underlying networks of signification as translating different military unit levels or ranks causes a meaning loss in the whole text and prevents context from being transferred thoroughly.

The Destruction of Rhythms is the distortion of the text's rhythmic flow and elements. Checking out the results, it can be observed that this tendency is equal in both texts in the selected examples. Translating "Major Metcalf" as "Binbaşı Metcalf", "Major Major Major Major" as "Binbaşı Major Major Major" and "crashing shells" as "ateşe tutmak" or "mermi yağdırmak" causes a rhythmic loss in the target texts (see example 34, 43 and 45). Due to the fact that, the military terminology is at the core of this thesis, not seeing many examples of this tendency is not an unexpected result.

The Destruction of Underlying Networks of Signification is the degradation of signifiers that are linked under the text's layer. The destruction of these signifiers causes a general semantic loss in the system of the text. In *Catch-22* there is a high use of military terms and units due to the context. Translating these units with same equivalents, or in a way which causes them to be perceived as lower unit levels causes this tendency. Therefore, this thesis carefully examines instances of this pattern. In TT1, the examples of this tendency are quite high in relation to the examples caused by the tendency of *Quantitative Impoverishment*.

The Destruction of Linguistic Patternings is caused by the destruction of the system of a text. The chosen words create specific elements in the source text and culture. If the translator chooses different equivalents for the same words, this tendency occurs. The reason is that the semantic, contextual and cultural features of the source text cannot be transferred into the target language and culture. When the results are checked this tendency can be seen in both target texts, almost equally. Also, the metaphors, oxymorons or other repetitive elements are lost because of this tendency. Levent Denizci chose to translate the military unit "group" as "bölük" and "takım" Niran Elçi chose to translate it as "grup" and "birlik" (see example 15). Also, Niran Elçi translated the term "colonel" as "albay" and "yarbay" in example 22. In this way, the text becomes homogeneous and loses the heterogeneity of the original text.

The Destruction of Expressions and Idioms This tendency arises from the fact that translators try to find equivalents for idioms and expressions in the target language. For example, Levent Denizci tried to translate "milk run" as "süt alışverişi" and Niran Elçi translated it as "sabah uçuşu" (see example 29). However, this specific expression

means safe flight missions in aviation. Both translators tend to the strategy of domestication as they destroyed the foreignness of the text.

The Destruction of Vernacular Networks and Their Exoticization deals with the way how slang, vernaculars, accents, and distinctive languages in the source text are utilized in a translated work. *The Effacement of Superimposition of Languages* focuses on eliminating the indications of the different linguistic usages that are scattered throughout the text. This deforming tendency occurs under the circumstance that the relationship of vernaculars and standard language in the original text is removed, or neutralized. This thesis centers mainly on military terms, hence it is not surprising that there are not any examples of these two tendencies in the selected examples.

Table 14. Selected exceptional terms to depict the translators' choices

ST	TT1	TT2	FOOTNOTE
Intercom (Example 31)	enterkom	telsiz	TT1 (+)
			TT2 (-)
CID (Example 4)	CID	CİTB (Ceza İşleri Tahkikat Birliği)	TT1 (+)
			TT2 (+)
MP.s (Example 8)	MP.s	Askeri İnzibat	TT1 (+)
			TT2 (-)
WAC (Example 9)	WAC	Ordu Kadın Teşkilatı	TT1 (+)
			TT2 (-)
ROTC (Example 39)	ROTC	YSHET	TT1 (+)
			TT2 (+)

This table depicts the strategy that both translators employed when translating some exceptional military terms. While Levent Denizci adopted the foreignization strategy in the translation process of these specific abbreviations of military terms, Niran Elçi adopted the domestication strategy in the same examples.

CONCLUSION

The purpose of this study was to compare the translations of *Catch-22* by Levent Denizci and Niran Elçi in terms of military terminology. In this thesis, the theoretical background is framed according to Antoine Berman's translation criticism theory. Antoine Berman is the scholar and translator who proposes retranslation theory along with Paul Bensimon for the first time. The fact that there were 30 years between the retranslation of *Catch-22* and its first translation, and the fact that the book contains a lot of military terms but is also a work of literature, made Berman's retranslation theory and translation criticism approach applicable to this study.

Catch-22 is a war novel written by Joseph Heller. The context takes place on the fictional 256th US Army Air Squadron which is on the island of Pianosa in the Mediterranean. All of the characters are soldiers. Most of them are U.S. Army Air Forces B-25 bombardiers fighting in the World War II. Joseph Heller, the author of the book, depicts the absurdity of war and bureaucracy throughout these characters. Thus, the book has lots of puns as well. Still, Niran Elçi stated in one of her interviews that military terminology was the hardest part of her translation process (2012). Translation of military terminology requires specific domain knowledge like the other fields as well. However, military corporate culture, jargon, hierarchy, ranks, and different military unit levels make the translation process more difficult and complex than other terminology studies. Apart from this, the difficulty in accessing resources regarding military terms and expressions might be another problem that the translator might have faced. Although the terms used in the source text have not changed, serious differences are observed in the translations of both target texts.

The time passed between two translations is 30 years. Levent Denizci's translation was published in 1976 and Niran Elçi's translation was published in 2006. Levent Denizci's translation, which was prepared only 15 years after the publication of the source text, was chronologically closer to the political and sociological conditions of the period in which the book was written. For this reason, it is possible that he could understand easily what the book tried to portray. However, there are 45 years between Niran Elçi's translation and the publication of the source text. In this case, Niran Elçi's advantage was that she could easily access technological resources regarding the appropriate sites

for newspapers and magazines to search the literary criticism of the book and the period it was written. She also took the advantage of reaching the online sources about military, translation theories and terminology. Still, she claimed in one of her interviews that she uses her instincts while translating. She translated books written by the writers J.R.R. Tolkien, Neil Gaiman, Terry Pratchett, Bram Stoker, and Doris Lessing even though she had no training in translation studies and accepts that she has inadequate conceptualization of translation theories (Tunç, 2013). According to Berman's translation project, "tracing the translator" is a step to be mentioned (1995). It's critical to understand if the translator is a writer or just a translator, in addition to the languages they are proficient in, the genres they translate into, the linguistic and literary realms they cover, and the history of their translations. However, not much is known about Levent Denizci. Although the prefaces of the books and online data about the translator were scanned, not much could be found.

In the first chapter of this thesis, the theoretical background is discussed. In the second chapter, information about military, ranks, insignia and the basic differences between US Army and Turkish Army are mentioned along with military culture. In the third chapter, a detailed information about postwar American literature, the authors of the period, an analysis of the book *Catch-22* and the specific literary style of Joseph Heller, brief information about the translators Levent Denizci and Niran Elçi, and Turkish translations of the book are narrated. This chapter is detailed since Antoine Berman's translation project is quite comprehensive. Berman assumes that in the process of translation criticism, a critic should know the period that the work is produced, the author, the background of the translator and how the translated text is approached in the target culture. In chapter four, a comparative depth analysis of the selected military terminology was carried out in relation to Berman's twelve deforming tendencies.

In order to draw a final conclusion regarding the information gathered from the comparative analysis of two target texts, the research questions stated in the introduction will be answered below:

1. What might have caused Joseph Heller's war novel *Catch-22* to be retranslated into Turkish?

In this thesis the retranslation is approached as the act of translating a text into the same target language or culture that has already been translated. The most significant reasons of retranslations are evolving expectations of the reader and publishing houses. Berman thinks that the initial translations age over time and necessitates retranslations (1990). The first translations lose their ability to reach the target reader over time, and just like the translation itself, the language used in these works begins to become obsolete. In brief, they have problems adapting to the current cultural context. Thus, retranslations are the result of this vicious cycle emerging steadily. So, a period of 30 years between two translations of *Catch-22* is enough to notice the demand of a retranslation in the target culture. The time passed in between directly affects the way how language is used, the meaning is conveyed, and the techniques applied during the translation process. It is possible to state that Levent Denizci's translation is outmoded now. It appeals to the readers of the period in which it was translated. Since Levent Denizci's work is the first translation of *Catch-22* in the target culture, he aims to make the text more recognizable to the target audience. For this reason, the text includes a lot of footnotes, omitted military terms, and culture specific items that are localized. Also, there are repeated inconsistencies in Levent Denizci's translation. For example, he translated the term "squadron" as "takım", "bölük", and "filo" in TT1, which are all different military unit levels (see example 13, 16, 36). Translating the same term with different equivalents, incorrect translation of military unit levels, in brief, repeated errors and deficiencies observable in the whole text formed the inevitable basis for the retranslation of the work. It might be the publishing house's policy to exclude only footnotes from Levent Denizci's translation in the edition published by YKY in 1992. These footnotes may have disturbed the reader, or it may no longer be a preference for that publishing house to domesticate the work for the target audience at that level at that time. However, this version is not discussed in this thesis and the theory of retranslation is approached as the needs arising in the context of the time between two translations. Therefore, if it comes to Niran Elçi's translation, this translation is closer to today's language. The texture of the source text is preserved more. Culture-specific elements of the source culture prevail in this version. Thanks to the first translation prepared by Levent Denizci, Niran Elçi did not have to introduce the source text to the target reader. Inevitably, her translation is closer to the source text, which is the idea Berman advocates.

2. Which deforming tendencies of Berman have been observed in the translations of military terminology? What are the most prevailing ones and what might be the possible reason lying behind this?

Berman assumes that it is impossible not to observe these tendencies in a translated work since the source and target languages differ in structure, grammar, the way the meaning is transferred and culture. Thus, in both target texts these tendencies are evident but the frequency of usage changes according to the translator. When the results are examined, it can be noticed that *quantitative impoverishment, the destruction of underlying networks of signification, the destruction of linguistic patternings* are the tendencies that are observed the most. The reason is that the equivalents of military terms, especially at the military unit level, are sometimes omitted from the translation, rendered incorrectly or inconsistently. These deficiencies are clearly more observed in TT1 than in TT2. Even though Niran Elçi was sometimes unable to translate the military unit levels into the target language, she is more consistent in her translation than Levent Denizci. At the same time, the opportunities she has in terms of access to technology increase the rate of more accurate translation of military terms in TT2. For the same reason, Niran Elçi did not need to omit military terms from her translation. She could find the equivalents thanks to technology, and this reduces the semantic loss in terms of military terminology in TT2.

3. In which ways did the translators' choices affect the translated texts?

Niran Elçi graduated from METU Industrial Engineering Department (Yapar, 2018). In an interview, she stated that she did not have detailed knowledge of translation theories and she made her translations according to her instincts (Taşkın, 2012, p. 85). Although detailed information about Levent Denizci is not available, when both translated texts are examined, it can be said that the translators have not determined a specific attitude towards the translation process. From time to time, both translators have exceptions in terms of military terminology in their choice of the strategies they use. When both texts are considered in general, it would be correct to say that Levent Denizci aimed to domesticate the text to introduce it to the reader. However, Levent Denizci used foreignization as a strategy in the translation process of abbreviated terms while Niran Elçi used the strategy of domestication but adopts the strategy of foreignization in

general. This causes inconsistency in translators' choices and deforms the system of the text.

Levent Denizci also changed the sentence structures and syntax a lot to make the text familiar to the reader. He separated sentences unnecessarily from each other in order to adapt the source language to the target language. In this way, he caused a tendency towards *rationalization* more than Niran Elçi. Due to changing sentence structures, terms were separated from each other and sometimes terms that did not appear in the original text were added to the target text as subjects or as explanations. This has caused the tendency of *expansion* and *clarification* in both texts. However, Levent Denizci tends these deformations more than Niran Elçi. Niran Elçi used a more contemporary and colloquial language than Levent Denizci. She did not try to ennoble the text as Levent Denizci did. For this reason, her translation is more fluent and realistic for the reader. Still, Niran Elçi stated in an interview that the translation process of military terms was a challenge for her. Although no information could be found about Levent Denizci, his translation in terms of military terms is more suitable for the Turkish military culture, hierarchical structure from time to time. This might be due to the assumption of his completing his compulsory military service and thanks to the translator's experience and observations the equivalent terms could be utilized better. Levent Denizci is more familiar with military jargon and corporate culture. This is directly reflected in his choices and style in terms of military terminology translation.

4. According to Berman, retranslations are closer to the original text, which means they are more foreignized. Is this situation true for the retranslation of *Catch-22* in Turkish?

According to Berman, the cultural distance between the source text and the target text decreases in retranslations. The initial translations are closer to the target culture in order to make the text recognizable to the reader. Therefore, incompleteness and deficiencies are observed more in these translations. According to Berman, retranslations also occur because of these deficiencies and errors in the first translations. With each retranslation, these deficiencies and errors decrease, and the target text becomes closer to the source text. For this reason, each translation is closer to perfection than the previous one. Analysis results prepared according to Berman's translation criticism method show that

twelve deforming tendencies and the deficiencies are less in the retranslation. In addition, Niran Elçi adopted the foreignization strategy in her choices and preserved the elements specific to the military culture of the source text excluding some exceptions. She achieved this by resorting to footnotes. In this way, the reader can easily realize that the work belongs to another culture. The closeness of the retranslation of *Catch-22* to the source text is also a factor in the fact that past translations have fulfilled the task of introducing the text to the reader.

Lastly, translation of military terminology is difficult in itself. Carrying out this process in a literary work translation makes the situation even more challenging. To be successful in this process, the translator must have complete understanding of what lies beneath the surface. In *Catch-22* Joseph Heller intends to raise awareness of the absurdity of war, particularly the problems that the soldiers face. For this reason, the usage of military terms is high in this literary work. The translator should convey the meaning thoroughly by translating the military terminology correctly. In order for the translators to completely understand specific terminological usages and their functions, they should also be familiar with the military culture of both the source and target text. This study combines the process of literary translation and terminology studies. In the field of Translation Studies, this study hopefully opens up new avenues to investigate Berman's technique and encourage translators to pay more attention to the deformations they tend to.

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APPENDIX 1. VISUAL INFORMATION ABOUT CATCH-22

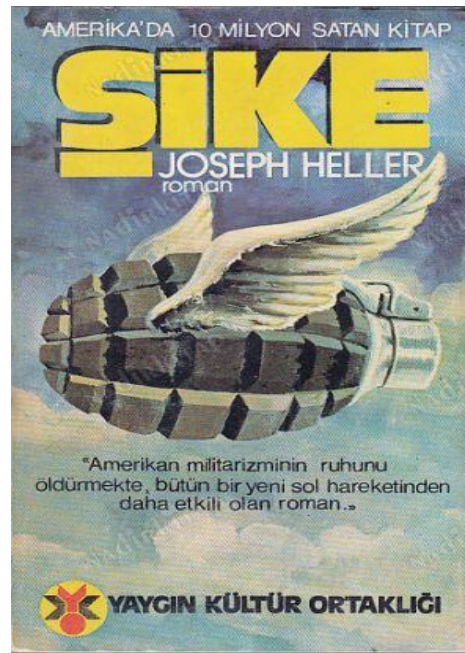


Figure 8. Front Cover of *Şike* by by Yaygın Kültür Ortaklığı (Heller, 1976)

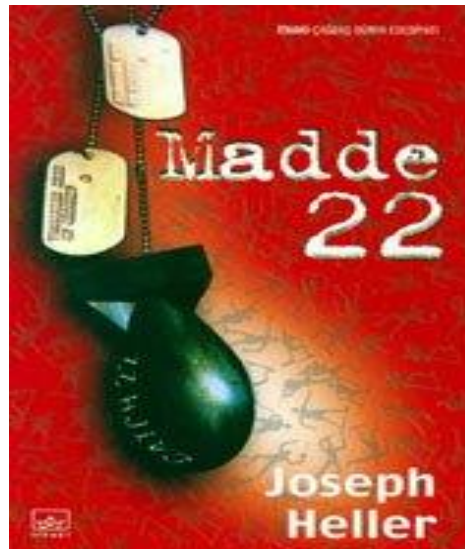


Figure 9. Front Cover of *Madde-22* by İthaki (Heller, 2006)

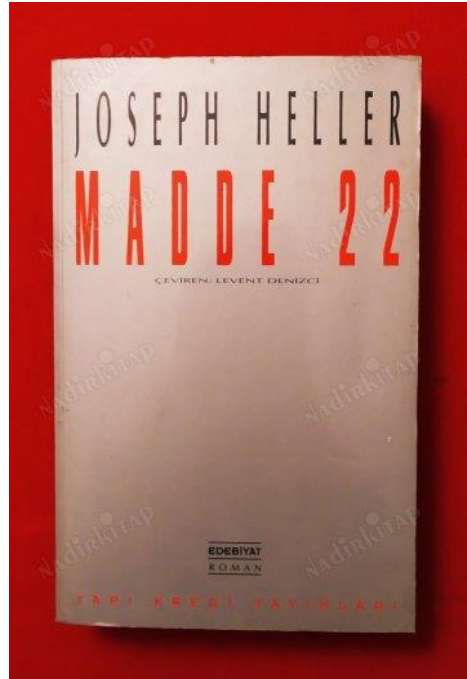


Figure 10. The front cover of *Madde-22* by YKY (Heller, 1992)

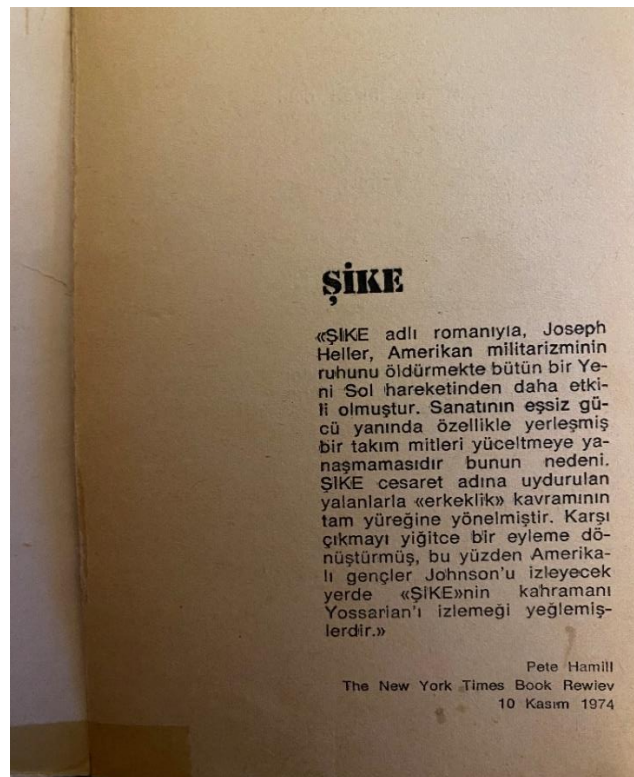


Figure 11. Book Review by Pete Hamill, *Şike* (Heller, 1976)

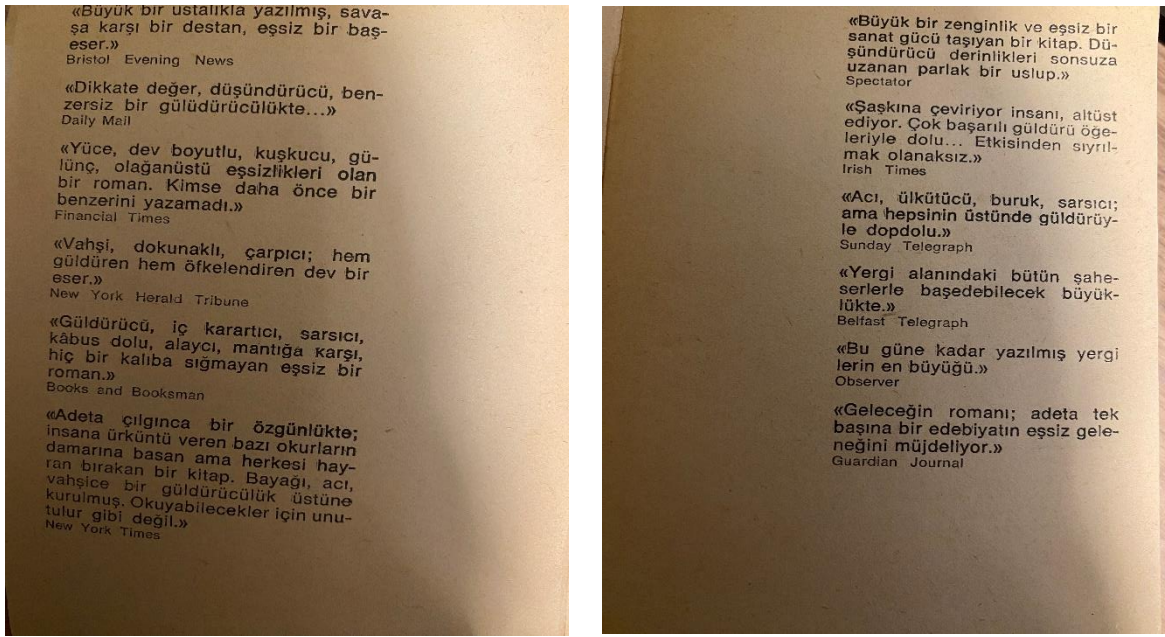


Figure 12. Book Reviews on the front pages of Madde-22 (Heller, 1976)

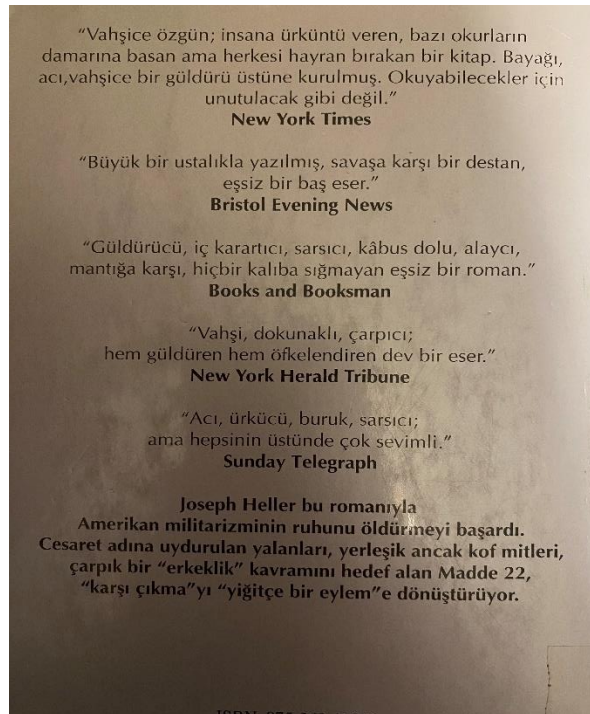




Figure 13. Book Reviews on the back cover of Madde-22 (Heller, 1992)

APPENDIX 2. AN ADVERTISEMENT FOR THE JOB OPPORTUNITIES IN AMERICAN ARMY



**WHAT CAN THE MILITARY OFFER YOU?
GREAT CAREER OPPORTUNITIES AND MORE!**

- ★ *The chance to be stationed in the US or other countries around the world*

- ★ *Money to pay for your education and time to study for a higher degree*
- ★ *Opportunities for promotion that push you to do your best*
- ★ *Medical insurance for all personnel and their families*
- ★ *A chance for retirement which leaves you enough time for a second career*

- ★ *Guaranteed training in a career field of your choice in the armed forces*

- ★ *Interesting assignments, excellent training, and important duties*

Figure 14. An advertisement for the job opportunities in American Army (ALC Book 14, p. 3)

APPENDIX 3. A DIALOGUE ABOUT ENLISTING IN THE MILITARY IN USA

- Jim: Did you see the ad in the newspaper about opportunities in the military?
- Alex: Yes, I read it this morning. I think I'm going to enlist.
- Jim: Which of the **services** are you thinking of?
- Alex: I'd like to join the **Marine Corps**, but I don't know what my dad will say. You see, he was in the air force, and he's a **retired noncommissioned officer**. He went into retirement two years ago after he **served 20 years**. I know he'd like me to join the air force.
- Jim: Oh, I see.
- Alex: Let me tell you about my dad's military career. He was a **recruit** at age 17 and went through **basic** training to become an **airman**. The commanders selected my dad each time he **was up for** promotion, so he was able to move through the ranks. About 10 years ago, he was stationed at Miller Air Force Base near here. I was about eight years old then. My dad **was promoted** to staff sergeant soon after we arrived. With that rank, he became an **NCO**. His **duty station** was at the local base, and we moved into town so I could go to school. Two years ago, my dad retired with the rank of master sergeant. He had a great career and appreciated the opportunities the military gave him.

Figure 15. A dialogue about *enlisting* in the Military in USA (ALC Book 14, p.5)

APPENDIX 4. A BRIEF INFORMATION ABOUT US AIR FORCE LOGO

A Small Item Shows Big Ideas

The US Air Force got a new symbol in 2000. The air force symbol has two main parts. The top half shows the enlisted men and women of the air force. The bottom half has a circle in the middle of a star with three shapes around the bottom of the star. The circle is the earth. It makes us remember that we must guard our country and keep it safe by watching and helping the whole world stay safe. It also tells us we must take care of world problems quickly. The area around the



circle takes the shape of a star. The star has several meanings. Its five points are the many types of people who serve in the air force. The white area that makes the star is the sky, the area where we fly our planes. Finally, the star is a symbol for the officers who help us

know what to do next. The three shapes under the star mean three things the air force believes in: to live correctly; to put service before what we want; and to be the best in all we do. All these parts come together to make one symbol. Sometimes this symbol might have the words "US Air Force" below it. It may appear on different types of items, like uniforms, letters, or coins. In fact, this air force symbol has become popular for all airmen since the year 2000.

Figure 16. *A brief information about US Air Force logo (ALC Book 15, p.7)*

APPENDIX 5. ETHICS BOARD WAIVER FORM

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

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih:05/07/2024

Tez Başlığı (Türkçe): Savaş Edebiyatı Çevirisinde Askeri Terminolojinin Analizi: Joseph Heller'ın *Madde-22* İsimli Eserinin Yeniden Çevirileri Üzerine Betimleyici bir Çalışma

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.
3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir.
4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir.

Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Kübra Gül UYSAL

Öğrenci Bilgileri	Ad-Soyad	Kübra Gül UYSAL
	Öğrenci No	N20230873
	Enstitü Anabilim Dalı	Mütercim Tercümanlık
	Programı	İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.
Dr. Öğr. Üyesi Elif ERSÖZLÜ

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

HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES DEPARTMENT OF TRANSLATION AND INTERPRETING	
Date:05/07/2024	
ThesisTitle (In English): Analysis of Military Terminology in the Translation of War Literature: A Descriptive Study on Retranslations of Joseph Heller's <i>Catch-22</i>	
My thesis work with the title given above:	
<ol style="list-style-type: none"> Does not perform experimentation on people or animals. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). Does not involve any interference of the body's integrity. Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions. 	
I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infringement of the directives and that the information I have given above is correct.	
I respectfully submit this for approval.	
Kübra Gül UYSAL	

Student Information	Name-Surname	Kübra Gül UYSAL
	Student Number	N20230873
	Department	Translation and Interpreting
	Programme	English Translation and Interpreting MA

SUPERVISOR'S APPROVAL

APPROVED
Asst. Prof. Elif ERSÖZLÜ

APPENDIX 6. ORIGINALITY REPORT

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

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 05/07/2024

Tez Başlığı: Savaş Edebiyatı Çevirisinde Askeri Terminolojinin Analizi: Joseph Heller'in *Madde-22* İsimli Eserinin Yeniden Çevirileri Üzerine Betimleyici bir Çalışma

Yukarıda başlığı verilen tezin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 148 sayfalık kısmına ilişkin, 24/06/2024 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 17 'dir.

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

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

Gereğini saygılarımla arz ederim.

Kübra Gül UYSAL

Öğrenci Bilgileri	Ad-Soyad	KÜBRA GÜL UYSAL
	Öğrenci No	N20230873
	Enstitü Anabilim Dalı	Mütercim Tercümanlık
	Programı	İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans

DANIŞMAN ONAYI

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Dr. Öğr. Üyesi Elif ERSÖZLÜ

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

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

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

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

Date:05/07/2024

ThesisTitle (In English): Analysis of Military Terminology in the Translation of War Literature: A Descriptive Study on Retranslations of Joseph Heller's *Catch-22*

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Student Information	Name-Surname	KÜBRA GÜL UYSAL
	Student Number	N20230873
	Department	Translation and Interpreting
	Programme	English Translation and Interpreting MA

SUPERVISOR'S APPROVAL

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Asst. Prof. Elif ERSÖZLÜ

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