

T. C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

ÇEVİRİBİLİM ANABİLİM DALI

ÖZ-ÇEVİRİ VEYA ÇEVİRİ: SAHTE BİR AYRIM

SELF-TRANSLATION OR TRANSLATION:

A FALSE DICHOTOMY

(YÜKSEK LİSANS TEZİ)

Çiğdem TAŞKIN GEÇMEN

Danışman:

Dr. Öğr. Üyesi Nilüfer ALİMEN

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Çeviribilim Anabilim Dalı, Çeviribilim Bilim Dalı'nda 010516YL05 numaralı Çiğdem Taşkın Geçmen'in hazırladığı "*Self-translation or Translation: A False Dichotomy*" konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 01/08/2019 günü 11.00– 12.30 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarını uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitede başka bir tez çalışması olarak sunulmadığını beyan ederim.

Çiğdem TAŞKIN GEÇMEN

01/08/2019

ÖZ

Öz-çeviri veya Çeviri: Sahte Bir Ayrım

Öz-çevirinin geleneksel tanımları, öz-çevirinin esasen ikinci bir orijinal olduğunu, bir çeviri olmadığını iddia eder. Bu bakış açısı, yazarın çevirmen olarak çalışmadığını varsayarak, yazarın otoritesinin doğrudan öz-çevirisi yapılmış metinlere geçtiğini de varsayar. Buna ek olarak, öz-çeviri üzerine yapılan güncel araştırmalar, öz-çeviride yer alan güç dinamikleri üzerinde odaklanmakta ancak hedef metinlere odaklanmamaktadırlar. Bu nedenle, bu tez, Erendiz Atasü'nün *Dağın Öteki Yüzü* (1995) romanı ile *The Other Side of the Mountain* (2000) öz-çevirisini vaka örneği olarak kullanarak yukarıda sözü edilen geleneksel tanımların varsayımlarına aykırı öz-çeviri durumları da olabileceğini göstermeyi hedeflemektedir. Aynı zamanda söz konusu örnek vaka, yapılan geleneksel çalışmaların aksine öz-çevirmeni ve öz-çevirisi yapılan metni merkeze yerleştiren bir bakış açısı ile incelenecektir. Öz-çeviride kaynak metinden hedef metne doğrudan bir otorite aktarımı olduğu varsayımına karşı çıkmak için de, Theo Hermans ve Giuliana Schiavi'nin çevirmenin sesi konusunda oluşturdukları metodoloji kullanılacaktır. Ardından, karşılaştırmalı kaynak ve hedef metin incelemesinde Çeviri Evrenselleri tespiti yapılarak, ele alınan öz-çevirinin yazar ile çevirmenin farklı kişiler olduğu çevirilerin tipik özelliklerini de gösterdiği vurgulanacaktır. Çeviri evrensellerini ve metinler arasındaki ses farklılıklarını belirleyerek, öz-çevirinin aslında ikinci bir orijinal olarak değil, sadece bir çeviri olarak incelenmesinin daha doğru olduğu savunulacaktır. Bu da yazarı kültür öznesi olan tercüman konumuna getirecektir.

Anahtar Sözcükler:

Öz-çeviri, Çeviri Evrenselleri, Çevirmenin Sesi, Çeviri Edebiyat, Erendiz Atasü

ABSTRACT

Self-translation or Translation: A False Dichotomy

Traditional definitions of self-translation claim that a self-translated text is essentially a second original, unlike other forms of translation. Such a perspective also pre-supposes that author's authority directly transfers to self-translated texts, assuming that the author does not function as a translator. In addition to this, current research on self-translation focuses on power dynamics taking place in self-translation, not on target texts. Therefore, the present thesis aims at the present thesis will use Erendiz Atasü's *Dağın Öteki Yüzü* (1995) and its self-translation *The Other Side of the Mountain* (2000) as an example case to show that there might be self-translation cases that are incongruent with the assumptions of the aforementioned traditional perspectives. Also, the example case will be studied with a perspective that puts the target text in the center, unlike traditional studies on self-translation. In order to challenge the assumption that there is a direct authority transfer from the source text into the target text in self-translation, Theo Hermans' and Giuliana Schiavi's methodology on translator's voice will be used. Then, a comparative study of the source and target texts will be carried out, where Translation universals will be revealed, demonstrating that the present self-translation shows the typical features of translations carried out by non-authorial translators. By determining the differences between the voices in the texts and detecting translation universals, it will be argued that studying self-translations merely as translations would be more accurate besides putting the author in the position of a translator as cultural agent.

Key words:

Self-translation, Translation universals, Translator's Voice, Translated Literature, Erendiz Atasü

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INTRODUCTION

It is without a doubt that self-translation has a long history, starting in Ancient Greece (Hokenson and Munson 2006, 1) continuing today. Despite this long tradition of practice, self-translation has long been neglected in Translation Studies because it was thought to be “an anomaly” and “only practiced by a small group of talented people such as Beckett, Borges or Nabokov” (Castro 2017, vii). This anomaly was cast aside also because self-translated texts were regarded as second originals (Grutman and Bolderen 2014, 374). The writers were believed to have written their self-translations “based on the model of old” (Hokenson and Munson 2007, 199) because it was thought that authors’ authority were ever present and directly transferred to the final product. Therefore, it can be suggested that this view assumed that authors had utter and total authority over their texts and because they were creating a new text “based on the model of old,” they were actually not translating but writing.

However, in recent years, this situation have started to change. Over the last decades a systematic research on self-translation has steadily grown. Translation Studies has witnessed this consistent increase through books¹, conferences², journal issues³ and edited volumes⁴, dedicated entirely to self-translation. Until now, researchers have been concerned mainly with the reasons why an author chooses to self translate.

Many of the suggested reasons cluster around minorities. In *Self-Translation and Power*, edited by Olga Castro et al., self-translation is primarily studied as a tool to escape

¹ Castro, Olga, Sergi Mainer, and Svetlana Page, eds. 2017. *Self-Translation and Power: Negotiating Identities in European Multilingual Contexts*. London: Palgrave Publishing.

Hokenson, Jan Walsh., and Marcella Munson. 2006. *Bilingual text: history and theory of literary self-Translation*. New York: Routledge.

² Siena (2009), Taragona (2009), Swansea (2010), Pescara (2010), Bologna (2011), Oeroşgnan (2012), Cork (2013), Vitoria-Gasteiz (2015), Paris (2016), Rome (2016), Ottawa (2016), Barcelona (2017)

³ Autotraducción, 2002; Autotraduction, 2007; Dossier: L'autotraducció, 2009; Special Issue “Self-translation,” (Orbis Litterarum), 2013; Special Issue “Autotraduçaõ / Self-translation,” (Traduçaõ en revista), 2014; Special issue “L'autotraduction: une perspective sociolinguistique” (Interfrancohonies), 2015.

⁴ Xose Manuel Dasilva and Helena Tanqueiro (eds.), *Aproximaciones a la autotraducción*, Vigo, Editorial Academia del Hispanismo, 2011; Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (eds.), *Autotraduzione o riscrittura*, Bologna, Bononia University Press, 2013; Alessandra Ferraro and Rainier Grutman (eds.), *L'Autotraduction littéraire. Perspectives théoriques*, Paris, Classiques Garnier, 2016.

minorisation or censorship⁵ and to empower oneself. The esteemed contributors to this collection have emphasized how self-translation can be a resistance to hegemony.

Other reasons generally explain the bilingualism factor in self-translated texts. In Jan Walsh Hokenson and Marcella Munson's acclaimed book *The Bilingual Text: The History and Theory of Self-translation*, the bilingual self-translators are the focus point and the question 'can two texts exist in two different cultures' is asked. By bilingual, Hokenson and Munson mean writers who have experienced two different cultures. For this reason, the works of writers such as Vladimir Nabokov, who was born in Russia but died in Switzerland, have been studied.

Focusing primarily on the cultural and power-related struggles in translators' personal lives has resulted in negligence of the target texts and product oriented descriptive studies on them. Although they are valuable contributions to the cultural intricacies surrounding translation, many of them seem to lack the necessary descriptive view. In addition to this, I have found them fruitless to explain the presence of a self-translator in a narration since the research has heavily focused on the biographies of said revered authors/self-translators but failed to explain their voices. For this reason, my aim in this thesis is to find and listen to the voice of a self-translator in his/her narration as well as studying the target text from a descriptive point of view.

In order to do this, I have decided to use Erendiz Atasü's *Dağın Öteki Yüzü* and her self-translation *The Other Side of The Mountain* as a case study because her self-translation seems to reveal dimensions other than those that have been amply focused on, and does not directly fit in with the schemas commonly associated with self-translation.

The first unfitting point is that she does not belong to a minority in the way self-translation is usually associated with. For example, in Olga Castro et. al's collection, the concept of minorisation is explained as lack of potential for being functional in the primary language (sayfa 7), thus being usually forced to conforming to dominant language and practices. The examples provided are from unofficial languages in Europe trying to find a place in the dominant literary system. However, Atasü's novels have always been a functioning part of the official and very dominant language in her country;

⁵ For an elaborate description of the relationship between censorship and self-translation, see Kürük 2017.

therefore, her situation reveals other dimensions of self-translations than a way of escaping minorisation.

The second one is that none of her works, including *Dağın Öteki Yüzü*, have ever been censored. Consequently, self-translation cannot be a way for her to break away from either minorisation or censorship. Finally, she is not bilingual in the sense Hokenson and Munson use the term. So, her self-translation will not be considered as a bilingual text for them.

Another dimension of self-translations that is amply studied is related to bilingualism. Authors that have profiles of in-betweenness with respect to cultures with different languages have been the primary focus of these kind of studies. However, as it will be explained in the present thesis, Atasü's biography does not fit in this picture as she has lived in her native country all her life (other than a 2 year stay in Britain), does not have familial descent from another culture and remained predominantly in Turkish-speaking circles and institutional environments. She is a well-known author of the Turkey's national literary canon without direct links to or associations with another culture.

Aside from the fact that Atasü's case reveals different aspects of self-translation from minorisation, censorship and bilingualism, it is also an important one in that it is a good example of how self-translations should not be regarded merely as second originals – an assumption commonly made in discourse on self-translation. The self-translation of *Dağın Öteki Yüzü* from Turkish into English has the characteristics of a translation proper, thus revealing an important insight into self-translations, namely how they are not qualitatively different from translations.

In the pursuit of illustrating these points, in Chapter One, the source text will be summarized and a theoretical framework regarding self-translation will be outlined. Then, the notion of voice will be examined. Originally a part of narration, the concept of voice has gained meaning in Translation Studies thanks to highly respected scholars such as Venuti (1995), Theo Hermans (1996) and Giuliana Schiavi (1996). Summarizing the views and debates over translator's voice, I will establish a ground to study further Atasü's voice in *The Other Side of the Mountain*.

Chapter Two is entirely dedicated to Atasü's voice as a translator in *The Other Side of the Mountain*. In this chapter, the origin of narratological voice analysis is mentioned and explained. Drawing from this tradition, Theo Hermans' and Giuliana Schiavi's parallel articles regarding translator's voice are studied in detail and the proposed methods to find this voice are used to unearth and listen to Atasü's voice as a translator. In doing so, I aim at understanding and explaining her narratological presence in the novel and self-translated target text, thus proving that her self-translation has indeed a second voice as Hermans suggests, which shows that Atasü did not have complete authority over her translation but she needed to change or re-shape the text according to the cultural background of her new target readers.

Finally, I will introduce and elaborate on Translation universals in Chapter Three. The way that led to the idea of Translation universals is explained with the rise and prevalence of Descriptive Translation Studies. The descriptive study of texts has brought many questions one of which concerns 'what makes translated language different from non-translated language.' This particular question is the source of Translation universals which are defined as "features which typically occur in translated texts rather than original utterances" (Baker 1993, 243). These typical features are also found in *The Other Side of the Mountain*, which suggests that it is not a second original since it behaves like a typical translation.

In doing so, I hope to make a humble contribution to the discussions on self-translation with an approach that puts the self-translator and the self-translated text to the forefront.

1 ERENDİZ ATASÜ AND DAĞIN ÖTEKİ YÜZÜ

1.1 Erendiz Atasü

Erendiz Atasü is one of the most prominent writers of modern Turkish Literature. Born in Ankara in 1947 and graduated from Faculty of Pharmacy, Ankara University, Atasü is actually a pharmacognosy professor.

Atasü started writing in 1972 while she was in London. Her first short story collection *Kadınlar da Vardır* (Women Also Exist) was published in 1983 and received the “Akademi Kitabevi Award.” She had four more short story collections published until 1995 in which she also released her first novel *Dağın Öteki Yüzü* (The Other Side of the Mountain).

After her first novel, more followed; *Taş Üstüne Gül Oyması* (Roses Engraved in Marble) which was awarded with Yunus Nadi Award in 1997 and Haldun Taner Award in 1998, *Gençliğin O Yakıcı Mevsimi* (That Scorching Season of Youth), *Bir Yaş Dönümü Rüyası* (A Mid-life Dream), *Açıkoturumlar Çağı* (The Age of Open Debate), *Güneş Saygılı'nın Gerçek Yaşamı* (The Real Life of Güneş Saygılı), *Dün ve Ferda* (Yesterday and Ferda), and finally, her last novel, *Baharat Ülkesinin Hazin Tarihi* (The Sad History of the Land of Spice) was published in 2016. In the meantime, she also wrote several short story collections and essays.

Despite the fact that all of these works have different themes, the common theme in each and every one of them is “women,” which is natural, given that Atasü defines herself as a feminist. Stating that she believes in “the notion of women’s literature,” she also adds, whenever she wrote on women’s submissiveness, she approached “the matter with feminist consciousness” (Andaç, 2004, 125-145).

1.2 Dağın Öteki Yüzü

When it comes to feminist consciousness, *Dağın Öteki Yüzü* is not an exception. The novel can loosely be described as a family history, however, Atasü actually discusses the struggles and the achievements of the Republican Revolution through women’s eyes. Not

only the protagonist but also the minor characters are women in this esteemed novel. That is why, Atasü can be said to provide a close-reading for Turkish Republic's history, which has always been read and commented by the agency of men. *Dağın Öteki Yüzü* is also a biographical work as Atasü based the story on the letters exchanged between her parents. The protagonist Vicdan is based on Atasü's mother, Hadiye and Vicdan's husband Raik is based on Atasü's father, Faik. Also, Atasü's grandmother Elmas Hanım is symbolized by the character Fıtnat Hanım. In this novel, Vicdan's and his brothers' climb to Mount Uludağ and Vicdan's invitation to Dolmabahçe Palace by Mustafa Kemal Atatürk are true stories –the facts that were unearthed in the correspondences between Atasü's parents. The book starts with the foundation of The Turkish Republic, mentions the Korean War and continues to as late as the '50s.

Vicdan who was born in Thessaloniki in 1910 is a daughter of a poor family who had to immigrate during the Balkan Wars. She has two younger brothers named Burhan and Reha. Vicdan's father is a war veteran. After her family moves to Alaşehir, the city is conquered by the Greek. Her father is tortured by Greek soldiers and dies because he cannot bear it. After her father's death, Vicdan and her family find shelter in her uncle's house in İstanbul. Then, her mother re-marries and gives birth to Cumhuriyet, leading Vicdan to be registered in Çapa Kız Muallim Mektebi⁶ and her two brothers in Kuleli Askeri ve İdadi Okulu⁷.

Upon Mustafa Kemal's order on sending successful students to the United Kingdom, Vicdan enters the exam and gets accepted into Cambridge College, the department of Western Languages. Her childhood friend Nefise gets accepted into the same university, too.

Nefise has a happy-go-lucky character and can make friends more easily than Vicdan. However, she is also secretly envious of Vicdan's beauty, which is why she always tries to have what Vicdan has. For example, she secretly goes to a ball with Hugh Eliot who openly admires Vicdan. Upon hearing this, Vicdan becomes resentful. The actual event, however, that drifted the girls apart is that Nefise wants to get married with

⁶ A highschool for girls who are to be trained as teachers.

⁷ Military School.

an English lieutenant. Vicdan considers this as a treason to their country and a betrayal to their scholarship sponsored by the Turkish Republic.

For a brief holiday, the girls go to Berlin, Germany where they stay with a German family. However, their holiday turns into a nightmare with the rise of Nazism. Having witnessed the horrible events, Vicdan becomes more of a nationalist while Nefise becomes moody. They start to question the concept of “home.” For Nefise, England is her home –an idea which is highly despised by Vicdan. However, in time, Nefise also understands that he owes to Mustafa Kemal Atatürk, their Gazi, and decides to be a successful translator once they go back to Turkey.

But things do not happen as they expect them to be. When they return to Turkey, Nefise applies to a position for which Vicdan is more suitable and does not inform Vicdan about it. Once Vicdan learns it, her resentment grows and she stops communicating with Nefise. Their estrangement finishes with Nefise’s death at the age of 33, due to pancreatic cancer. Vicdan breaks down with incredible pain and sorrow, and forgives her friend.

After a while, she is appointed to Gazi Highschool and Education Institute⁸ where she founds the department of English. There, she gives lessons on English literature and translation. In the meantime, she gets married to Raik who is from Trabzon. Vicdan and Raik has had an epitome of a happy marriage. They both have made sacrifices to make each other happy. For instance, Raik has resigned from his job that requires long journeys only because he knows Vicdan does not want to be alone and Vicdan agrees to be a secondary school teacher just to be able to live in the same city with Raik.

Vicdan has always been loyal to her country and her husband. She has played the role of being reconciliatory and an advisor to others. Although Vicdan and Raik want to get old together with their only daughter, Raik passes away at a relatively younger age. The novel is told by their daughter who finds her mother’s, Vicdan’s, letters and diaries.

Dağın Öteki Yüzü is a critically acclaimed novel, winning the Orhan Kemal Award in 1996. It also has nine different editions from different publishing houses. Although Atasü has many other novels and short stories which have been translated into many other

⁸ Today, it is known as “Gazi University.”

languages, the reason why *Dağın Öteki Yüzü* and its translation *The Other Side of the Mountain* will be studied in this paper is that it contains many cultural and historical elements regarding Turkish people and Turkish History. The fact that it has been translated by Atasü herself, which makes it a self-translated text, makes it more curious to be studied and analysed.



2 SELF-TRANSLATION AND TRANSLATOR'S VOICE

2.1 Self-Translation

Self-translation, despite being under-studied, is a phenomenon that has been practiced throughout the history⁹. For example, in Renaissance Europe it was quite common for poets to translate their own Latin verses (Grutman 1998, 18). Nevertheless, as mentioned before, the notion of self-translation was neglected within Translation Studies until the 21st century. Rainier Grutman, who wrote the entry on “self-translation” for the first edition of *The Routledge Encyclopaedia of Translation Studies* claimed that the reason for this negligence was due to the fact that “they [translation scholars] thought it [self-translation] to be more akin to bilingualism than to translating proper” (17).

A very early version of the definitions for self-translation comes from Anton Popovič in 1976, defining self-translation as “the translation of an original work into another language by the author himself” (19). This definition indicates the fact that self-translation involves rendering of source text into target text by the original author. When it comes to self-translation, as the name already suggests, there is the obvious fact that the author and translator of the both versions are the same physical person. From Grutman’s claim, suggesting that TS scholars thought self-translation to be more akin to bilingualism, it could be understood that it was also assumed “the same physical person” was also “the same voice” in both of the texts. Perhaps this assumption is rooted in the powerful concept of authorship, establishing links between author and authority. Stating that self-translation is done by the same author, disregarding the possibility that “authorship” does not stay the same regardless of the fact that the author and translator are the same physical person, thus hinting at another assumption: that the self-translated text is only a repetition or a re-writing and that self-translators do not function as “proper” translators. These two assumptions operate on two connected ideas concerning self-translation; the former does not consider the self-translated text as a translation and the latter foresees the self-translator as an author, not a translator.

⁹ In the present thesis, self-translation is taken to be interlingual as it has almost always been conceptualized. However, recently there are studies revealing intralingual aspects of self-translation (see Boy 2018; Canlı 2018, 2019 and Geçmen 2018).

Rainer Grutman and Trish Van Bolderen, in their article titled *Self-Translation*, count the many reasons why self-translation is resisted by Translation Studies scholars and even writers, who have the necessary language skills and bicultural background. Their first example is the words Mavis Gallant whose native language is English and second language is French: “Translating my own work would be like writing the same twice” (qtd in Van Bolderen and Grutman, 2014, 325). Judging from this quotation, Van Bolderen and Grutman draws the conclusion that translating existing texts can be negatively perceived as an absurd activity.

The second motive for resisting self-translation, according to Van Bolderen and Grutman, is the belief that a particular language might be more suitable to a certain work. This is exemplified by how Elsa Triolet, despite being a prolific translator from and into French, never translated her writings. The third reason is that self-translation is condemned on political grounds. Van Bolderen and Grutman give the example of Scottish poet Christopher Whyte, according to whom self-translations from Gaelic to English render the Gaelic texts redundant. He says “they [self-translations] tend to support the assumption that, since we have the poet’s own translations, the originals can be dispensed with” (qtd in Van Bolderen and Grutman, 2014, 325).

Such similar concerns have also been vocalized by others working in contexts marked by power differentials between competing languages. Especially, if a text written in a minority language such as Gaelic, Irish and Catalanian, is translated into a global language, such as English and Spanish, it is thought that English and Spanish versions would gain a ‘second original’ status and marginalize or dwarf the work written in a minority language.

This power battle between dominated and dominating languages and its relationship with self-translation are thoroughly discussed in the collection titled *Self-Translation and Power: Negotiating Identities in European Multilingual Contexts* (2017). The said collection evaluates the cultural turn that took place in Translation Studies in 1990 as more of a ‘power turn’ and this claim is supported by Susan Bassnett’s own words that validate the central position of power within translation: “The study and practice of

translation is inevitably an exploration of power relationships within textual practices that reflect power structures within the wider cultural context” (1996, 21).

In 2002, Edwin Gentzler and Maria Tymoczko called for a new turn as “the cultural turn in Translation Studies have become the power turn” (qtd. in *Self-Translation and Power*, 2017, 3). They pointed out the asymmetrical relations between agents, actors and/or contexts and how they “inescapably permeate all translation projects, underlining the significance of investigating power” (ibid. 3).

The reason why a power turn is necessary is that the said turn would redefine it as a more diverse entity rather than being monolithic and absolutist. Power, according to the collection, “refers to the extent by which one group is able to limit (...) the actions and activities of another group, and can be multidirectional and simultaneous within a society” (ibid. 3-4). Applying this multi-faceted perception of power to Translation Studies emphasizes the translator’s agency in either bolstering or challenging repression.

Within this perception, the collection aims at reaching past hegemonies and highlighting the unequal relationships between languages. By doing so, it centralizes self-translation because the way power is conceptualized in self-translation is linked to the “tensions generated by geopolitical spaces where major and minorised cultures and nationals collide” (ibid. 11).

Both the collection and Van Bolderen and Grutman’s article explains why authors choose to self-translate: to escape censorship or oppression in their native country/language, to reach wider audiences without waiting for a commissioner to take on the project and sometimes for non-political reasons, as Van Bolderen and Grutman suggest: to highlight their dissatisfaction with already existing translation of their works.

In such a framework, it can be established so far that the views regarding self-translation consider it as a production of a second original or as a way of taking a stand against oppression. As for viewing self-translation as a second original, the way the publishing house¹⁰ treats Atasü’s self-translation proves how the power relationship between translation and authorship is seen by publishers, editors or even laymen. As

¹⁰ Milet Publishing

mentioned before, seeing self-translation as a repetition implies that self-translators are not considered as translators. In order to manoeuvre this perception, the publishing house adds ‘translated by Erendiz Atasü and Elizabeth Maslen’ in the first page. In doing so, they include a ‘proper’ translator next to the author. However, when asked about whether she actually self-translated *Dağın Öteki Yüzü*, Atasü said ‘yes, I translated my works myself,’ explaining that Elizabeth Maslen only corrected the possible grammar mistakes or ambiguities in meaning¹¹.

As for challenging oppression, it is unignorable how authors use self-translation as a way to escape censorship or other enforcements that might be imposed upon them. However, it is not always the case. For example, Atasü’s choice to self-translate herself was born purely out of friendship. Atasü says “Elizabeth Maslen was my friend. As a sign of friendship, I translated a chapter of *Dağın Öteki Yüzü* for her and she loved it. It was her idea to translate the whole book”¹². Clearly, the conditions of censorship or not wanting to wait for a commissioner are not valid for Atasü, which makes an exception for the insistence to define self-translation over political reasons. Therefore, Atasü’s case exemplifies other, less typical dimensions of self-translation practices, thus calling for broader views that encompasses the various dimensions of self-translation.

The reasons why the perception of self-translation is centred upon originality are deeply rooted in the powerful connections between authors and their assumed authority over texts. In Rainer Grutman and Trish Van Bolderen’s article *Self-Translation*, it is maintained that the self-translating writer is usually permitted to provide his/her work with an aura of authenticity which is hardly, if ever, granted to translation. By identifying self-translations as the work of the original authors, the assumption is that the “author’s authority is transferred metonymically to the final product, which thus becomes *a second original*” (2014, 324, emphasis added). Indeed, there is an understanding of the self-translated target text as a new original “based on the model of the old” (Hokenson and Munson, 2007, 199). This understanding implies that self-translated texts are not translations as the author has complete authority on both of the texts, thus it overlooks the nuances of personae. This view implies that self-translators have a poetic license to re-

¹¹ Erendiz Atasü, interview via e-mail by author, Istanbul, Nov. 27. 2017

¹² Erendiz Atasü, interview via e-mail by author, Istanbul, Nov. 27. 2017.

write their originals in another language - one which is not granted to standard translators. It might be true that self-translators are more confident in the decision-making process of translation¹³, that they have the knowledge of various stages of their own texts and that they have access to an entire corpus of works that are intertextually connected with their texts. This is a unique condition that the self-translators have in contrast to non-authorial translators. For this reason, “many writers and critics intuitively feel that translations signed by the original author not only can but almost *should depart* from standard translations” (Grutman 2014, 329, emphasis added). Because these critics or writers think that “a self-translator legally, intellectually and morally owns the source text and can thus have the impression she is less bound by it than another translator” (Grutman 2014, 329).

However, even if we are to accept that a self-translator is “less bound” than another translator, it is also certain that s/he is still “bound” by the source text. The fact that they do the act of translation with more extensive knowledge compared to non-authorial translators does not suggest, or even imply, that self-translators have an absolute authority on their own texts. Personality, mind and consciousness are complex concepts. It would be naively essentialistic to theorise based on a simple, common sensical understanding of self-identity as ‘exact same person’. People’s memories, attitudes, emotional states etc. do change. As Verena Jung states, “when facing a text written years before, they do have to read it again and may not even completely understand their own motivation for choosing certain passages, certain examples, or a certain style” (2002, 29).

Jung’s “motivation” is also in accordance with Walter Benjamin’s notion of *intentio*. *Intentio* can be briefly summarized as connotation and Benjamin claims that a word does not have the same connotations or intentions although it refers to the same object in a pair of languages. For example, “brot” and “pain” have different modes of intention although the intended object is the same. That is because any intention of a text or of an author will change when the language is changed (cf. Benjamin, qtd. in Venuti 2004, 78-85). If the change in language brings about a change in intention, then it is safe to assume that a self-translated text cannot be a “second original” in its intention. That is because the change in language inevitably leads to a change in the original intention

¹³ For an extended case study revealing examples of interventions carried out by self-translators, see Karadağ Evirgen, 2016.

although self-translators have the advantage of being an authority on their original intention in the source text. If the intentions are different in source and target texts, it might be suggested that any self-translator can still be a so-called ‘proper’ translator regardless of his/her privileged situation. When it is accepted that a self-translator’s first aim is to make his/her work available to a different audience (whether it is within the framework of colonialism, belonging to a minority, censorship or personal reasons), it also becomes convenient to accept that a self-translator will always act like a translator.

Consequently, it cannot be taken for granted that a self-translator is only an author who is creating a second original only because of the fact that the same physical person has produced both the source text and the target text. Even though a self-translator will have more access to some kind of a black box in contrast to non-authorial translators, they will still lack the absolute authority on their texts. As their intention will automatically change by the language shift and they may not understand their motivation which took place years before, self-translators will act like non-authorial translators in translating a source text.

One method to prove this claim would be to unearth the different voices in the source and target texts. If it is accepted that self-translators only create second originals, then it would be impossible to find different voices in translation or different personae in target texts. However, if it is accepted that self-translators are still bound by every constraint a translation process may include, then it will be only natural to find different voices in the target text.

2.2 Self-translators and Their Voice

As mentioned in the sections above, many writers and critics believe that a self-translated text should diverge from proper translation only because a self-translator is also the owner of the source text intellectually and legally. The fact that self-translations are considered to be second originals neither sees the self-translator as a proper translator nor the self-translated text as a proper translation. However, all these claims rest on the fixed assumption that the voice in both of the texts stays the same. If a self-translated text is a

second original, the voice in the target text is expected to be identical to the one in the source text. However, considering that the motivation and intention factors do not remain the same, it is also impossible for the voice to continue as it is.

The notion of “voice” is a literary term, meaning “the specific group of characteristics displayed by the narrator (...) assessed in terms of tone, style or personality” (Baldick 2001, 273). Usually, the voice of a literary work is divided into two: author’s voice –the writing style employed by a writer which includes writer’s tone, diction, syntax, punctuation, and character’s voice –which is the characteristic speech and chain of thought patterns granted to the narrator of a story.

When thinking about voice, it is the author’s voice that is usually studied and the translator’s voice that is usually left outside. Since the 1990s, however, prominent Translation Studies scholars have done studies on this subject. The first study that discussed the translator’s voice was written by Lawrence Venuti. In his 1995 book, *The Translator’s Invisibility*, Venuti presents solid arguments against literary translations that strive to use homogeneous and harmonious language so as to put across the translations in the host culture. While presenting the concept of translator’s in/visibility in a translated text, he asserts “the voice that the reader hears is always made on the basis of *simpatico* is always recognized as the author’s, *never as translator’s, nor even as some hybrid of the two*” (1995, 238, emphasis added). Therefore, he calls for non-fluent, heterogeneous and non-standard language use in order to create foreignized texts rather than domesticated ones so that translators could be visible, and their voices could be easily detectable. Later, in 1996, Theo Hermans and Giuliana Schiavi published papers on translator’s voice in the journal *Target*. While Hermans maintains that translator’s voice is inherent in every word, albeit not always detectable, Schiavi has designed a model which is based on narratological patterns of structuralism to identify the translator’s voice. In her model, she subverted the traditional narrative structure which lacks the presence of translator and translated text. Using G. Schiavi’s structure, Hermans proposed three cases to unearth the hidden voice of translators. Then, in 2000, Mona Baker suggested a corpus-based research to pinpoint whether each translator has a distinct voice and whether translated texts show a specific behaviour. This extensive electronic corpora allowed researchers to pass through immense collections of both translated and non-

translated texts from an array of different genres, and contrast and compare the phenomena found. All these studies show that there is a common acceptance over the existence of translator's voice, yet there is not a systematic method on how to unearth it. Since my aim is not to offer a method, I will take side with Herman's and G. Schiavi's proposed methods and try to unearth the differences in Atasü's voice as a translator.

2.3 Translator's Voice in *The Other Side of the Mountain*

The notion of "translator's voice" comes from the parallel articles written by G. Schiavi and Theo Hermans in the journal *Target* in 1996. G. Schiavi, in her article called *There is Always a Teller in a Tale*, argues that translator is present in translated literature, by saying that "a translation is different from an original in that it also contains the translator's voice which is in part standing for the author's and in part autonomous" (3). She also maintains that comparisons between source texts and target texts, albeit useful, leave the translated text "reassembled" (1). She says the same descriptive classifications used for original texts can seemingly be applied to translated texts, thus some translations go through to a traditional narratological analysis, as if those texts have never been translated and gone through certain changes.

The traditional narratological analysis comes from Seymour Chatman's narrative structure published in *Story and Discourse* (1978).

narrative text

real author... ..implied author - narrator - narratee - implied reader...real reader

(Chatman 1978, 147)

The real author "retires from the text as soon as the book is printed and sold" (Chatman 1990, 75). The implied author is the "agency within the narrative fiction itself which guides any reading of it" (ibid.). The implied reader functions as the implied author's counterpart. An implied author generates an implied reader based on his/her culturally pre-determined assumptions as to what the implied reader's interests and

abilities might be. Narrator and narratee form the inner pair of the structure. Narrator is the one who tells the story and narratee can be a person or a character to whom a narrative is told.

What is missing in this diagram is translation and its possible effects on narration. Considering the perception of translation through history, its absence is somewhat natural because literary studies, especially comparative literature, paid almost no attention to translation for a long time. It even “rejected translation” because it “did not use it as a tool to access literary works” as Luis R. Pegenaute (2014) claims. This may be due to the fact that comparative literature “did not have the cosmopolitan and international outlook as it purported to do” according to İnci Sarız (2010, 1). Regarding the discipline’s Eurocentric perspective, particularly dominant in its early stages, the rejection of translation “did not pose a problem for the scholars to be able to read in a few languages, which rendered translation inessential” (Sarız 2010, 2). Once comparative literature expanded its horizons beyond Europe, the attitude towards translation started to change. However, at the time of Chatman’s diagram, literary studies had not experienced such an opinion shift yet, therefore, his exclusion of translation is understandable yet problematic. It is problematic because this diagram would give false results if a translated text was to be analysed using it.

G. Schiavi, indeed, applied this analysis to Tolstoy’s *Anna Karenina*’s Italian translation. In the analysis, while the real author is Tolstoy, who is Russian, the real reader is the Italian reader, which created a problem because “between real reader and implied reader there is, and must be, a direct relationship” (Schiavi 1996, 11). It is obvious that Tolstoy created his implied reader based on his culture; thus his assumptions, pre-determined according to Russian culture, cannot be expected to correspond with Italian readers whose cultural assumptions and expectations will immensely and expectedly differ. Therefore, Schiavi argues that “any ‘simple’ diagram, or textual description of a narrative text, will only represent an *original* text, never a translation (14).

For this reason, G. Schiavi implements a new diagram (Schiavi 1996, 14). In her diagram, she evaluates the two messages to be received by the real readers of the target

text. The readers of the target text is in a unique situation, Schiavi says, to simultaneously receive two messages coming from both the author and the translator:

R.A..|.I.A. -Nr-Ne-I.R./real translator [-implied translator-Nr-Ne-I.R. of translation..|
R.R.

R.A. = real author	Ne = narratee
I.A. = implied author	I.R. = implied reader
Nr = narrator	R.R. = real reader

(Schiavi 1996, 15)

In her diagram, she intercepts the implied reader because in the case of translation, implied reader becomes translator as real reader. In other words, translator “takes upon him/herself the function of the implied reader” (15). Then, translator becomes an implied translator, generating his/her own implied readers of translation based on his/her culturally pre-determined assumptions regarding the target audience. Finally, once the book is published, the translated literature meets its real readers.

With this diagram, G. Schiavi makes the narrator “an entity pre-processed by an implied author who is the only one having power, and ability, to instruct ‘his’ narrator” (16), thus giving the translator a voice, proving that there is indeed a teller in every tale.

How to unearth this voice is explained and exemplified by Theo Hermans in his article *The Translator’s Voice in Translated Narrative*. Hermans starts his article by giving examples from when people listen to an interpretation. Although they hear two separate voices at the same time, people “negate its [interpreter’s voice] presence” (24) because they associate the primary speaker with “integrity, authority, and therefore primacy” (25). Hermans states that the same association applies to written translation and translated fiction. Although the name of translators can be seen in the covers of many translated works, readers tend to forget that they are reading a translation. Hermans links this association with the illusion of “I’m reading the author him/herself,” therefore he

questions whether a translator's job is done after the book is published and his/her voice disappears without any textual trace.

The first step to answer to this question is through Chatman's narratological analysis because asking about the discourse-producing voice is "first and foremost a narratological issue" (26). He, in agreement with G. Schiavi, points out that Chatman's diagram excludes translator and translation process. This exclusion implies that there is one discursive presence; however, Hermans asserts that "translated narrative discourse (...) always implies more than one voice in the text" (27). Hermans calls the voice of the translator the "other" or "second" voice.

This second voice may not always be openly present or sometimes "may remain entirely hidden behind that of the narrator" (27); however, it is always there and present, as Hermans suggests.

According to Hermans, there are three special cases where the voice in translated narrative establishes its presence audible. These are;

- (1) cases where the text's orientation towards an Implied Reader and hence its ability to function as a medium of communication is directly at issue;
- (2) cases of self-reflexiveness and self-referentiality involving the medium of communication itself;
- (3) certain cases of what, for want of a better term, I will refer to as 'contextual overdetermination'

(Hermans 1996, 28)

The first case is mainly about the communicative side of translation. In the first case, a translator has to reach out to his/her audience, making cultural and historical references in the source text understandable. In doing so, translator ensures that the transfer of information is fulfilled. The second case is primarily about paratexts, where the translator refers to him/herself through "explicit intervention" (29), making use of brackets or footnotes. The third case is about bringing the untranslatability of certain arguments to light. In this case, a complicated chain of identification in the source

resurfaces and prevents translators from manoeuvring, thus barring a smooth and fluent translation. In such cases, translator intervenes in order to clarify the linguistic elements. In all of the three cases, the illusion of fluency is broken and readers become aware of a second voice; the translator.

Because Atasü is a self-translator, it would be a quick judgment to claim that she only created a second original. Drawing from Schiavi's proposed model, it can be seen that Atasü becomes many faces of her translation. Assuming that she retired from *Dağın Öteki Yüzü* once the book was published as Chatman says, all she could become an "implied author" in the source text, who also created "implied readers," which, in her case, Turkish-speaking ones. However, when she started to translate *Dağın Öteki Yüzü*, the first position she is to assume is not the authoritative writer but the translator as real reader. From then on, she needs to acknowledge the function of her new implied readers. Since her new implied readers are English-speaking people, she will need to take their culture into consideration. It is obvious that Atasü does try to transfer meaning between languages and cultures instead of re-producing her own critically-acclaimed novel in another language and these positions she assumes first as real reader and finally implied translator clarify that she does not have authority over her translation but many constraints. These constraints are expected to unearth the second or "other" voice in her translation, *The Other Side of the Mountain*.

This second voice will be demonstrated in accordance with Hermans's suggested 3 cases. Among the suggest 3 cases, *The Other Side of the Mountain* has many contextual overdetermination examples; however, these examples do not let readers hear Atasü's translator voice as she opted to let these contextual overdeterminations slip. However, it is in my belief that the examples of case 1 and 2 will be sufficient to exemplify the changes between Atasü's authorial voice and translator voice.

Since the first case is mainly about communicating cultural and historical references to target audience, such interventions in the text will be examined under two different sub-sections, first one being the cultural references and the second one being the historical references.

2.3.1 Cultural References

The first example is when the narrator remembers the famous woman heroines of Turkish literature. In the ST, Atasü's identity as implied author allowed her only to recite the names and personalities of these heroines while her identity as implied translator caused her to explain the background of these famous women characters.

Source Text:

“Çalığışu Feride, uçarı, duygulu; *Sineklibakkal*'ın Rabia'sı, bal renkli gözlü, dindar, ciddi... O nazlı Handan, *Eski Hastalık*'ın modern Züleyha'sı!” (16)

Target Text:

“Feride, *The Wren*, so sensitive, so merry, so sad with her broken heart, teaching deprived children in the devastated villages of Anatolia; Rabia from *Sineklibakkal*, with her heavenly honey-coloured eyes, so intense, so pious; the graceful Handan, so independent, her young life trapped and wrecked by the passion of two loves; the modern Züleyha from *The Ancient Disease*, her marriage shattered (...)” (11-12)

It is obvious here that Atasü's implied reader of translations would need further explanation as they are most probably unaware of these important novels in Turkish literature. So, Atasü's translator identity had to re-evaluate this part of the novel, considering the needs of here first implied, then real readers.

The second example is a type of Turkish folk song; “bozlak” (Atasü 1995, 18), which is defined as a “folk song in many regions of Central and Southern Anatolia” by TDK¹⁴. In the TT, the target audience is encountered with “Anatolian ballad” (14) –a definition to explicitly state that it is a song which belong to Anatolia.

¹⁴ Turkish Language Association.

http://www.tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.5c8a96398aa1a9.92561485

Source Text:

“(…) içimde bir bozlak ağlıyordu (…)”

Target Text:

“(…) an Anatolian ballad mourning within me (…)”

From this example, it can be assumed that Atasü envisaged her implied target audience and decided that they need to understand that “bozlak” is not only a simply song but also a folk song which comes from Anatolia. Also, by seeing the word ‘Anatolian’, a crack appears on the surface of the narration for the real readers of the translation as they see a foreign word, an adjective that is not theirs thus they are reminded of the fact that they are reading a translation.

Another example is the word “Cenab-ı Hak” (28, 29, 110), which is classified as a proper name by TDK¹⁵. Atasü’s first implied readers and then real readers of translation may not be accustomed to such an address to God as it derived from Arabic and it bears Islamic traces. Therefore, Atasü simplified this proper noun to “God” (24, 26, 108), communicating its function to the target audience.

A similar word with Islamic connotations is “ne euzibillah” (30), which can be roughly translated as seeking refuge in God. Atasü; however, has chosen to transfer this word as “for sure” (26), again fulfilling the function transfer.

Source Text:

“Paşa Enişte’ye söylesem, ne euzibillah, aklımı oynattığımı sanır.” (30)

¹⁵http://www.tdk.gov.tr/index.php?option=com_gts&arama=gts&kelime=Cenab%C4%B1hak&guid=TDK.GTS.57c856398c6162.11580350

Target Text:

“If I had mentioned it to my uncle the General, he would have thought I had lost my mind (...) for sure.” (26)

Other examples consist of Turkish idioms and phraseology. Since most of the communication heavily depends on idioms and phrases, Atasü has opted for a daily English use for her implied readers. The examples below demonstrate how colloquial the target text is while the source text is idiomatic.

Example 1:

Source Text:

“Sevgili Vicdan, senin uzakta, Avrupa’nın *ta öbür* yakasında olduğuna inanmakta güçlük çekiyorum.” (56)

Target Text:

“My dear Vicdan, I do find it hard to believe that you are so far away, on the other side of Europe.” (52)

Example 2:

Source Text:

“Hey, *İngiltere misin nedin!*” (59)

Target Text:

“Listen, you England!” (56)

Example 3:

Source Text:

“*Kılı kırk yaran*, vicdan hesaplaşmalarına açık ince yüzü düşünceliydi.” (105)

Target Text:

“His fastidious face was thoughtful.” (103)

Example 4:

Source Text:

“Evlenmelerine karşı çıkmak için *bin dereden su getiriyordu*.”(107)

Target Text:

“She found all kinds of reasons for opposing the marriage.” (104)

Example 5:

Source Text:

“*Kırk yıllık* komşularıyla beni *kötü edeceksin*.” (107)

Target Text:

“You will ruin my relations with long-standing neighbours.” (105)

Example 6:

Source Text:

“(…) seni *uçkuru düşük*, *serseri*...” (107)

Target Text:

“You tramp, you can’t keep the ties of your underpants done up!” (105)

Example 7:

Source Text:

“İlk defa, gerçekten bir kadının ‘*dest-i izidvacını*’ talep etmek istiyordu.” (108)

Target Text:

“For the first time he truly wanted to propose to a woman.” (105)

Example 8:

Source Text:

“Çareyi ‘*hissi kablel vuku*’ ile bulmuştu.” (108)

Target Text:

“His instincts found the way to a remedy (...)” (106)

Example 9:

Source Text: “*İşi başından aşkındı* Vicdan’ın (...)” (115)

Target Text: “She was (...) very busy.” (114)

Example 10:

Source Text:

“*İnce eleyip sık dokumadan* evleniverdi.” (117)

Target Text:

“He married in haste.” (116)

Example 11:

Source Text:

“*Kırıp geçiyorsun, Burhan...*” (126)

Target Text:

“Burhan, you are breaking hearts, damaging relationships, decimating lives...”
(126)

Example 12:

Source Text:

“*Pisi pisine öldü Reha ağabeyim.*” (129)

Target Text:

“My brother Reha died needlessly.” (130)

Example 13:

Source Text:

“(..) orada en yeni ev aletlerinden son moda kumaşlara, *iğneden ipliğe* her şey varmış.” (135)

Target Text:

“It seems that you can find your heart’s desire in Japan, from the latest domestic appliances to the newest fashion in clothes, *everything*.” (136)

Example 14:

Source Text:

“Gel keyfim gel...” (137)

Target Text:

“We might just as well enjoy our leisure time.” (138)

Example 15:

Source Text:

“Gülmekten öldük.” (138)

Target Text:

“We laughed heartily.” (139)

Example 16:

Source Text:

“Ya-ya-ya... Şa-şa-şa...” (150)

Target Text:

“Brr-a-vo...” (151)

Example 17:

Source Text:

“Mustafa Kemal mutlaka burada *demlenmiştir*.” (163)

Target Text:

“Mustafa Kemal must for sure have sipped his drink here in his young days.” (167)

As it can be seen from the examples above, Atasü’s choice of words for her implied Turkish readers is not the same as her choice of words for her implied English readers of translation. She solves idiomatic problems by appropriating them according to

colloquial English. In doing so, she creates a new text in which no one speaks English that were spoken in the 1920s, '30s, '40s, and '50s. However, *Dağın Öteki Yüzü* shows many fluctuations of language true to the spirit of time when the story took place. While *Dağın Öteki Yüzü* has many different idioms, phrases and changes in language according to the story's time and place, in *The Other Side of the Mountain*, the use of idioms and phrases is eliminated and the language is appropriated to English used in 2000s. Therefore, it can be said that Atasü's translational discourse is more daily, colloquial and simple.

2.3.2 Historical References

As *Dağın Öteki Yüzü* can be regarded as a historical family fiction because it covers the time span between 1920s and late 50s, it is no surprise to see many historical references, especially regarding Turkish history and politics.

Assuming that Atasü's implied readers of translation would be strangers to such references, it would be convenient to say that Atasü, as the translator, has decided to make certain additions where necessary. For example, while Vicdan is reminiscing about her hometown, Thessaloniki, she also remembers the Balkan War. Since this war was fought between Ottoman Empire and Balkan Kingdoms, it would be safe to assume that no knowledge as to the details of this war resides within the historical memory of the target audience. Therefore, Atasü adds one sentence in her translation, making it clear what happened at that time:

Source Text:

“Sonra, Balkan Savaşı'nda çıktıkları Selanik'ten söz etti (...)” (49)

Target Text:

“She told Vicdan about Salonika, the charming city by the sea far away in Macedonia (...)” (46)

Source Text:

“Düşman Selanik’i ele geçirince (...)” (49)

Target Text:

“(..) when Salonika was taken by the Greek army.” (46)

Another addition is done to explain what tango means to Turkish people in 1930s. In a scene where the hero and the heroine of the story participate in a ball to celebrate the 16th anniversary of the Turkish Republic, Vicdan describes the hall and how proudly the Kemalists were dancing. She says “salonda küçük bir orkestra, tangolar çalıyor” (84), signalling the type of dance they are performing to readers.

Tango has long been associated with the social progress since the foundation of Turkish Republic. “Mustafa Kemal Atatürk considered public dancing between men and women as part of the modernization effort” (Fitch 2015, 187), therefore, tango became inextricably tied to the modernization and westernization process. This information, whether in-depth or not, is expected to be in the memory of a Turkish reader whereas one cannot expect it to find it in the historical memory of the English-speaking target audience. For this reason, Atasü, as the translator, may have shaped her assumptions regarding the culturally pre-determined knowledge of her implied readers of translation and thus added: “A small orchestra is playing tangos, *Turkey’s favourite dance tunes after the War of Independence*, in the dining hall” (Atasü 2000, 80: emphasis added).

In this way, she ensures the communication of the relationship between Turkey and tango to her target audience.

Another historical reference she explains by means of additions is the term “Misak- Milli” (140). She translates this term as “National Oath” as well as explaining what it means: “[the promise of] no further movement of our borders after World War I” (142). With this explanation, she establishes the meaning of National Oath to her readers of translation.

A similar communication can be observed in the number “1283.” This number is Mustafa Kemal Atatürk’s epaulette number while he was a student at military school¹⁶. It is also a common knowledge for Turkish people that Military School has an anthem called “1283 İçimizde¹⁷” or that it is a tradition to say “with us” during the opening of the military school’s education year once the number 1283 is announced. Quite similar to earlier examples, Atasü has changed her culturally and historically pre-determined assumptions by taking implied readers of translation into consideration. For this reason, the sentence in the ST is expanded as shown below:

Source Text:

“Üsteğmen Cumhur Özgecan, Harp okulu yoklamalarında ‘1283’ sorusunu öğrencilerin tek avazda ‘içimizde’ diye haykırarak yanıtladıkları günden beri Mustafa Kemal’i içinde hisseder.” (159)

Target Text:

“Ever since his days at the Military Academy, when the cadets at morning inspection shouted as one the response ‘he’s within us’ to the number 1283, *the number which had been Atatürk’s*, ever since then, First Lieutenant Cumhur has felt the presence of Mustafa Kemal within himself.” (161; emphasis added)

Similarly, 18th November and what Turkish people do on this day is communicated to the target audience in view of what they might not know:

Source Text:

“10 Kasım sabahlarından hoşlanmıyorum (...)” (166)

¹⁶ Turkish Military Academy: http://www.kho.edu.tr/hakkinda/harbiyeli_ataturk/1283_m_kemal.html

¹⁷ 1238 is with us.

Target Text:

“I don’t like the ceremonies on the tenth of November, *commemorating Atatürk’s death (...)*” (170; emphasis added)

Finally, Sarıkamış Operation finds itself a place within the pages. This operation was an engagement between the Russian and Ottoman Empires during World War I. Enver Pasha was leading the Ottoman Army; however, Russian Empire, with the help of Armenian forces, succeeded in isolating and defeating the Ottoman forces “in a series of engagements [...] and [the Ottoman forces were] driven back across the frontier with heavy losses (Pollard 1920, 116). This information is implicitly hidden is the source text: “İki büyük oğul –ağabeyleri– Sarıkamış’ta Enver’in kırdırdığı orduyla yok oldular.” (211).

However, in the TT, the details about Sarıkamış come to light with the help of Atasü’s addition: “Her two elder sons had been slaughtered with the army of Enver Pasha, *which was annihilated at Sarıkamış in the Caucasus, fighting against Czarist Russia in the Great War.*” (219, emphasis added).

Not only historical events or dates but also people have been communicated explicitly to the target reader. This way, Atasü, as a translator, made sure who these people were and what they did did not get lost in the target text.

Example 1:

Source Text:

“Nazım hapisteydi.” (85)

Target Text:

“The Marxist poet, Nazım Hikmet, is in prison, as is Raik’s cousin.” (81)

Example 2:

Source Text:

“İsmet Paşa tekneyi kurtarmaya bakıyor (...) (85)

Target Text:

“President İsmet Pasha is trying to keep the boat afloat (...)” (81)

Example 3:

Source Text:

“İsmet Paşa konuşuyor.” (131)

Target Text:

“It is İsmet Pasha speaking, General İsmet İnönü, second president of Turkey.”
(132)

Example 4:

Source Text:

“Sabahattin Ali’yi sınırda vurmuşlar (...)” (150)

Target Text:

“They shot the Marxist writer, Sabahattin Ali on the border (...)” (152)

As it can be understood from these examples, Atasü can be said to have made decisions regarding her implied readers of translation, which is in accordance with Herman’s suggested first case. Although these decisions do not disrupt the narration, they are still true to the nature of what Schiavi and Hermans claim: the voice of translator can be traced and found within narration.

2.3.3. Self-reflexiveness and self-referentiality

Hermans uses the terms “self-reflexiveness” and “self-referentiality” as “broad terms covering various instances” (29). He acknowledges certain cases where the problems are solved in such a discreet way that no trace of another voice can be identified. Except for such cases, translated texts may need an “explicit intervention of a Translator’s Voice through the use of brackets or of notes” (29).

In *The Other Side of the Mountain*, there are not any footnotes, signalling the open presence of the translator. However, use of brackets –albeit only two– can remind the reader of a second voice, which is consistently present in an allegedly univocal narration.

The first example of using brackets is to explain the complicated family ties to the reader of the target text. Turkish language is rich in naming relatives. Some words used for family members show differences based on whether the person in question is from the maternal or paternal side of the family. Therefore, the word “uncle” in the TT would not necessarily define the actual person the protagonist is talking about. Because uncle could be “amca” if the person is the brother of one’s father or “dayı” if the person is the brother of one’s mother, or “enişte” if it is referred to the husband of an aunt. So, when Vicdan talks about how her uncle laughs at him in the ST, she says “Paşa Eniştem bana gülüyor” (28). Atasü’s readers of the source text can immediately understand that this person is the husband of Vicdan’s aunt. However, when Atasü first became the real reader of her own novel and then the implied translator, she clearly started to generate her own implied target readers and probably thought that the implied target reader would need to know this person is not Vicdan’s biological uncle. Because in the story, there is another uncle (Vicdan’s father’s brother) at whose house Vicdan and her family need to stay for a while after her father’s death. In order to make a distinction between these two “uncles,” Atasü opens up a bracket and adds: “My uncle the General (*my aunt’s husband*) laughs at me” (24; emphasis added). This way, she ensures to eradicate the barriers of culture and to differentiate between two uncles.

The second example of adding brackets into the narration is again a culture-specific case. In her letter to Raik, Vicdan mentions that her Uncle the General (Paşa Enişte) says to her: “Lazuşağını kızdıracaksın” (29). The said “Laz uşağı” here is

Vicdan's husband, Raik. Until this point in the story, the readers know that Raik is from Trabzon. The Turkish readers can create a bond with the relationship between Trabzon and Laz uşığı. Culturally and historically, it is known that Trabzon is a city where many Laz people live. It is also not surprising that a Laz person can get angry for a Turkish reader. Again culturally, and inherently, Laz people are known to be quick-tempered. Therefore, this simple sentence does not create a hole in the minds of the real readers of the ST. However, the same sentence does not mean anything for the implied and real readers of the TT as they would be expected not to be able to establish the same links among Trabzon, Laz people and being quick-tempered. So, in order to break away from this, Atasü's translational decision sides with brackets again and Paşa Enişte says in the TT: "You are going to annoy your gallant Laz (*you know every Black Sea Laz has a terrible temper*)" (25; emphasis added). With the additions of gallant, Black Sea, Laz and temper between brackets, Atasü rises to the surface of the narration and gives a helping hand to her implied readers of the TT to create and understand the connections between Laz people, their geographical whereabouts and their attitude.

One can argue that using brackets does not signal an explicit "second" voice here as Atasü does not openly write as a translator but adds these brackets into the story as a continuation of the narration. However, a careful reader would notice that the narration's regular use of brackets is only to reflect the stream of consciousness of the narrator. Throughout the story, whenever the narrator speaks to herself, brackets appear as in the example:

Source Text:

"- Müthiş ilkeli bir insandı. Asla ödün vermezdi.

(Ondan eminim...)

- Burası kurulurken, ne yaman mücadele Verdi bilseniz. Öyle atılgandı ki...

(Çekingen değil miydi?)" (26)

Target Text:

"-She had strong principles and never compromised.

(I'm sure she had.)

- What a great effort she made, during the founding of this institution! She was so dynamic.” (22)

As can be seen, these types of brackets are there to signal the narrator's inner voice to us. However, other two brackets, which are used as an example of Hermans's second case, are quite clearly different from the others. In these two brackets, the reader does not hear an inner voice; on the contrary, the narrator suddenly gets didactic and explains the related details. So, the very nature of the narration is intervened into and broken. Therefore, it would be safe to claim that Atasü's voice as a translator rises from the aforementioned bracketing examples.

Similarly, Atasü's interventions explained in line with Herman's first case seem to be absorbed into the narration. All the additions and explanations regarding the cultural or historical facts do not demonstrate Atasü's voice as a biological translator. However, like the examples in bracketing, these interventions still change the tone in the narration, creating an oscillating story-telling. In one instance, the narrator narrates the story and in another instance, the narrator gets educational and shoehorns some certain facts related to the story being told. Theo Hermans also takes notice of the possibility of such cases and he says “this can lead to hybrid situations in which the discourse offers manifestly redundant or inadequate information, or appears attuned to one type of reader here and another there, showing the Translator's presence in and through discordances” (29). So, it can be said that *The Other Side of the Mountain* does not openly suggest the presence of a biological translator; however, it still has a second voice which overlaps with the original one, hidden in the discordances throughout the narration.

3 TRANSLATION UNIVERSALS

Until the second half of the 20th century, discussions on translation were mostly about whether the text in hand was a ‘literal’, ‘free’ or a ‘faithful’ translation (Munday 2001, 19). The distinction between literal translation (i.e. word-for-word) and free translation (i.e. sense-for-sense) goes back to Cicero and St. Jerome. These two contrast poles undoubtedly affected Translation Studies for many centuries so much so that many studies focused on source texts and authors’ styles up until the 20th century (Munday 2001, 20).

In his famous seminal paper, James Holmes called for the development of Translation Studies as a distinct academic discipline (1972). In this paper called *The Name and Nature of Translation Studies*, he stated that the fact that Translation Studies was scattered across older disciplines limited translation researches. He also pointed out the immediate need to establish “other communication channels, cutting across the traditional disciplines to reach all scholars working in the field, from whatever background” (173).

Along with these statements, Holmes also explained what Translation Studies covers. His explanations were shown in what is known as ‘Holmes’s Map of Translation Studies.’”

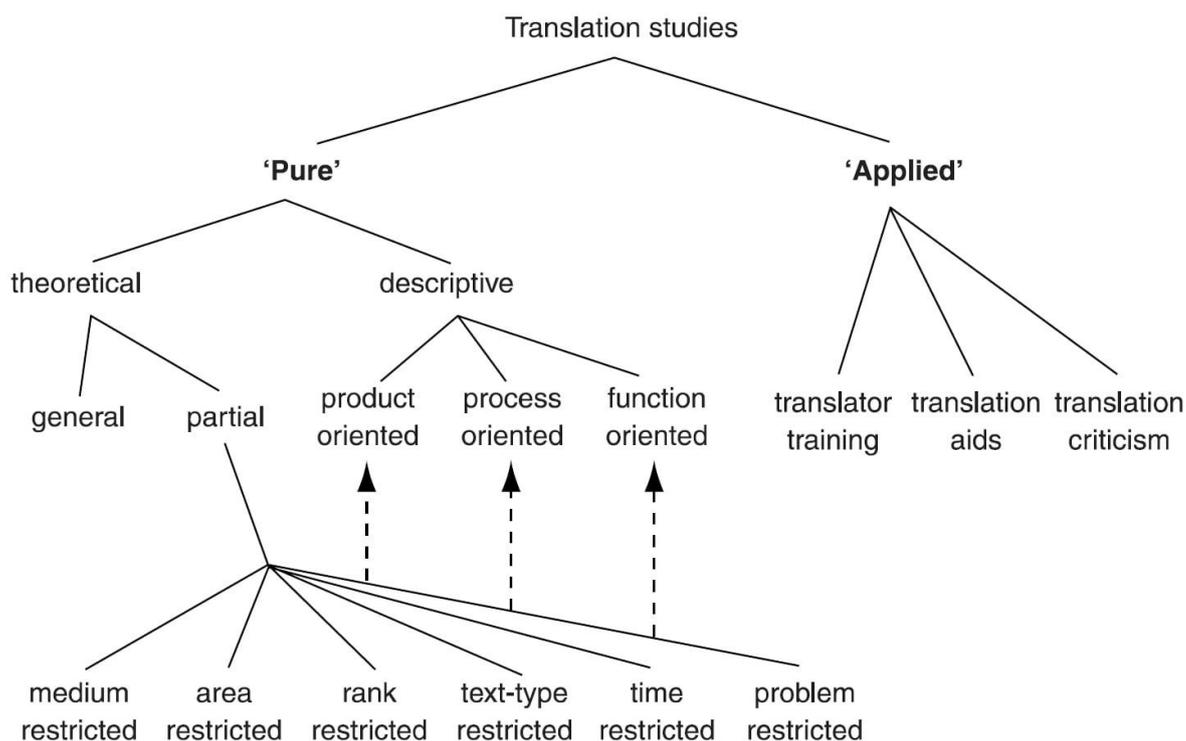


Table 1: Holmes's Map of Translation Studies (qtd. in Toury 1995, 10)

As can be seen in the map, Holmes also has a 'descriptive' branch which has three possible foci: product-oriented DTS, function-oriented DTS and process-oriented DTS. The outcomes of Descriptive Translation Studies can be fed into theoretical branch to create either a general or a partial theory of translation. The methodology of DTS points out and draws attention to the presence of a target text. After all, as Toury states, "translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain 'slots' in it" (1995, 19).

Since Holmes's map, more and more scholars have adopted target-oriented descriptive approach (cf. Toury 1995, 32). Then, the '90s marked the beginning of another turn for translation studies: Susan Bassnett's and André Lefevre's co-publication, *Translation, History and Culture*, officially brought forth the idea of a cultural turn in Translation Studies, pointing out that translation and culture are intimately connected (Yan and Huang 2016, 489).

The realization that translations cannot be described without considering the time and culture they were produced in and the desire to explain the time- and culture-bound criteria caused a deviation from prescriptive methodologies towards descriptive ones (cf. Hermans 1985, 14). With this shift from what translation should (not) be to what process translation involves brought about the value of exploring why translated language is different from non-translated language and what lies behind these linguistic distinctions. For this matter, Toury (1995) suggested two laws of translational behaviour: the first one is the law of growing standardization and the second one is the law of interference. The first law claims that translators use standard language and thus restraint the original and creative language that is present in the source texts. The second law claims that translated texts demonstrate interference from source texts in the form of deviations from target language conventions or depletion of typical features of target language.

Similar to Toury, Blum-Kulka (1986) came up with ‘Explicitation Hypothesis’ which characterizes translated texts with “an observed cohesive explicitness from source language to target language texts regardless of the increase traceable to differences between two linguistic and textual systems involved” (19). Blum-Kulka recognizes translation-inherent explicitation, which is the outcome of processing certain complications involved in translation.

The increased popularity of corpus methods had vital developments for the studying of translational behaviour, which enables Translation Scholars to examine the features and highlights of translated texts in a quantitative manner. Mona Baker emphasized the need for the development of corpus tools to pinpoint “universal features of translation, that is features which typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems” (1993, 243). Baker claims that constraints which are inherent in the process of translation, making them possibly and potentially universal and all-inclusive in all translated texts, regardless of the languages and culture (cf. 246).

Mona Baker also suggests four translation universals: explicitation (the inclination to explain and clarify information instead of leaving it implicit), simplification (the inclination of simplifying the language in the target text), normalization (the inclination

to exaggerate features of the target language and conform to its typical patterns), and levelling-out (the inclination of translated texts to gravitate towards the centre of the continuum) (Baker 1995, 180-184).

If these universals are accepted to be common in translations, then it is certain that a translated text will show a distinct linguistic behaviour as well as having particular and inevitable features which are observable and measurable. Under this light, if a self-translated text is labelled as a second original; however, if it contains these four universals, then it becomes impossible to dismiss them as original writings and becomes necessary to study and describe them as translated texts. So, in identifying the Translation universals in *The Other Side of the Mountain*, my aim is to prove that the target text includes ample examples of suggested universals. Therefore, it cannot function as a second original as stated in Hokenson and Munson's book (2006) but rather needs to be considered a proper translation since it shares many common features with many other translated texts.

3.1 Simplification

Simplification stands for simplifying the language and/or the message for the target audience. The research made on translation universals shows that there are three types of simplification; the first type is lexical simplification in which a lexical choice of the source text will be replaced by a familiar target language equivalent. The second simplification type is syntactic where the complex syntactic structures are made simpler and more comprehensible. Finally, the third type, stylistic simplification, includes dividing longer sentences and omitting repetitions (cf. Hu 2017, 101). Regarding the omissions, Toury (1991, 98) states that it is the most frequent and the most typical translation universal, for this reason, it should be considered as subcategory of stylistic simplification or as a translation universal on its own. Similar to Toury who especially emphasizes the recurrence of omissions, Sara Laviosa, too, makes her case on simplification. In her 2002 book, *The Corpus-Based Translation Studies*, she concludes that a literary translation always includes fewer lemmas and fewer lexical words compared to its source text. At the end of her study, Laviosa argues that there is enough

evidence to prove that translated texts are simpler than their source texts and non-translated ones. Given that simplification is thought to be the most common and the best observable universal, Atasü's *The Other Side of the Mountain* will be first described according to this particular universal.

3.1.1 Lexical Simplification

As mentioned before, lexical simplification involves the replacement of a source lexical choice with a more familiar one in the target text. Many examples of lexical simplification in *The Other Side of the Mountain* mostly result from the cultural and historical differences between the two target audiences. For example, while the narrator is talking about her mother, Vicdan, she mentions that her mother highly enjoyed working, saying “Bayram sevinciyle çalıştı burda” (Atasü 1995, 26). As Turkish Language Association says, *bayram* is “a special day or days in which important national or religious days are celebrated” (Tdk.gov.tr). It is true that the British people have their own special days to celebrate important religious or national days, however, they call these days with a special name, such as Christmas or Easter or they entitle it using the word “day”, such as the Independence Day. Therefore, they would be total strangers to the Turkish concept of *bayram* and the connotations it holds. Probably for this reason, Atasü decided to transfer the meaning using the phrase “joie de vivre¹⁸.” Joie de vivre, albeit French, is a commonly used phrase in English to express the exceeding joy of living and happiness¹⁹. Thus a simplification in the lexical level has been achieved, enabling the target audience to associate themselves.

Another example of this category is again a religious word, “haram” which can be found in Vicdan’s letter written in 1941. In this letter, the reader is informed that Vicdan is waiting to hear from Raik who is in the military at the time and she writes “Gel de, bana anlat; sen dönünceye kadar rahat uyku bana *haram*” (Atasü 1995, 24, emphasis added). Haram is the things that are “against the rules of religion, religiously forbidden, the antonym of helal” (tdk.gov.tr). It is one of the five Islamic commandments that define

¹⁸ “She worked here with real joie de vivre” (Atasü, 2000:22)

¹⁹ <https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/joie-de-vivre>

the morality of human action (Adamec 2009, 102), therefore, it has strong ties with Islam. England, where *The Other Side of the Mountain* was published, however, has a Christianity dominated culture. Hence, instead of using a word that does not have any Islamic connotations, Atasü decided to use a more colloquial word to say that sleeping would be difficult for Vicdan: “Sleep is *out of the question* for me until you return” (Atasü 2000, 24, emphasis added).

Also, Atasü, being aware of the fact that target audience may not know some of the historical facts of Turkey, simplifies these facts for the readers. Some of the related examples²⁰ can be seen below:

Example 1:

Source Text:

“(…) iki *Kemalist* genç kız duruyor.” (37)

Target Text:

“(…) two *Turkish* girls stand under (…)” (33)

Example 2:

Source Text:

“Şimdiki *müfettiş Reşat Şemsettin Beyefendi* (…)” (40)

Target Text:

“*The man who holds the post now* (…)” (36)

²⁰ Emphasis added

Example 3:**Source Text:**

“Vicdan ilk kez asılmış bir adam (...) gördüğünde *Alaşehir*’de bir ilkokul öğrencisiydi.” (49)

Target Text:

“The first time Vicdan saw a dead body (...) she was just a child in *a West Anatolian town*.” (45)

Example 4:**Source Text:**

“*Çapa Kız Muallim Mektebi*’nin koridorları (...)” (53)

Target Text:

“The corridors of the *teacher-training school for girls* (...)” (50)

Evidently, Atasü has chosen to simplify her lexical choices in her translation, *The Other Side of the Mountain*, replacing source text’s culturally connotative words with the familiar words of the target language.

3.1.2 Syntactic Simplification

Syntactic simplification is “the process of reducing the grammatical complexity of a text, while retaining its information content and meaning” (Siddhartan 2001, 2). These reductions include but not limited to dis-embedding relative clauses, conversion from passive voice to active voice and separation of subordinated clauses. The aim of syntactic simplification is either making a text easier to read for a target audience or making a text easier to be processed by various programmes such as corpus analysis software or machine translation systems.

Atasü's syntax in the source text is simplified for her target reader and these simplifications cluster around the separation of subordinated clauses. In the source text, many of the sentences are subordinated with conjunctions and clauses; however, in the target text, this subordination is omitted, being replaced with shorter and simpler sentences.

For instance, in the following example the Turkish sentence gives all the information in a single sentence contrary to the target text:

Source Text:

“Uyuyakaldığında, boynu tutulmuştu, içeri girip, annesinin mektuplarını, anılarını, düşüncelerini ve gülüşlerini saklayan defteri, bir kez daha, başından sonuna dek okudu.” (32)

[“When she overslept, her neck had gone stiff, going inside, she read her mother's notebook containing her mother's letters, memories, thoughts and smiles from cover to cover.”] (my translation)

However, as it can be seen in Atasü's translation, she opted for dividing this sentence into two, making it easier to follow the ideas in the sentence:

Target Text:

“Her neck had gone stiff as she had fallen asleep. She left the balcony and entered the room, began to read once more the file that contained her mother's letters, journals, reflections, and poems” (28).

In another example, Atasü preferred to eliminate the relative clause by dividing the sentence into two;

Source Text:

“İstanbul’da bindikleri İtalyan bandıralı Theophile Gautier gemisinden, Marsilya limanında karaya ayak bastıklarında (...)” (38)

[“When they stepped ashore from the Italian liner Theophile Gautier which they boarded in İstanbul at the port of Marseilles (...)”] (my translation)

Target Text:

“They boarded the Italian liner Theophile Gautier at Istanbul. When they stepped ashore at the port of Marseilles (...)” (33)

As it can be seen from the example, Atasü’s strategy to cope with long sentences which include relative clauses is to divide them, which will be demonstrated through another similar example to highlight the syntactic simplification:

Source Text:

“Bugün üç kardeş dağda Raik’i dışlayan bir yaşantıyı paylaştılar, onlarca önemli, derin izler bırakan” (218).

[“Today, three siblings shared an experience on the mountain that excludes Raik, which left important, deep marks on them.”] (my translation)

Target Text:

“Today, the three of them have shared the experience of a lifetime that excluded Raik. A precious and momentous experience for them, which would leave deep impressions” (227).

The translation in the target text is expanded through the use of various adjectives; however, true to syntactic simplification’s nature, the grammatical simplification is still there, presenting itself in the form of two independent sentences.

In conclusion, true to Leviosa’s claim that maintains sentences are shorter in literary translations, Atasü’s translation is also shorter than her source text. Her long sentences in the source text is divided and simplified, which probably aims the translation to be read more easily.

3.1.3 Stylistic Simplification

Stylistic simplification includes division of the long sentences, replacing phraseology, reducing repetitions or redundant information, leaving out modifying phrases and words, and making omissions. Because of the fact that the division factor is also an element of syntactic simplification and it has been analysed in the previous section, this section will only deal with omissions or replacements. Considering Toury’s words that emphasize omission is the most frequent and the most typical universal, *The Other Side of the Mountain* is not an exception at all.

In the first example given below, one can see an example of reducing redundant information:

Source Text:

“1929 yılının bir ilkbahar günü, Büyük Britanya İmparatorluğu’nun anayurdu İngiltere’de, 52,2 paralel ve 0,2 meridyen konumundaki Cambridge kenti yakınlarında, bir dere kıyısında, iki Kemalist genç kız duruyor” (37, emphasis added).

Target Text:

“In the year 1929, on a spring day, in the mother country of the British Empire, near the town of Cambridge, two Turkish girls stand under a willow tree on the bank of a river (...)” (33).

The exact whereabouts of the city of Cambridge can be deemed unnecessary here as the target audience will already have the necessary background knowledge regarding Cambridge’s location. Sure, they may not know the exact coordinations, however, “near the town of Cambridge” will trigger their background knowledge and readiness level. That is why, this makes the coordinations a redundant information, hence the omission.

A second omission example can be given under the context of target reader’s background information. In a letter written by Vicdan to Raik, Vicdan explains how sad she is after learning that Virginia Woolf committed suicide. In the source text, this letter explicitly gives information about Virginia Woolf’s earlier life and possible reasons of her depression. On the other hand, this information is omitted and the source text only mentions Virginia Woolf’s parents’ untimely death.

Source Text:

“Peki bu hüznüleri yaratan nedir? Meşhur ruh hekimi Freud’un iddia ettiği üzere, çocukluğumuz mudur? *Virginia Woolf’un acı bir çocukluk yaşadığı söylenir. Annesi, babası ölür; üvey ağabeyi ona sataşır. Zavallı kadıncağız, çocukken, böyle bir ıstırap yaşar. Kim bilir, neler gelmiş başına?... Üvey ağabeyi ona hakikaten tasallut etmiş olabilir mi? (...)* bir kadın, bir daha gülebilir mi?” (31, emphasis added)

Target Text:

“What causes these feelings of sadness? Is it our childhood, as the great analyst Freud would have us believe? *Virgina Woolf’s parents died when she was very young... (...)* How can she possibly ever be merry again?” (27, emphasis added).

The reason why this huge amount of information is reduced might be related to Virginia Woolf’s being a powerful figure in English Literature. Her life and works are so

well-known that Atasü might have seen no need to translate the experiences Woolf had, which essentially makes up of a mini-biography. On the other hand, the said mini-biography should remain in the source text and be explicit to the source audience and culture, where Virginia Woolf's life is relatively lesser known.

Another example of omission is about the names of town, similar to the Cambridge example.

Source Text:

“Vicdan, sınav sonuçlarını öğrendiği gün, Çapa'dan Bakırköy'e yürümedi, uçtu...” (54)

Target Text:

“On the day Vicdan learnt the result, she did not walk, but flew like a seagull (...)” (51)

In the example of Cambridge, Atasü omitted the coordinations probably because she thought the English reader would be aware of the whereabouts of the city. In this example, she omits the names of the towns but this time it is because her implied readers of translation would not be knowledgeable about places like Çapa and Bakırköy or the distance between them.

Similar to this, Atasü did not translate the types of traditional Turkish carpets possibly because they may not exist in the target culture.

Source Text:

“Bir Türk halısına dönecekti; Hereke, Bünyan... Basıldıkça basılacak...” (74)

Target Text:

“She would be a Turkish carpet to be trodden on until threadbare...” (70)

Although the possible explanations may differ, the nature of omissions stay the same: All of them successfully deliver the intended message, making the omissions/simplifications a translational strategy employed by the translator.

3.2 Explicitation

Coined as “Explicitation Hypothesis” by Blum-Kulka in 1986, this particular universal assumes that a translation will be more explicit than a non-translated text. A very basic explanation of explicitation as a phenomenon can be established on two arguments: First, many translators’ aim is to communicate a message and second, their common inclination, therefore, is to communicate more rather than omit the message. For Blum-Kulka, explicitation is narrowed down on cohesion markers and does not necessarily contain a specific definition (cf. Blum-Kulka, 1986). For these reasons, since her hypothesis, much debate on this particular universal has been done (Papai 2004; Puurtinen 2004; Klaudy 1998; Klaudy and Károly 2005). Among these researchers, Klaudy and Károly tried to identify explicitation with a broader definition, saying that “making explicit in the target text information that is implicit in the source text” (Klaudy 1998, 80).

Explicitation takes place, for example, when a SL unit with a more general meaning is replaced by a TL unit with a more specific meaning; when the meaning of a SL unit is distributed over several units in the TL; when new meaningful elements appear in the TL text; when one sentence in the ST is divided into two or several sentences in the TT; or, when SL phrases are extended or “raised” to clause level in the TT, etc. (Klaudy and Károly 2005, 15) Kamenická (2007) claims that contradictory occurrences in which there are more general meanings result in explicitation.

Although there are different classifications as to the nature of explicitation, it can also be seen that explicitation has been associated with roughly similar concepts that are related to additions which give explicit explanation regarding the message.

As to the type of explicitation, Klaudy (2008) claims that there are three: obligatory, operational and pragmatic. Obligatory explicitation is the additions in the target text that are required by the conventions of the target language while optional explicitation is related to different text-building strategies and stylistic preferences. Finally, pragmatic explicitation refers to the additions that are imposed by the differences between two cultures.

As *Dağın Öteki Yüzü* is a historical novel with abundant references to Turkish culture, the target text, *The Other Side of the Mountain*, unsurprisingly shows a great number of explicitation examples whether they are the result of conventions of English and Turkish or text-building methods or the differences between Turkish and English cultures.

The first instance that can be demonstrated is the very same example that is used to illustrate how translator's voice can be heard in *The Other Side of the Mountain*. The heroines of Turkish literature unearths Atasü's translator voice and forces her to intervene the text to make it more understandable for her implied target readers of translation. This intervention also provides an excellent example of pragmatic explicitation.

Source Text:

“Çalikuşu Feride, uçarı, duygulu; *Sineklibakkal*'ın Rabia'sı, bal renkli gözlü, dindar, ciddi... O nazlı Handan, *Eski Hastalık*'ın modern Züleyha'sı!” (16)

Target Text:

Feride, *The Wren*, so sensitive, so merry, so sad with her broken heart, teaching deprived children in the devastated villages of Anatolia; Rabia from *Sineklibakkal*, with her heavenly honey-coloured eyes, so intense, so pious; the graceful Handan, so independent, her young life trapped and wrecked by the passion of two loves;

the modern Züleyha from *The Ancient Disease*, her marriage shattered (...)” (11-12)

As can it be seen from the example, each of the characters is detailed and the main ideas of each novel are provided for the target reader. This way, Atasü ensured that her target readers will understand that these characters are fictional and they belong to Turkish Literature. However, Atasü also explicitates this information, too, at the end of this reminiscence of the important characters of Turkish literature:

Source Text:

“Kardeşsiz çocukluğumun kız kardeşleri....” (16)

Target Text:

“(...) all these heroines of Turkish fiction were the sisters of my lonely childhood” (12)

With both of the explicitations, coming immediately one after one, the information Atasü wants to transfer is guaranteed to be specified and unambiguous.

Another example which overlaps with the ones given to explain Atasü’s voice as a translator is the letter Vicdan writes to her husband, Raik.

Source Text:

“Lazuşağını kızdıracaksın” (29).

Target Text:

“You are going to annoy your *gallant* Laz (*you know every Black Sea Laz has a terrible temper*)” (25; emphasis added).

For a Turkish reader, “Lazuşağı” can connote many things ranging from being interestingly funny to getting angry quickly. Also, a Turkish reader will immediately know where most of the Laz people live so that s/he can associate a Laz with a certain geography –a cultural knowledge which cannot exist in English-speaking audience. Therefore, it is no surprise that Atasü has added a cultural explicitation to this letter. With this addition, Atasü first briefly explains that every Laz can get angry quickly and then she also provides the reader with necessary information to make geographical associations. Therefore, while a literal translation such as “you are going to annoy your Laz boy” would not mean anything to English-speaking audience, the detailed information will let them know about the tempers of Laz people, thus make the information more meaningful.

Nevertheless, not everything that is culturally unknown is explicitated in the novel. For example, English-speaking audience, especially the British has a high chance to know who Mustafa Kemal Atatürk is and what he means to Turkish people due to the shared historical background between the two nations. Even in such a situation, they may not know that he is called “Pasha” or more commonly, “Gazi” –a veteran. So, when Vicdan is questioning what Hitler could do for Germany, she asks herself a question:

Source Text:

“Hitler denen bu ufak tefek çirkin adam, Gazi’nin Türkler için başardıklarını, yenik Alman ulusuna sunabilecekse (...)” (45-46)

Target Text:

“Could this little man called Hitler, so small and ugly, offer the conquered German nation what *Mustafa Kemal Pasha, the war veteran, their “Gazi”*, had achieved for the Turkish?” (42; emphasis added).

In this sentence the word “Gazi” is notably explicitated and it is evident from the example, “Gazi” in *Dağın Öteki Yüzü* has become “Mustafa Kemal Pasha”, “the war

veteran” and “Gazi” in *the Other Side of the Mountain*, most probably to explain who “Gazi” is.

As the examples have demonstrated, Atasü’s explicitations are closer to Klaudy and Károly’s definition rather than Blum-Kulka’s concept related to cohesion markers. As Klaudy and Károly have suggested, whenever there is a more general meaning in Atasü’s target text, it is replaced with a more specific meaning in the target text as in the example of “Gazi” or as explained in the example of Turkish fiction, the meaning of the source text’s units is distributed over several different units in the target text. Finally, “Lazuşağı” example proves another point in Klaudy and Károly’s definition: “source language phrases are extended or ‘raised’ to clause level in the target text” (Klaudy and Károly 2005, 15).

3.3. Normalization

Similar to explicitation, normalization universal stands for the linguistic choices made by translators. It is also in line with Toury’s law of growing standardization which suggests that translators show a tendency to modify and alter the idiosyncratic language use in source texts “to the point of being totally ignored, in favour habitual options offered by a target repertoire” (1995, 268). In other words, translators tend to normalize unusual linguistic items in source texts, replacing them with more conventional linguistic items in the target language. For Mona Baker, normalization is the “tendency to exaggerate features of the target language and to conform to its typical patterns” (1996, 183). Another definition of normalization belongs to Yun Xia, who says that in normalization there can be a “suppression or omission of aspects of the source language or source text that were considered unacceptable or too difficult to translate” (2014, 24-25).

Although the given definitions for normalization have differences, their common point is to conform to the target language. Therefore, the examples of such conformity in *The Other Side of the Mountain* will be shown.

The first example can be the use of the expression “joie de vivre.”

Source Text:

“Bayram sevinciyle çalıştı burda” (26)

Target Text:

“She worked here with real joie de vivre.” (22).

Originally given as an example of lexical simplification, “joie de vivre” is also an idiom, unique to the target language and culture. For this reason, it can also be regarded as a conformity to the target language, hence a normalization in translation.

Also, her insertions into target language sentences can provide a normalization effect. For instance, the use of phrases such as “I mean”, “you know” and “come on” is quite common in colloquial English rather than formal written communications and Atasü inserts these phrases, which are absent in the source text, into daily conversations and such insertions are in line with Mona Baker’s definition of normalization which suggests a "tendency to exaggerate features of the target language and to conform to its typical patterns" (Baker 1996, 183).

In the example below, an English woman is talking to Vicdan and Nefise about the social and political developments in Europe after the First World War. In this very sentence, she states that she does not expect Germany to start another war, especially when it is thought that it is Beethoven’s hometown;

Source Text:

“Hem, Beethoven’ın ulusundan kötülük beklemek boş, değil mi?” (240)

Target Text:

“Besides, it does sound unlikely, *I mean*, to expect malice from the nation that nurtured Beethoven, does it not?” (254; emphasis added)

Having different meanings depending on its position in a sentence, “I mean” is used as an expression of clarification in Atasü’s translation, which is absent in the source text but is used in accordance with target language norms and usage of this phrase conforms to the target language norms thus it can be said that Atasü made her translation more colloquial.

A similar example can be provided with the phrase “you know” which is commonly used in informal, spoken English as a substitution for that cannot be thought of at the moment of speaking or as a literal question to ask whether someone listens or understands what is being said.

Source Text:

“Çayımı sütsüz içemem.” (243)

Target Text:

“I can’t drink tea without it, *you know*.” (255; emphasis added)

Another example of such insertions is the addition of ‘come on.’ In a conversation where Cumhuriyet, Vicdan’s brother and a Korean War veteran, talks about the war, the readers are informed that Cumhuriyet only mentions it with humour and jokes. In order to make his niece laugh, he jokingly reveals the conditions of the ward he stayed in.

Source Text:

“Düşünün, bir koğuş dolusu adam (...)” (160)

Target Text:

“*Come on*, imagine a ward full of men (...)” (162; emphasis added)

Quite similar to “I mean”, “you know” and “come on” examples, Atasü changes the sentence structure in some parts to conform to English’s typical and regular daily speech patterns. One example would be where the narrator tells the reader Burhan, Reha’s older brother, has stopped talking to Reha’s family. In this chapter, the readers are informed that Reha has shot himself and died and Burhan holds Reha’s wife responsible for this suicide. While the narrator is perplexed by this resentment, she lets out an exclamation of surprise. Her statement is translated in accordance with English’s typical patterns.

Source Text:

“Allah allah (...)” (128)

Target Text:

“Good God!” (129)

Other examples of conforming to English’s typical patterns can also be observed in the form of daily and colloquial English.

Example 1:

Source Text:

“Şehitlerin ruhlarına okutulan mevlutlardan öte, aileleriyle alakadar olunuyor mu bari? Hiç sanmıyorum...” (148)

Target Text:

“I do not know whether the authorities at home are doing anything for the families of casualties, other than holding a ‘mevlit’ for the souls of the dead –*I bet they aren’t!*” (150; emphasis added)

Example 2:**Source Text:**

“İstek mi güzeldi doyum mu?” (169)

Target Text:

“*You mean* the desire or the fulfilment?” (203; emphasis added)

‘You mean’ and ‘I bet’ are marked as informal phrases in Cambridge Dictionary²¹. As it is obvious in these examples, Atasü has preferred to adapt the language to the colloquial style of English language.

Not only these conforming examples but also the examples of Toury’s law of growing standardization can be abundantly found in *The Other Side of the Mountain*. In his law of growing standardization, Toury claims that translators tend to change and adapt the peculiar language use in source texts to the point of being completely disregarded and they stay more in favour of habitual options of the target repertoire rather than creative ones. The peculiar language use mentioned by Toury can be said to be the ample use of idioms and vernaculars in *Dağın Öteki Yüzü*. The language of the source text is woven with Turkish idioms; however, Atasü, while translating, has decided to transfer the meaning in habitual options of English as Toury asserts.

Example 1:**Source Text:**

“Evlenmelerine karşı çıkmak için bin dereden su getiriyordu.” (107)

Target Text:

“She found all kinds of reasons for opposing the marriage”. (104)

²¹ You mean: <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/you-mean?q=You+mean>

I bet: <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/i-bet?q=I+bet>

Example 2:

Source Text:

“İlk defa, gerçekten bir kadının dest-i izdivacını talep etmek istiyordu” (108)

Target Text:

“For the first time, he truly wanted to propose to a woman.” (105)

Example 3:

Source Text:

“Karargahın burnunun dibinde ne maksatla bulunduğunu hiç düşünmedin.” (114)

Target Text:

“You never thought what her purpose might be, being so close to headquarters in the quiet of the night.” (112)

Example 4:

Source Text:

“Yazıklar olsun emeklerime (...)” (115)

Target Text:

“Alas for my toil and effort!” (113)

Example 5:

Source Text:

“İşi başından aşkındı Vicdan'ın (...)” (115)

Target Text:

“But she was very busy.” (114)

Example 6:

Source Text:

“İnce eleyip sık dokumadan evleniverdi” (117)

Target Text:

“He married in haste.” (116)

Example 7:

Source Text:

“Hep dediğim dediktir.” (129)

Target Text:

“He has always been a bully (...)” (130)

Example 8:

Source Text:

“Pisi pisine öldü Reha ağabeyim.” (129)

Target Text:

“My brother Reha died needlessly.” (130)

Example 9:**Source Text:**

“Gel keyfim gel” (137)

Target Text:

“Well, we might just as well enjoy our leisure time.” (138)

Not only the idioms but also the vernaculars have been normalized in Atasü’s translation. One striking example is the scene where a property developer from Trabzon talks to Raik, Vicdan’s husband. Raik is also from Trabzon; however, he speaks with a pure Istanbul Turkish while the property developer speaks with a local accent. The property developer exaggerates his accent, as well and the reader feels that Raik is not happy to communicate with this contractor and about his accent. He even looks down upon his accent, saying to himself “when we try so hard to get the younger generation to speak good Turkish!” (Atasü 2000, 180)

Source Text:

“-Trabizonli misun? Kimlerdensun da? İçünden mü, dışundan mü?

Raik pürüzsüz İstanbul şivesiyle gülümseyerek yanıtladı:

-İçinden, Mihçioğulları’ndan. Ya siz kimlerdensiniz?

- Tonya’liyum daa. Ne iş tutaysun?” (175)

Target Text:

“-Are you from Trabzon? Tell us about your folk. From the town itself, or from thereabouts?

- I come from the city. My people are called Mihçioğlu. And where do you come from?

- I’m from Tonya. What’s your job?” (179)

Before this conversation, the reader first gets to know the property developer while he is watching Raik and Vicdan dance tango:

Source Text:

“Uy, ne cüzel döndünüz daa... Eferum, eferum... Ha biraz daa, ha biraz daaa.”
(174)

Target Text:

“Eh, real nice, the way you spun round and round... Real nice, real nice! Give us another one, eh...” (179)

However the specific aspects of neither this speech about the tango nor the conversation between the property developer and Raik can be detected in *The Other Side of the Mountain*. The target readers are in no position to understand the property developer has an accent because Atasü has chosen to use a standard –not an accentuated– English. Therefore, the sentence where the narrator says “(...) Temel Tonyalı Bey speaks uninhibitedly, without any sense of embarrassment, in the accent of his region (179) and the sentence where Raik says “a provincial accent? Damn it all” (180) leave the target reader in the dark as there is no trace of such local differences in the target text because the language is standardized and normalized.

As the examples suggest, Atasü’s *The Other Side of the Mountain* is no exception when it comes to normalization which includes using the typical patterns of the target language. Atasü’s translation is conventionalized through the use of phrases that are unique to the target language and standardized through the use of habitual choice of English.

3.4 Levelling-Out

Levelling-out points at the tendency of a text to “steer a middle course between any two extremes, converging towards the centre” (Baker 1996, 184). This means that a translated text will have more homogenous language features compared to a non-translated text. Namely, for the reason that there will be “relatively higher level of homogeneity of translated texts with regard to their won scores on given measures of universal features” (Leviosa 2002, 73), Sara Leviosa proposes another term: “convergence”. However, according to Baker (1996, 184) and Olohan (2004, 100) this tendency is quite difficult to test and there is little evidence or study in favour of this tendency. That is why, it has not been studied in this thesis, either.

As the examples illustrate, *The Other Side of the Mountain* is a text which includes ample instances of translation universals. These examples also contribute to refuting the ‘second original’ hypothesis as they provide a complete understanding of how *The Other Side of the Mountain* has changed with the touch of its translator, not author. With the change in language and target audience, Atasü’s constraints have changed and her translation has become a text in its own right. Therefore, it can be argued that Atasü acted as a translator, not an author, while translating her novel, *Dağın Öteki Yüzü*, and her voice as a translator can be heard through the discordances in narration which are true to the nature of Hermans’s suggested cases.

Moreover, *The Other Side of the Mountain* is a text that includes explicitations where there might be a need for further explanation as a result of cultural differences, different simplification instances and conforming more to the target language, which is normalization. The many of the examples provided for Translation universals inevitably overlap with the discordances in the narration created by the ‘second’ voice. This fact also prove that Atasü functioned as a translator –a cultural mediator and *The Other Side of the Mountain* is not a second original but a proper translation.

4 CONCLUSION

The aim of the present study was to explore self-translation phenomenon, outline the studies made upon it and exemplify an exceptional case through Erendiz Atasü's self-translated novel *The Other Side of the Mountain*. In doing so, it has been established that self-translation is a subject which has gained popularity only recently. Although there have been numerous research and studies on it, they still fail to expand their horizons regarding the phenomenon. First of all, the given reasons for self-translation have only been explained in relation with minorisation/censorship. Self-translation is explained as a tool of (self-) empowerment. However, the fact that Atasü neither belongs to a minority group nor has ever been censored makes her case a unique one –one that does not fit the current explanations.

Her case does not only fit with the recent highlights made concerning self-translation but also not fit with the traditional views. Traditional perspective has seen self-translation an anomaly and disregarded the self-translated texts as second originals. Whether being a second original means to dwarf or marginalize the self-translations is open to speculation, yet it is clear that these texts were not evaluated as proper translation.

So, it can be understood that recent views on self-translation are stranded with minority/censorship relationship while traditional views positioned the self-translated texts as not proper translations. Either viewpoint –intentionally or unintentionally– does not put self-translators and their self-translated texts to the forefront. In other words, they are neither product oriented nor descriptive.

In such a situation, the unfitting novel *Dağın Öteki Yüzü* and its self-translation *The Other Side of the Mountain* have proved useful for me to focus on the product and describe the differences between both texts.

In Chapter Two, I highlighted Atasü as a translator –not as a writer who used self-translation to break away from some type of enforcement. In focusing on Atasü's translational decisions, I made use of Theo Hermans' and Giuliana Schiavi's translator's voice model. Through this model, it became obvious that Atasü printed her presence on the text not as an author with an absolute authority but as a “second voice” in Hermans' words –i.e. translator's voice.

In Chapter Three, the target text, *The Other Side of the Mountain*, is highlighted through the use of Translation universals. The theory of Translation universals claims that there are typical features abundantly found in translated texts rather than in original discourses. These features have been categorized as simplification, explicitation, normalization and levelling out. Except for levelling out, which has not been studied in this thesis because it is difficult to test, *The Other Side of the Mountain* demonstrates the typicalities that Translation universals suggest, not the traces of original utterances, which validates the text to be a translation, not a second original.

In conclusion, it can be suggested that dismissing self-translation as second originals can be evaluated as the emergence of originality obsession which has long dominated Translation Studies. This obsession makes the traditional thoughts on self-translation prescriptive by nature. As Descriptive Translation Studies has demonstrated, however, the debates on originality and therefore fidelity have proved to have been fruitless and misleading. I believe the term ‘second original’ is also ineffective as there is always a target text to be analysed and described.

I also suggest that the countless recent studies –albeit valuable– propound limited perspectives in regard to self-translation and these perspectives are not all-inclusive at all as Atasü’s case has proved.

Therefore, my humble suggestion would be to put self-translators and their texts in the centre, and analyse them through the eyes of Descriptive Translation Studies. Only this way can we produce reliable results and opinions regarding the self-translation phenomenon.

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APPENDIX I

<p>“Çalığışu Feride, uçarı, duygulu; Sineklibakkal’ın Rabia’sı, bal renkli gözlü, dindar, ciddi... O nazlı Handan, Eski Hastalık’ın modern Züleyha’sı!” (Atasü 1995, 16)</p>	<p>“Feride, The Wren, so sensitive, so merry, so sad with her broken heart, teaching deprived children in the devastated villages of Anatolia; Rabia from Sineklibakkal, with her heavenly honey-coloured eyes, so intense, so pious; the graceful Handan, so independent, her young life trapped and wrecked by the passion of two loves; the modern Züleyha from The Ancient Disease, her marriage shattered (...)” (Atasü 2000, 11-12)</p>
<p>“(...) içimde bir bozlak ağlıyordu (...)” (Atasü 1995, 18)</p>	<p>“(...) an Anatolian ballad mourning within me (...)” (Atasü 1995, 14)</p>
<p>“Paşa Enişte’ye söylesem, ne euzibillah, aklımı oynattığımı sanır.” (Atasü 1995, 30)</p>	<p>“If I had mentioned it to my uncle the General, he would have thought I had lost my mind (...) for sure.” (Atasü 2000, 26)</p>
<p>“Sevgili Vicdan, senin uzakta, Avrupa’nın ta öbür yakasında olduğuna inanmakta güçlük çekiyorum.” (Atasü 1995, 56)</p>	<p>“My dear Vicdan, I do find it hard to believe that you are so far away, on the other side of Europe.” (Atasü 2000, 52)</p>
<p>“Hey, İngiltere misin nesin!” (Atasü 1995, 59)</p>	<p>“Listen, you England!” (Atasü 2000, 56)</p>
<p>“Kılı kırk yaran, vicdan hesaplaşmalarına açık ince yüzü düşünceliydi.” (Atasü 1995, 105)</p>	<p>“His fastidious face was thoughtful.” (Atasü 2000, 103)</p>
<p>“Evlenmelerine karşı çıkmak için bin dereden su getiriyordu.” (Atasü 1995, 107)</p>	<p>“She found all kinds of reasons for opposing the marriage.” (Atasü 2000, 104)</p>

“(...) seni uçkuru düşük, serseri...” (Atasü 1995, 107)	“For the first time he truly wanted to propose to a woman.” (Atasü 2000, 105)
“Çareyi ‘hissi kablel vuku’ ile bulmuştu.” (Atasü 1995, 108)	“His instincts found the way to a remedy (...)” (Atasü 2000, 106)
“İşi başından aşkındı Vicdan’ın (...)” (Atasü 1995, 115)	“She was (...) very busy.” (Atasü 2000, 114)
“İnce eleyip sık dokumadan evleniverdi.” (Atasü 1995, 117)	“He married in haste.” (Atasü 2000, 116)
“Kırıp geçiyorsun, Burhan...” (Atasü 1995, 126)	“Burhan, you are breaking hearts, damaging relationships, decimating lives...” (Atasü 2000, 126)
“Pisi pisine öldü Reha ağabeyim.” (Atasü 1995, 129)	“My brother Reha died needlessly.” (Atasü 2000, 130)
“(.) orada en yeni ev aletlerinden son moda kumaşlara, iğneden ipliğe her şey varmış.” (Atasü 1995, 135)	“It seems that you can find your heart’s desire in Japan, from the latest domestic appliances to the newest fashion in clothes, everything.” (Atasü 2000, 136)
“Gel keyfim gel...” (Atasü 1995, 137)	“We might just as well enjoy our leisure time.” (Atasü 2000, 138)
“Gülmekten öldük.” (Atasü 1995, 138)	“We laughed heartily.” (Atasü 2000, 139)
“Ya-ya-ya... Şa-şa-şa...” (Atasü 1995, 150)	“Brr-a-vo...” (Atasü 2000, 151)
“Mustafa Kemal mutlaka burada demlenmiştir.” (Atasü 1995, 163)	“Mustafa Kemal must for sure have sipped his drink here in his young days.” (Atasü 2000, 167)
“Sonra, Balkan Savaşı’nda çıktıkları Selanik’ten söz etti (...)” (Atasü 1995, 49)	“She told Vicdan about Salonika, the charming city by the sea far away in Macedonia (...)” (Atasü 2000, 46)
“Düşman Selanik’i ele geçirince (...)” (Atasü 1995, 49)	“(.) when Salonika was taken by the Greek army.” (Atasü 2000, 46)

<p>“Üsteğmen Cumhur Özgecan, Har okulu yoklamalarında ‘1283’ sorusunu öğrencilerin tek avazda ‘içimizde’ diye haykırarak yanıtladıkları günden beri Mustafa Kemal’i içinde hisseder.” (Atasü 1995, 159)</p>	<p>“Ever since his days at the Military Academy, when the cadets at morning inspection shouted as one the response ‘he’s within us’ to the number 1283, the number which had been Atatürk’s, ever since then, First Lieutenant Cumhur has felt the presence of Mustafa Kemal within himself.” (Atasü 2000, 161; emphasis added)</p>
<p>“10 Kasım sabahlarından hoşlanmıyorum (...)” (Atasü 1995, 166)</p>	<p>“I don’t like the ceremonies on the tenth of November, commemorating Atatürk’s death (...)” (Atasü 2000, 170; emphasis added)</p>
<p>“Nazım hapisteydi.” (Atasü 1995, 85)</p>	<p>“The Marxist poet, Nazım Hikmet, is in prison, as is Raik’s cousin.” (Atasü 2000, 81)</p>
<p>“İsmet Paşa tekneyi kurtarmaya bakıyor (...)” (Atasü 1995, 85)</p>	<p>“President İsmet Pasha is trying to keep the boat afloat (...)” (Atasü 2000, 81)</p>
<p>“İsmet Paşa konuşuyor.” (Atasü 1995, 131)</p>	<p>“It is İsmet Pasha speaking, General İsmet İnönü, second president of Turkey.” (Atasü 2000, 132)</p>
<p>“Sabahattin Ali’yi sınırda vurmuşlar (...)” (Atasü 1995, 150)</p>	<p>“They shot the Marxist writer, Sabahattin Ali on the border (...)” (Atasü 2000, 152)</p>
<p>“- Müthiş ilkeli bir insandı. Asla ödün vermezdi. (Ondan eminim...) - Burası kurulurken, ne yaman mücadele Verdi bilseniz. Öyle atılgandı ki... (Çekingen değil miydi?)” (Atasü 1995, 26)</p>	<p>“-She had strong principles and never compromised.” (I’m sure she had.) - What a great effort she made, during the founding of this institution! She was so dynamic. (Wasn’t she rather reserved?)” (Atasü 2000, 22)</p>

(...) iki Kemalist genç kız duruyor. (Atasü 1995, 37)	(...) two Turkish girls stand under (...) (Atasü 2000, 33)
“Şimdiki müfettiş Reşat Şemsettin Beyefendi (...)” (Atasü 1995, 40)	“The man who holds the post now (...)” (Atasü 2000, 36)
“Vicdan ilk kez asılmış bir adam (...) gördüğünde Alaşehir’de bir ilkokul öğrencisiydi.” (Atasü 1995, 49)	“The first time Vicdan saw a dead body (...) she was just a child in a West Anatolian town.” (Atasü 2000, 45)
“Çapa Kız Muallim Mektebi’nin koridorları (...)” (Atasü 1995, 53)	“The corridors of the teacher-training school for girls (...)” (Atasü 2000, 50)
“1929 yılının bir ilkbahar günü, Büyük Britanya İmparatorluğu’nun anayurdu İngiltere’de, 52,2 paralel ve 0,2 meridyen konumundaki Cambridge kenti yakınlarında, bir dere kıyısında, iki Kemalist genç kız duruyor” (Atasü 1995, 37, emphasis added).	“In the year 1929, on a spring day, in the mother country of the British Empire, near the town of Cambridge, two Turkish girls stand under a willow tree on the bank of a river (...)” (Atasü 2002, 33).
“Peki bu hüznleri yaratan nedir? Meşhur ruh hekimi Freud’un iddia ettiği üzere, çocukluğumuz mudur? Virginia Woolf’un acı bir çocukluk yaşadığı söylenir. Annesi, babası ölür; üvey ağabeyi ona sataşır. Zavallı kadıncağız, çocukken, böyle bir ıstırap yaşar. Kim bilir, neler gelmiş başına?... Üvey ağabeyi ona hakikaten tasallut etmiş olabilir mi? (...) bir kadın, bir daha gülebilir mi?” (Atasü 1995, 31, emphasis added))	“What causes these feelings of sadness? Is it our childhood, as the great analyst Freud would have us believe? Virginia Woolf’s parents died when she was very young... (...) How can she possibly ever be merry again?” (Atasü 2000, 27, emphasis added).
“Vicdan, sınav sonuçlarını öğrendiği gün, Çapa’dan Bakırköy’e yürümedi, uçtu...” (Atasü 1995, 54)	“On the day Vicdan learnt the result, she did not walk, but flew like a seagull (...)” (Atasü 2000, 51)

“Bir Türk halısına dönecekti; Hereke, Bünyan... Basıldıkça basılacak...” (Atasü 1995, 74)	“She would be a Turkish carpet to be trodden on until threadbare...” (Atasü 2000, 70)
“Çalikuşu Feride, uçarı, duygulu; Sineklibakkal’ın Rabia’sı, bal renkli gözlü, dindar, ciddi... O nazlı Handan, Eski Hastalık’ın modern Züleyha’sı!” (Atasü 1995, 16)	Feride, The Wren, so sensitive, so merry, so sad with her broken heart, teaching deprived children in the devastated villages of Anatolia; Rabia from Sineklibakkal, with her heavenly honey-coloured eyes, so intense, so pious; the graceful Handan, so independent, her young life trapped and wrecked by the passion of two loves; the modern Züleyha from The Ancient Disease, her marriage shattered (...)
“Kardeşsiz çocukluğumun kız kardeşleri...” (Atasü 1995, 16)	“(...) all these heroines of Turkish fiction were the sisters of my lonely childhood” (Atasü 2000, 12)
“Lazuşağını kızdıracaksın” (Atasü 1995, 29).	“You are going to annoy your gallant Laz (you know every Black Sea Laz has a terrible temper)” (Atasü 2000, 25; emphasis added).
“Hitler denen bu ufak tefek çirkin adam, Gazi’nin Türkler için başardıklarını, yenik Alman ulusuna sunabilecekse (...)” (Atasü 1995, 45-46)	“Could this little man called Hitler, so small and ugly, offer the conquered German nation what Mustafa Kemal Pasha, the war veteran, their “Gazi”, had achieved for the Turkish?” (Atasü 2000, 42; emphasis added)
“Bayram sevinciyle çalıştı burda” (Atasü 1995, 26)	“She worked here with real joie de vivre.” (Atasü 2000, 22).

“Hem, Beethoven’ın ulusundan kötülük beklemek boş, değil mi?” (Atasü 1995, 240)	“Besides, it does sound unlikely, I mean, to expect malice from the nation that nurtured Beethoven, does it not?” (Atasü 2000, 254; emphasis added)
“Çayımı sütsüz içemem.” (Atasü 1995, 243)	“I can’t drink tea without it, you know.” (Atasü 2000, 255; emphasis added)
“Düşünün, bir koğuş dolusu adam (...)” (Atasü 1995, 160)	“Come on, imagine a ward full of men (...)” (Atasü 2000, 162; emphasis added)
“Allah allah (...)” (Atasü 1995, 128)	“Good God!” (Atasü 2000, 129)
“Şehitlerin ruhlarına okutulan mevlutlardan öte, aileleriyle alakadar olunuyor mu bari? Hiç sanmıyorum...” (Atasü 1995, 148)	“I do not know whether the authorities at home are doing anything for the families of casualties, other than holding a ‘mevlit’ for the souls of the dead –I bet they aren’t!” (Atasü 2000, 150; emphasis added)
“İstek mi güzeldi doyum mu?” (Atasü 1995, 169)	“You mean the desire or the fulfilment?” (Atasü 2000, 203; emphasis added)
“Evlenmelerine karşı çıkmak için bin dereden su getiriyordu.” (Atasü 1995, 107)	“She found all kinds of reasons for opposing the marriage.” (Atasü 2000, 104)
“İlk defa, gerçekten bir kadının dest-i izdivacını talep etmek istiyordu” (Atasü 1995, 108)	“For the first time, he truly wanted to propose to a woman.” (Atasü 2000, 105)
“Karargahın burnunun dibinde ne maksatla bulunduğunu hiç düşünmedin.” (Atasü 1995, 114)	“You never thought what her purpose might be, being so close to headquarters in the quiet of the night.” (Atasü 2000, 112)
“Yazıklar olsun emeklerime (...)” (Atasü 1995, 115)	“Alas for my toil and effort!” (Atasü 2000, 113)
“İşi başından aşkındı Vicdan’ın (...)” (Atasü 1995, 115)	“But she was very busy.” (Atasü 2000, 114)

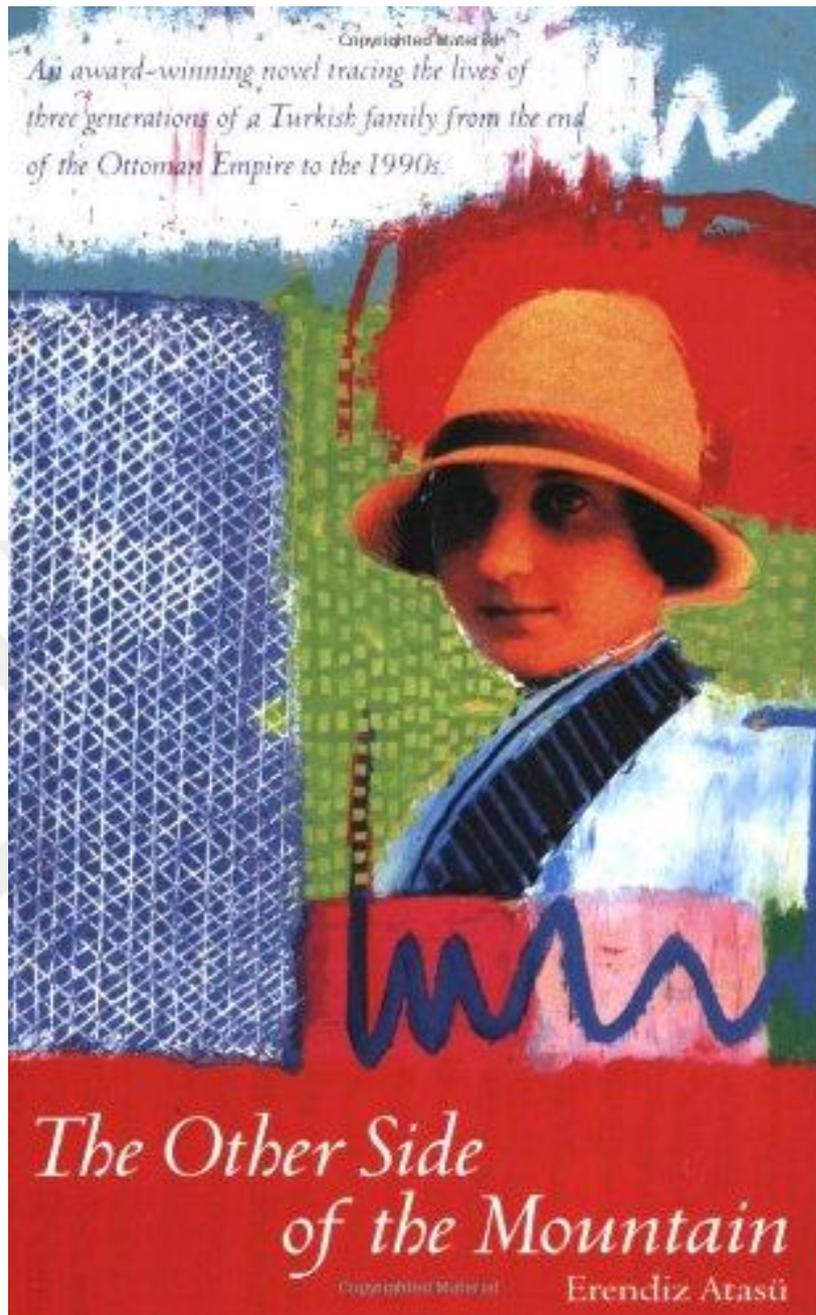
“İnce eleyip sık dokumadan evleniverdi.” (Atasü 1995, 117)	“He married in haste.” (Atasü 2000, 116)
“Hep dediğim dediktir.” (Atasü 1995, 129)	“He has always been a bully (...)” (Atasü 2000, 130)
“Pisi pisine öldü reha ağabeyim.” (Atasü 1995, 129)	“My brother Reha died needlessly.” (Atasü 2000, 130)
“Gel keyfim gel” (Atasü 1995, 137)	“Well, we might just as well enjoy our leisure time.” (Atasü 2000, 138)
“-Trabzonlu misun? Kimlerdensun da? İçünden mü, dışundan mü? Raik pürüzsüz İstanbul şivesiyle gülümseyerek yanıtladı: -İçinden, Mihçioğulları’ndan. Ya siz kimlerdensiniz? - Tonya’liyum daa. Ne iş tutaysun?” (Atasü 1995, 175)	“-Are you from Trabzon? Tell us about your folk. From the town itself, or from thereabouts? - I come from the city. My people are called Mihçioğlu. And where do you come from? - I’m from Tonya. What’s your job?” (Atasü 2000, 179)
“Uy, ne cüzel döndünüz daa... Eferum, eferum... Ha biraz daa, ha biraz daaa.” (Atasü 1995, 174)	“Eh, real nice, the way you spun round and round... Real nice, real nice! Give us another one, eh...” (Atasü 2000, 179)

APPENDIX II



The cover of “Dağın Öteki Yüzü”

Erendiz Atasü - 1995



The cover of “The Other Side of the Mountain”

Erendiz Atasü – trans. Erendiz Atasü - 2000

ÖZGEÇMİŞ

ÖZGEÇMİŞ		
Adı, Soyadı	Çiğdem	TAŞKIN GEÇMEN
Doğum Yeri ve Yılı	Giresun	1989
Bildiği Yabancı Diller ve Düzeyi	İngilizce (İleri)	İspanyolca (Orta)
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı
Lise	2002 2007	Giresun Lisesi
Lisans	2007 2011	Ege Üniversitesi
Yüksek Lisans	2016 2019	İstanbul 29 Mayıs Üniversitesi
Doktora		
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı
1.	2012 2013	Amerikan Kültür Dil Okulları
2.	2013 2016	İstanbul Aydın Üniversitesi
3.	2016 -	İstanbul Medipol Üniversitesi
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar		
Katıldığı Proje ve Toplantılar		
Yayımlar:	<p>1) Self-Translation as Proper Translation: A Case Study of Erendiz Atasü's The Other Side of the Mountain - Enriching Translation Studies through Re-Readings [28.03.2018]</p> <p>2) Among the Waves of Feminism: The Past and Future Roles of Feminism in Translation Studies - AsosCongress IV [03.05.2018]</p> <p>3) Re-Defining Self-Translation: Erendiz Atasü's The Other Side Of The Mountain - AsosCongress V [27.10.2018]</p>	
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