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İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

OSCAR WILDE’İN *THE IMPORTANCE OF BEING EARNEST* ESERİNİN TÜRKÇE ÇEVİRİLERİNİN GÖRÜNÜRLÜK VE GÖRÜNMEZLİK ODAĞINDA BETİMLEYİCİ BİR İNCELEMESİ

A DESCRIPTIVE STUDY ON TURKISH TRANSLATIONS OF OSCAR WILDE’S *THE IMPORTANCE OF BEING EARNEST* WITH A FOCUS ON VISIBILITY AND INVISIBILITY

(YÜKSEK LİSANS TEZİ)

İrem ÖZSARAÇ

Tez Danışmanı:

Dr. Öğr. Üyesi Nilüfer ALİMEN

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TEZ ONAY SAYFASI

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Mütercim Tercümanlık Anabilim Dalı'nda 010518YL08 numaralı İrem ÖZSARAÇ'ın hazırladığı "*A Descriptive Study on Turkish Translations of Oscar Wilde's The Importance of Being Earnest With a Focus on Visibility and Invisibility*" konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 04/07/2022 günü (13:00-14:00) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oybirliği ile karar verilmiştir.

Dr. Öğr. Üyesi Nilüfer ALİMEN
İstanbul 29 Mayıs Üniversitesi

Doç. Dr. Sevcan KUTLAY YILMAZ
Marmara Üniversitesi

(Tez Danışmanı ve Sınav Komisyonu Başkanı)

Dr. Öğr. Üyesi Sinan Okan ÇAVUŞ
İstanbul 29 Mayıs Üniversitesi

BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduđunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduđunu, kullanılan verilerde herhangi bir tahrifat yapılmadıđını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadıđını beyan ederim.

İrem ÖZSARAÇ

04/07/2022

ÖZ

Bu tezin amacı, Oscar Wilde’ın *The Importance of Being Earnest* (1895) adlı eserinin , 2007’de yayımlanan Murat Erşen çevirisini ve 2018’de yayımlanan Can Yücel çevirisini Venuti’nin çevirmenin görünmezliği hakkındaki argümanları çerçevesinde incelemektir. İncelemede, Gideon Toury’nin öne sürdüğü betimleyici teorik çerçeveyi temel alınarak; kitap kapakları, başlıklar, deyimler, uydurma sözcükler, dini ve mitolojik öğeler, özel adlar, kültürel öğeler, ünlem ve hitap kelimeleri kategorilerinden seçilen örnekler üzerinden analiz edilmiştir. Seçilen örneklerden yapılan analiz sonucunda, KM ve EM1 arasındaki eşdeğerliğin yeterlilik kutbuna, KM ve EM2 arasındaki eşdeğerliğin ise kabul edilebilirlik kutbuna yakın olduğu görülmüştür. Araştırmada Venuti’nin öne sürdüğü yabancılaştırma/yerleştirme stratejileri ve bu stratejilerin, çevirmenin görünürlüğü ve görünmezliği arasındaki ilişki incelenmiştir. EM2’nin erek kültür normlarına daha yakın bir çeviri yaptığı ve yerleştirme stratejisini uyguladığı örneklerin büyük çoğunlukta olduğu görülmüştür. Venuti, yabancılaştırma stratejisinin erek kültür normlarına bir direnç gösterdiği, çevirmenin emeğini daha görünür kıldığı için önermesine karşın, bu çalışmada EM2'nin yerleştirme yaparak erek kültür normlarına daha yakın olduğu ve dominant İngiliz kültürünün öğelerini yerleştirme strateji ile görünmez kılıp, kaynak kültür normlarına direnç gösterdiği ve görünür bir çevirmen olduğu görülmüştür. Bunun sonucunda, Venuti’nin öne sürdüğü yabancılaştırma stratejisinin kaynak kültüre direnç gösterme anlamına geldiği ve çevirmeni ve çevirmenin emeğini görünür kıldığı iddiasının; yerleştirme stratejisinin ise çevirmeni ve emeğini görünmez kıldığı iddiasının incelenen örnek çalışmada aynı sonucu vermediği görülmüştür. Çevirmenin ve emeğinin görünür olması ile uygulanan çeviri stratejisi arasında doğrudan bir ilişkiden her durum, her zaman, her kültür ve her dilde söz edilemeyeceği ve çevirmenin görünürlüğünün uygulanan stratejilerden daha fazla etmenle ilişkili olabileceği sonucuna varılmıştır.

Anahtar Kelimeler:

Görünürlük, Kabul Edilebilirlik, Yeterlilik, Çeviri Normları

ABSTRACT

This thesis aims to analyze the two translations of Oscar Wilde's *The Importance of Being Earnest* (1895) which are *Ciddi Olmanın Önemi* by Murat Erşen published in 2007 and *Maksat Samimiyet* by Can Yücel published in 2018 within the scope of the arguments of Venuti about the translator's invisibility. In the research, the book covers, titles, idioms, made-up words, religion, and mythological terms, proper names, cultural items, examinations, and addressing words were analyzed based the Gideon Toury's descriptive theoretical approach. As a result of the analysis based on the selected examples, it was seen that the equivalence relationship between the ST and TT1 is closer to the adequacy pole while the equivalence relationship between the ST and TT2 is closer to the acceptability pole. In the research, the foreignization/domestication strategies and their relations to the translator's visibility and invisibility which were asserted by Venuti were analyzed. It is seen in most of the examples that a translation process that is closer to the target culture's norms is pursued and predominantly domestication strategy is adopted in TT2. Unlike Venuti's argument which asserts that foreignization strategy means showing a resistance to the target culture's norms and by doing so, makes the translator's efforts visible, in this case, it is seen that by applying domestication strategy, TT2 is closer to the target culture's norms and by disguising the dominant English culture items, it resists to the source culture's norms and makes the translator visible. This analysis of the case study demonstrated that contrary to Venuti's argument about applying foreignization strategy might not mean showing resistance to the source culture and it makes the translator and translator's effort visible while applying domestication strategy makes the translator and the translator's effort invisible. It was concluded that we cannot talk about a direct connection between the translator's visibility and the translation strategy in every case, time, culture, and language and there is more than one factor involved other than the translation strategy in the translator's visibility.

Key Words:

Visibility, Acceptability, Adequacy, Translation Norms

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LIST OF ABBREVIATIONS

Abbreviation	Bibliographical Information
ST	source text
TT1	target text 1
TT2	target text 2
trans.	translator

A DESCRIPTIVE STUDY ON TURKISH TRANSLATIONS OF OSCAR WILDE'S THE IMPORTANCE OF BEING EARNEST WITH A FOCUS ON VISIBILITY AND INVISIBILITY

INTRODUCTION

Throughout the history of literature, the act of translation and the effort of the translator have been an issue. With the needs of the society, the position and the statues of the translators changed. The act of translation was glorified, despised, disregarded, and even had a central role shaping the revival of the nations. No matter what their positions were, translators were often hidden behind their work, stayed invisible. They were visible only when they made “mistakes.” The approach to translation was either ‘good translation’ or ‘bad translation’, ‘loyal translation’ or ‘disloyal translation.’ It was not until the cultural turn in the late 1970s when the translation studies started to be formed as an autonomous, empirical discipline with the atmosphere created after the publication of James Holmes’s seminal paper “The Name and Nature of Translation Studies” in 1972.

Gideon Toury’s concept of norm opened a new perspective in translation studies which focus on “what translation consists of” rather than “how translation should be.” (Toury, 1995, 182-186). This approach enabled making objective and descriptive analyses on the act of translation. Also, the “good”, “bad”, “loyal”, “disloyal” translation definitions which limit describing the realities of translation were examined under the two poles; “adequacy” and “acceptability.”

This thesis focuses on the examples selected from the source text under the categories of book covers, titles, idioms, neologisms, proper names, addressing words, exclamations, cultural terms, religious and mythological terms. These examples will be analyzed focusing on adequacy and acceptability, foreignization, and domestication. By doing that, this thesis aims to test the arguments of Lawrence Venuti, which assert that foreignization strategy means showing resistance to the dominant norms and makes a translator visible while applying domestication strategy makes a translator invisible.

This study aims to answer the following questions:

1. Is it possible to talk about a relationship between the translator's visibility and the domestication and foreignization strategies as Venuti suggested in case of Can Yücel and Murat Erşen's Turkish translations of Oscar Wilde's *The Importance of Being Earnest*?
2. Are there other factors that affect the visibility of the translator?

The source text is *The Importance of Being Earnest* by Oscar Wilde (1895). The first target text to be analyzed is its translation *Ciddi Olmanın Önemi* by Murat Erşen (2007). The second target text is *Maksat Samimiyet* by Can Yücel (2018).

This study involves four chapters and an Introduction. The introduction part covers a general view related to the topic of the study, the aim of the study, the research questions to be answered, the limitations of the study. Chapter 1 gives an insight about the translator's visibility and the discussions about Venuti's arguments about the translator's visibility. Chapter 2 informs about the source text *The Importance of Being Earnest* (1895), its author Oscar Wilde's life and literary personality, the ST's Turkish translations, its translators Can Yücel and Murat Erşen and their approach to translation. Finally, it covers the information about the publishing houses İmge Kitabevi and İş Bankası Kültür Yayınları and their translation policies. Chapter 3 covers the methodological base and its theoretical framework which are Gideon Toury's norms and Gerard Genette's paratext. In Chapter 4, a detailed case study based on the analysis of the translations of the source text is presented. Finally, in Discussion and Conclusion part, the research questions are enlightened and concluded.

1 VISIBILITY AND THE INVISIBILITY OF THE TRANSLATOR

Translator's visibility/invisibility has been long debated in the field of translation studies. In her article, *The Visible Translator* (1994) Susan Bassnett mentions how the translator becomes invisible both intertextually and paratextually. She argues that this neglect causes the translator to become invisible. Because it creates an illusion that no translation made the reading possible (1994: 11). She asserts that if we say we read masterpieces from all around the world, but we do not mention that we read them in translation, we miss out on the role of the translator (1994: 11).

Bassnett adds that missing out the role of the translator is not a problem for some. Because according to this point of view, translation is already a secondary activity, not an art but a craft, not literature but a copy (1994: 11). She points out that this position of translation causes a low-wage policy for translators. Thus, it strengthens the idea that translation is secondary not the original. Therefore, low status and low pay are related and feed one another. Although this panoramic view pictures a situation where the translator's position has always been like this and will be like this, it can change from time and culture to culture.

Bassnett argues that assigning a superior role to the original is something new. Translation has always had the power to change things and influence people (11). She explains this with an example from a 1611 Bible translation. In this edition, translation has attributed a role of an opening window, by breaking a shell, and drawing aside a curtain. According to Bassnett, translation is viewed as a way of understanding spiritual awakening and metaphorically physical (12). This example shows us that translation has not always been seen as something invisible.

During the Renaissance, the translation was metaphorically regarded as getting beyond the borders. However, she maintains that this positive approach to translation that has been going on, especially during the Renaissance has started to change in the 17th century (12). It was started to be interpreted within the slave and master binary opposition. The translator had to approach the original text just with the loyalty of a slave to his/her master (12). As the originality concept developed, the idea that derivativeness and the copy position of the translation expanded too. So, the obligation to be loyal, the low pay, low recognition, and low status increased too.

Similarly, the 1970s were all about faithful translation, exact equivalence, and perfect translation according to Bassnett. She points out that the turning point was the reinterpretations of Walter Benjamin in the 1980s (1994: 13). With this approach, translation was seen as an activity that ensure and extend the lives of the source texts. Without the translation, Homer's works were doomed to fade away in time (13). She exemplifies the Campos brothers in Brazil whose translation strategy was to recreate the source text and bring it to life in the translation. It includes lots of editing, selecting, and shortening. In that way, the translator is no longer a servant, but an active transcriber of someone else's work. This strategy is seen as cannibalism or vampirism because it radically interferes with and "attacks" the source text to create a new one of its own (13). In this case, the translator is visible, and the translator's existence is very much there.

Bassnett asserts that once the emphasis is on the translation, not the original work, the power dynamics change (14). The translator becomes visible if his or her role is seen as an instrument that enables reading other cultures' works. The visibility of the translator and the payment, recognition, and statues of the translators are directly related.

She concludes with a remark that no matter how the translators see themselves or the readers accept it or not, the translator is visible (15). A text can be translated differently by different translators. These different interpretations show us that each translator has their signs on the translations. These signs are the things that make the translator visible according to Bassnett (15). She finally emphasizes the importance of the translator as an agent who ensures the survival of the original text:

The translation and the original co-exist in a dialectical relationship with one another, but the reader is entirely in the hands of the translator. Without the vital transfusion of the blood performed by the skilled surgeon, the patient dies. Without the translator, a text has no chance of becoming an original in another culture (1994: 15).

Another translation studies scholar who had remarked on the visibility of the translator is Kaisa Koskinen. In her article "(Mis) Translating the Untranslatable-The Impact of Deconstruction and Post-Structuralism on Translation Theory" (1994), she asserts that translation is some kind of manipulation for a purpose just like every other writing and we cannot talk about a discourse that is free from ideology (1994, 451). She maintains that because there is not a single objective truth, the most dangerous manipulator is the one who claims to be objective, not the one who does it openly (451). At this point it is

possible to say that according to her, the danger is the invisibility of the translator, not the translation act itself. She expands on this and refers to Venuti by saying:

In my opinion, the translator needs to come out from under cover, and openly show her/his manipulation. Instead of aiming at domesticated transparency and hidden foreignness, the translator should rather let the reader be aware of the linguistic and cultural differences and the plurality of meanings (see Venuti 1992) (1994, 451).

It might be concluded from the quotation above that Koskinen favors the strategy that the translator mustn't hide the foreignness of the source text and bring out the differences between both cultures to be visible.

In her article "The Death of The Author and the Limits of the Translator's Visibility" (1997) translation studies scholar Rosemary Arrojo argues that translation has been seen as a marginal and invisible activity since the concept of authorship was associated with the property while the translation was associated with blasphemy (1997: 21).

After referring Roland Barthes's "the birth of the reader must be at the cost of the death of the author" (1977: 161) quotation, Arrojo argues that this relationship between the reader and the author can be seen between the translator and the author (23). According to poststructuralist theories, the translator as a reader also may have different interpretations of the text (1997: 24). She asserts that this shows us there is a conscious interference of the translator and thus, the translator is indeed visible in the text (24).

Arrojo touches on Venuti's idea of resistant translation which rejects the target culture's norms of fluency, and readability and follows the discontinuity. According to Arrojo, by implementing such a strategy, Venuti becomes unfaithful to the dominant aesthetic in the target culture and a nomad, a runaway from the source culture (1997: 27). However, she adds that this does not mean Venuti is more faithful to the source text. Because according to Arrojo, this strategy departs from the source text that forces a rethinking of fidelity (27).

She states that with this strategy, Venuti aims to be foreign both to the source culture and to the target culture (28). Arrojo argues that in Venuti's translation, the author is not the only authority and is not also a "guest" which the translator brings whenever or however she or he likes (28). The author is not abused in translation. But s/he directs and inspires the translator's choices (28). According to Arrojo, even Venuti's strict refusal to

be fluent in the target language cannot get away from the fact that the translation is inspired by the author's aesthetic (28). She adds that with his translation strategy, Venuti both resists the fluency norm and the absolute accepted meaning in the source text (29). She explains this as follows:

They have, nevertheless, taken possession of such poetry and transformed it in order not only to make it available in English, but also to say and do something about what he considers to be the current Anglo-American translation standards. As he openly resists current translation standards and expectations, and as he explores and accepts his inevitable visibility and authorial interests, he can (appropriately) see De Angelis's originals and his own translations as "distinct entities" determined by different factors, serving different functions, leading different discursive lives" (1995: 292) (1995: 29).

According to Arrojo, what makes Venuti visible as a translator is the fact that he refuses to be "transparent" and "fluent" which are the dominant norms in the target culture's norms (30). She argues that if the translator's interference is not accepted as an option, but rather an inevitable deconstruction of the original, we accept the fact that the translator's options and interpretations are not in the text (30). She exemplifies this by demonstrating an example from the editor's reactions to Venuti's translation. The comments from readers and the editors show that they expected "transparency" and "fidelity" and they found Venuti's resistant strategy "strange" (30). Arrojo asserts that this example shows us no matter how the death of the author opened a door to the interpreter, both the author and the reader are still condemned to translation. She goes on to say that what a translator cannot accomplish is exactly what the author cannot accomplish (30).

Arrojo argues that if we are to accept the death of the author and the birth of the reader, we must accept the fact that the translator's visibility cannot depend on the traditional norms such as fidelity and equivalence (30). She asserts that the translator should start to build a name. She expands on this:

Furthermore, the validation of the translator's voice as a legitimate interference in the translated text will only be truly able to start making a difference when visibility begins to be marked by the signature of his or her own authorial name. It is the recognition and the acceptance of this name which can open the space for the possibility of a "translator-function" as a regulating element that necessarily and legitimately

determines meaning in the relationship which a reader will establish with a translated text (1997: 31).

Arrojo argues that only if the translator's name is recognized as proper, the translator's visibility will be set free from the attributions of abuse and impropriety (31). She concludes her words by saying that translators embracing their names may change the old prejudices that disregard or degrade the production of meaning during the translation (31).

Another translation scholar who has remarked on the visibility of the translator is Theo Hermans. Indeed, he does not specifically refer to visibility as "visibility", he refers to the translator's existence in the text as the translator's "voice". According to Theo Hermans, the listeners/readers of the translation are not bothered to hear the voice of the interpreter as long as they are aware of the fact that they are listening to the interpreter as a transparent agent. Everything that bothers this transparency is a "noise" (1996: 23, 24).

He argues that we rely on the interpreter's competence because we know that s/he produces the same meaning and does not conflict with the source text (24). However, he adds that when the listeners realize the interpreter is talking on the behalf of another and they also realize that they are wrong to think that they are listening to the equivalents of what the source text says (24).

He expands on this explaining that equivalence is confused with transparency and "matching". The translator's voice corresponds with the speaker's voice, the listeners hear the speaker and the interpreter talk almost at the same time. However, the listeners sometimes suppress this fact. Either way, they come to the point that these two voices correspond in a third language (24). What Hermans points out is that there is a third voice during the act of interpretation and the listeners tend to ignore the fact that this happens thanks to an agent that they ignore. He adds that the listeners tend to define this voice as a re-enunciation which do not exist on its own, without the source (24).

Hermans asserts that this illusion not only happens in interpretation but also in translation. He emphasizes that this illusion even gets stronger in translation (25). He exemplifies this by saying that the translator's name is often erased and ignored in texts and becomes anonymous (25). Therefore, it would not be wrong to say the translator is expected to say the exact thing the source text says and produces a copy that satisfies the source. While doing that, he or she should stay anonymous and not disturb the reader or the listener by being visible or vocal.

He points out that no matter how the names of the translators are put on the texts, the readers generally are expected to forget that they are reading a translation. Hermans adds that the translator hides herself behind the voice of the source (26). The reader ignores the interference of the translator. However, it creates a paradox he says (26). Because the reader is alone with the translator's text and he or she cannot reach the source text as in the interpretation. However, the reader still thinks that they read the source text (26). According to Hermans, the reader thinks under the hierarchy s/he sees on the cover of the book which puts the name of the translator under the author with smaller type sizes. He adds that what makes the translator invisible is the translation ideology which is influenced by transparency and accidentalness which causes the illusion that there is only one voice coming from the text (26).

He asserts that there is always a second voice in the text which he calls "the translator's voice" (27). Sometimes the translator may hide behind the author leaving no clue about his or her existence. However, there are occasions when we can hear the voice of the translator he says. These are times when the translator makes himself heard through the paratexts (27). He lists these times when we can hear the voice of the translator and realize that the speaker is not the author. The first one is when the translator directly interferes with his voice (28). The second one is when it might be said that source text has been written in another language by showing plural meaning. The last one is when the translator makes explanations to make sure the reader understands the references (29).

The question Hermans asks is why the reader neglects the existence of the translator (43). He finds the underlying reason for this is ideological and cultural. People tend to think in binary oppositions such as the good and the bad, male and female, the original and the copy. On this occasion, one is always the desired one and the other one is undesirable. In this context, translation is regarded as a copy of the original which is regarded as the undesirable one. The translator is seen as a good translator when he does not interfere and show himself in the text. Unless they stay transparent and visible, they are regarded as good translators (44). The elimination of the translator is the insurance of the original he says (44).

Hermans argues that when we stop thinking about translation within the context of these binary oppositions, we start to discover the ideological and cultural nature of the translation (44). However, he points out that allowing "plurivocality" means displacing

the center powers and this causes ambiguity. That is why because of translation's nature that allows these plural meanings, it needs to be controlled (44). This control only can be done through transparency and by hiding the voice of the translator. No matter how we try not to hear the translator's voice he asserts, it is not possible to ignore their discursive existence. Finally, translation is always hybrid and stays different he says (45).

1.1 Lawrence Venuti's Concept of Translator's Invisibility

Throughout translation history, many translation scholars have had opinions and suggestions about translation strategies. Being one of them, Italian American translation scholar Lawrence Venuti's translation strategies have introduced a concept that deals with the translator's invisibility. In his book *The Translator's Invisibility* (2004), Venuti starts with a quote from Norman Shapiro below:

I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections— scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself. (Venuti, 2004: 1)

Venuti asserts that only when the translation is fluent and transparent that the translation is accepted in the eyes of the reader, the publisher, and the reviewer (2004: 1). He argues that this illusion gets in the way of the visibility of the translator's effort. He states that the transparent nature of the translated text makes the reader think that they are not reading a text that belongs to a different culture. In that case, this technique makes the translator invisible. On the other hand, if a translator applies a translation that makes the target reader feel that s/he is reading a foreign text that belongs to a foreign culture with unfamiliar, non-fluent items, the translator becomes visible (2004, 1). According to Venuti, this fluency policy gets in the way of the visibility of the translator causing an illusion that the target text was written in the target language. Venuti explains this illusory effect as below:

What is so remarkable here is that this illusory effect conceals the numerous conditions under which the translation is made, starting with the translator's crucial intervention in the foreign text. The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text (Venuti, 2004: 1, 2).

He adds that this transparency creates an illusion in the eyes of the reader that causes the translator's work to be seen as "natural", not translated (Venuti, 2004: 5).

To Venuti, another reason for the translator's invisibility is the concept of authorship in Anglo-American culture which gives full authority to the author in terms of expressing thoughts and feelings. By doing that, the author becomes original and represents himself or herself (2004: 6). However, this situation causes the translation to be seen as a secondary work, a copy of the author's true personality and intention (2004: 7). Therefore, to compensate for this secondary status, the translator applies to be transparent, creating a text that can be regarded as original (2004: 7). Venuti adds that the translator's attempt to get another "authorship" ends up with a devaluated translation (2004: 7). He gives another anecdote about this situation:

Translators are very much aware that any sense of authorial presence in a translation is an illusion, an effect of transparent discourse, comparable to a "stunt," but they nonetheless assert that they participate in a "psychological" relationship with the author in which they repress their own "personality." (Venuti, 2004: 7, 8).

Describing this situation of the translator as "self-annihilation", Venuti gives examples of how the translator is perceived to the detriment of the translator. He argues that no matter how many translator centers or programs are opened in the U.S.A or UK, the translator still does not get enough recognition (2004, 8). He asserts that when the translator is invisible, he or she is poorly paid (2004: 17). Then, he says that to eliminate this secondary position, the translator should resist and become visible (17). He cautions that the same trend applies globally, regardless of language. Even though Venuti's primary focus is on "British and American translation traditions," he claims that "the concept of foreignizing" may be applied "to any language and culture" (19).

1.1.1 Foreignization and Domestication Strategies

To be able to resist and be visible, Venuti offers translation strategies. He points out that so far among those strategies, philosopher and theologian Friedrich Schleiermacher's ideas about translation were "decisive" (2004: 19). According to Schleiermacher, there are only two.

Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him (Lefevere 2004:74) (Venuti: 20).

Venuti states that Schleiermacher allowed the translator to choose between a domesticating method, which involves reducing the foreign text to target-language cultural values and returning the author home. The other one is the foreignizing method, which involves applying “ethnodeviant pressure” to those values to register the linguistic and cultural differences of the foreign text and send the reader abroad (20). Schleiermacher favors the one which brings the reader to the writer which can be done by the “alienating” method. According to Venuti, fluency is something that spoils the polysemic nature of the source language. He details his views about fluency as follows:

Fluency assumes a theory of language as communication that, in practice, manifests itself as a stress on immediate intelligibility and an avoidance of polysemy, or indeed any play of the signifier that erodes the coherence of the signified. Language is conceived as a transparent medium of personal expression, an individualism that construes translation as the recovery of the foreign writer’s intended meaning (2004: 60, 61).

He lays forth his theory that “domesticating strategies” have contributed to the diminution or suppression of linguistic and cultural diversity in source texts. To the abovementioned translator's invisibility and secondariness problems, Venuti suggests that the translator should use a foreignization strategy by syntactical, discursive breaks in a translated text so that the reader understands that s/he is reading a translation and there is a visible translator (2010: 75).

According to him, foreignization can help alter the ways translations are perceived. The reason for it is that it diminishes the idea that neither the writer nor the translator is the owner of the text. By doing so, the conception that the translation is another copy in another language of the transcendental original text can be erased (18). He asserts that foreignization underlines the fact that the source culture and the target culture are different. Therefore, with this strategy that offers an alienating experience, the reader understands that the translation is conveyed to him or her through a different process, the source text belongs to another culture. He adds that to do “right” abroad, the translator must do “wrong” at home (20).

On the other hand, when a text is translated with the domestication strategy, an “ethnocentric violence” occurs. This means that the source language’s differences are assimilated for the sake of intelligibility (18). According to Venuti, this is an illusion and disappears when the translator becomes “visible” through foreignization. He suggests this strategy not because it is the possible way, but because he sees it as the desirable strategy. According to him, if the translator disturbs the norms of the target culture, it is an ethical action in terms of the visibility of the translator’s effort, the source culture’s differences, and the hegemony of the dominant culture (Venuti, 2008: 19).

In that sense, it would not be wrong to say that Venuti regards the opposite of foreignization which is domestication as a strategy that diminishes the visibility of the translator, ignores the source culture’s differences, and accepts the dominant culture’s hegemony. However, it is not always like this in all cultures and all languages. Domestication can increase the visibility of the translator making his or her effort appreciated. Besides, while translating from a more dominant language to a more local language, using domestication can be regarded as a resistant move toward the dominant one.

1.1.2 “The Translator's Invisibility” and Criticism Around It

As discussed above, according to Venuti, using domestication strategies in translation creates an illusion of transparency, resulting in making the translator invisible. Also, domestication serves as ethnocentric action which ignores the differences, and foreignness of the source culture. Thus, what Venuti suggests is that by using foreignization strategies the translator can make a “resistant” move. Therefore, it becomes obvious that the text has been translated and the source culture is a different one with all its syntactic, idiomatic, and cultural elements.

Venuti's views on the translator's invisibility are controversial. So, it has attracted criticism from many translation studies scholars. One of the main criticisms is about its unclarity of it and that it is not suitable for all types of texts, cultures, and times.

The first criticism Maria Tymoczko puts forth is that the roots of the concept of foreignization and domestication have been adapted from literary criticism. She asserts that this is the reason why Venuti has difficulty defining these terms.

The distinction between foreignizing and domesticating translations is based on earlier conceptualizations of domestication that have been formulated outside translation theory and used broadly in literary criticism (2000: 10).

She rejects Venuti's argument that domestication is a kind of "violence". Firstly, she argues that it is unclear to determine how much resistance or how many examples of abusive fidelity needed to be seen. She adds that Venuti did not provide criteria to determine those qualifications by leaving it to the researcher to set the limit. She also asserts that there is no clear standard to define them, any translation strategy can be regarded as colonization including foreignization (2000: 35).

According to Tymoczko generalizing arguments beyond their cultural contexts can be difficult. She argues that foreignization can be regarded as a resistant move in some cultures. However, foreignization is not always a resistant move in cultures that are already flooded with foreign materials (2010: 10). She adds that the foreignization strategy has been criticized because it was regarded as an elitist strategy that speaks to an educated reader (10).

Mona Baker is one of the translation studies scholars who criticize Venuti's dichotomy. Her point is that by presenting two strategies, Venuti misinterprets the realities of translation (2007: 152). Since these dichotomies tend to miss the point of extra possibilities of translator choices. She further goes as follows:

Apart from reducing the rich variety of positions that translators adopt in relation to their texts, authors and societies, these dichotomies also obscure the shifting positions of translators within the same text/they reduce the intricate means by which a translator negotiates his or her way around various aspects of a text into a more-or-less straightforward choice of foreignizing versus domesticating strategy (2007: 152).

Venuti, on the other hand, denies that he proposes a dichotomy. He explains that domestication and foreignization terms do not set a dichotomy, rather, they are ethical attitudes that present strategies to the translator whether to be resistant to the dominant culture or to be fluent and invisible (2008: 19). However, one can argue that Venuti, himself demonstrated being fluent in translation leads to applying domestication which ends up being invisible. Likewise, resorting to a foreignization strategy leads to being resistant and visible. These can be said to offer a binary opposition.

Tarek Shamma also has some points to make about Venuti's arguments in "Translation and the Manipulation of Difference" (2009). In his analysis of Arabic to English translations within the context of colonial and anti-colonial points of view, he asserts that translations classified as foreignization were exoticizing meaning that they were strengthening the stereotypes of Arabs within the English perspective. On the other hand, the translation which used domestication as a strategy was more "resistant" according to Shamma (77). He points out that in the translations he examines foreignization may underline the otherness of the source culture, however, while doing that they give and stresses the impression of superiority within the eyes of the target text culture. The reader is reminded that the East is exotic, barbaric, violent, and so forth (55, 56).

In this case, it can be said that foreignization does not mean being resistant to the dominant culture. It can vary from time, culture, power relations and language. He explains this as follows:

But in order for the difference in a translated work to challenge its readers' estimation of other peoples or, especially, of themselves, the two cultures and languages involved should be in a proper configuration of power relations, with the source culture either in an equal or a higher position of political power. This is why challenging the fluency principle may be effective in translations between European cultures, interacting in a context of equal power relations, but not necessarily from cultures not at the centre of global political power (2009: 79).

He finds Venuti's arguments weak in terms of their lack of explaining the socio-political and intertextual aspects (80). Shamma asserts that if we were to make analyses on translation ethics or politics, we cannot limit it to two translation strategies and underestimate the other factors (81).

Although Venuti claims that his arguments are relevant to all cultures, some scholars argue the contrary. Being one of them, Irish translation studies scholar Michael Cronin asserts that applying domestication strategy to minority languages can mean resistance to the dominant culture (2010: 250). He expands on this as follows:

Advocacy of non-fluent, refractory, exoticizing strategies, for example, can be seen as a bold act of cultural revolt and epistemological generosity in a major language, but for a minority language, fluent strategies may represent the progressive key to their very survival (2010: 250).

His point is the fact that the minor languages are so exposed to the dominant languages and cultures that they borrow some elements from them in terms of words, phrases, and syntax. This case often happens through translation. Cronin argues that because of this exposure, minor cultures are in the danger of losing their identities (2010: 251). Therefore, it can be said that using foreignization as a means of resistance to the dominant norms does not work in the case of less spoken languages. Its effects are the other way around. It reinforces the dominance of the major languages.

Kjetil Myskja questions what happens at the end of the classification discussions. Myskja asks that even if we can put them into a context, at the end of the day, it may hide the realities of the translation more than it concedes. According to him, He argues that this does not provide a significant description of translation and its effects (Kjetil Myskja, 2013:13). After his research, he criticizes Venuti's arguments in terms of instability and unpredictability (21). He asserts that if we were to use translation as a means of political agenda, the point we make should be stable and predictable. The fact that we must regard the specific reader, specific time, and culture makes it difficult to apply this formula in all cases (20). He also adds that Venuti's call for action, in theory, does not answer and change the demands of the fluency from the reader, editors, and publishing houses (22).

A critical approach to Venuti's ideas can also be seen in Şehnaz Tahir Gürçağlar's book. In *Kapılar* (2005) she states that Venuti and the other critical translation studies researchers claim that descriptive translation studies aim to find one right answer with the intent of being objective and scientific. However, by asserting terms such as *domestication/foreignization*, *visible/invisible*, and *source-oriented/target oriented* they end up with a neo-prescriptive approach to translation criticism (Douglas Robinson: 1996 cited from Gürçağlar: 2005). She adds that this approach may not be functional in peripheral languages such as Turkish. Because in a situation where English and American cultures have a strong effect, using foreignization is not dislocating the power dynamics, rather it means making them stronger. However, when the translator uses domestication s/he becomes more visible (2005: 23).

Anthony Pym (2010) is another translation scholar who criticized Venuti's arguments about the translator's invisibility. According to Pym, there are not enough examples of visible translators who applied foreignization strategy by being resistant to

fluency and familiarity (2010: 2). He also adds that in this situation, the only “visible” translator is Venuti himself. Because of his controversial argument, he can be regarded as a popular translator and researcher as he is invited to many conferences and discussed in academics (2010: 3). Another point that Pym criticizes is that only by a call of action, with a theoretical argument, only the leading of the intellectuals, a whole translation movement can start, and it can affect the people’s perspective towards the translator and translator’s effort (2010: 3).



2 OSCAR WILDE’S THE IMPORTANCE OF BEING EARNEST AND ITS TURKISH TRANSLATIONS

The source text to be examined in this study is *The Importance of Being Earnest: A Trivial Comedy for Serious People* (1895) by Oscar Wilde. This play has got two versions. The first one consists of four acts, while the last one has three acts. The reason for this the last one is shorter because the theatre director asked Wilde to shorten it to make the play more performable. (Ellmann, 1988: 406). Three act version is praised for its theatrically more performable nature. (Raby, 1988: 121).

There are five translations of *The Importance of Being Earnest* in Turkish. It was translated under the name of *Ciddi Olmanın Önemi* by İlayda Yavuzkasap and was published by Gece Kitaplığı in 2020. The other one was translated by Selen Birce Yılmaz and this one was published by Kapra Yayıncılık and Karbon Kitaplar in 2020 under the name of *Ciddi Olmanın Önemi*. These translations have used the three-act version.

The translations used in this research are *Ciddi Olmanın Önemi* by Murat Erşen (2007) which was published by İmge Kitabevi and *Maksat Samimiyet* by Can Yücel (2018) which was published by Türkiye İş Bankası Kültür Yayınları. Can Yücel’s translation is the first translation of this play in Turkish. However, the year he did this translation is not certain. In an e-mail I sent to *Maksat Samimiyet*’s editor Nathalie Defne Gier, who is also the granddaughter of Can Yücel, I asked the year it was translated. Unfortunately, she does not have any information about that. Though *Maksat Samimiyet* was translated earlier, it was published later than *Ciddi Olmanın Önemi*.

The number of pages of *Ciddi Olmanın Önemi* is 168 in total, while *Maksat Samimiyet* is 95 pages long. *The Importance of Being Earnest*’s first version which consists of four acts is 151 pages in total, while the three-act version that was shortened for the play to be staged is 90 pages. While it is seen that Erşen has used many footnotes, Yücel rarely used footnotes.

Studies about Turkish translations of Oscar Wilde’s works can be found in “A Comparative Analysis of Turkish Translations of Oscar Wilde’s *The Picture of Dorian Gray*/Oscar Wilde’ın *The Picture of Dorian Gray* Eserinin Türkçe Çevirilerinin Karşılaştırmalı Analizi by Nur Güneş Uçar, 2021, *Picturing Oscar Wilde in the*

Translations of ‘The Picture of Dorian Gray’/Oscar Wilde’ı Dorian Gray’ın Portresi’nin Çevirilerinde Resmetmek by Hülya Boy, Ayşe Karadağ , 2020.

2.1 The Importance of Being Earnest

One of his best-known works, *The Importance of Being Earnest, A Trivial Comedy for Serious People* (1895) can be his outlook on life. It reflects the culture, traditions, and ethics of the era it was written in, as well as fitting the text conventions of the modernist literary works. It was first performed on stage in London St. James Theatre on the 14th of February 1895. After that, it gained popularity, it was translated into many languages, performed many times, and adapted to white screen three times.

The Importance of Being Earnest is one of the most prominent examples of comedy of manners. *Brittanica* describes comedy of manners as a witty, cerebral form of dramatic comedy that depicts and often satirizes the manners and affectations of contemporary society. A comedy of manners is concerned with social usage and the question of whether or not characters meet certain social standards. Often the governing social standard is morally trivial but exacting. The plot of such a comedy, usually concerned with an illicit love affair or similarly scandalous matter, is subordinate to the play’s brittle atmosphere, witty dialogue, and pungent commentary on human foibles.¹

It is about two male protagonists who use the same name -Ernest- as a secret persona to get away from the tiring obligations of society. Their lies get everything tangled and finally end up with a surprising final. Wilde mocks his characters who all belong to the upper class and criticizes the values of the Victorian era throughout the play with the help of satirical language. The superficial needs of the characters and their persistence to maintain their status result in various foolish thoughts and behaviours on their behalf. In addition to the titles, the dialogues are loaded with puns, satires, and hyperboles as well. His wit is constantly reflected through the characters he created.

The main character Jack Worthing is a young man from the countryside who creates an alter ego for himself as “Ernest” to get away from his responsibilities. He lives

¹ <https://www.britannica.com/art/comedy-of-manners> (accessed November 25, 2021).

in the countryside and is known as Jack there. However, when he goes to London, he introduces himself as “Ernest”. In addition to that, he also pretends that he has a younger brother named Ernest who gets himself into trouble all the time. This fictional brother is another excuse for Jack to go to London and chill out.

At this point, it would be good to place particular focus on this “double identity” and “double life” theme. It can be seen as a frequently used and understandable phenomenon during the Victorian age in London. Because the West End, London where the play takes place was known to be full of casinos, brothels, clubs, and hotels. Married or engaged men used to go those places also. However, they had to create a second persona to easily get away. This is an example of the morals of Victorians. While they had strict rules outside, they were not practicing them inside. Let us continue with the characters and the plot of the play.

Jack loves Gwendolen Fairfax who is an educated young lady. She is a typical Victorian lady who enjoys attending lectures, dressing well and improving herself. On the other hand, she is pretentious and superficial. To the point where she is obsessed with finding a man named Ernest. Because she believes that men named Ernest have confidence and are inherently good just because of their name. “My ideal has always been to love someone of the name of Ernest. There is something in that name that inspires absolute confidence. The moment Algernon first mentioned to me that he had a friend called Ernest, I knew I was destined to love you” (Wilde, 21) Though being smart and educated, this obsession with the name Ernest led her to be deceived easily. After Jack learns that she puts too much importance on the name Ernest, he decides to change his name by christening.

Her mother Lady Bracknell, who is also the aunt of Algernon Moncrieff, is a sophisticated and strong-minded woman. However, she is arrogant and conservative. She values power, money, and superficial things. She is a typical symbol of Victorian society. Wilde uses this character to show the ruthlessness and shallowness of the high-class Victorians. Although she is originally not from an upper-class family and gains her nobility by marrying a nobleman, she attaches importance to one’s nobility. That is why she is reluctant to let Gwendolen and Jack get engaged. Because Jack does not know his birth mother and father.

The second character Algernon Moncrieff is a young wealthy bachelor who creates an imaginary friend named Bunbury. The reason for this is similar reason with Jack's imaginary character Ernest. To get away from the mundane duties of city life. When he goes somewhere other than London, he says that he visits his ill friend Bunbury and he calls these trips "to bunbury". Just like Jack's Ernest, Algernon's Bunbury provides a valid reason to move place and relax a bit. Unlike Jack, Algernon is more selfish and a typical dandy.²

He loves Cecily Cardew. Unlike Gwendolen, Cecily is naive and more like a country girl. She has a governess named Miss Prism who teaches her German, manners, and history. Cecily finds these lessons boring. These "boring" lessons show us how the compulsory education that the Victorian upper class had to take to stand out in public made the students feel. Cecily is a romanticist and is married to a man named Ernest in her head already. She also loves the idea of a man named Ernest. "It had always been a girlish dream of mine to love someone whose name was Ernest [...] There is something in that name that seems to inspire absolute confidence. I pity any poor married woman whose husband is not called Ernest" (Wilde, 67).

She is under the wardship of Jack Worthing. After Algernon sees her, he falls in love with her and proposes to her. However, he finds out that Cecily wants to marry a man named Ernest. Thus, just like Jack, he plans to change his name to Ernest by christening. Later in the play, Cecily and Gwendolen learn that they are both engaged to a man named Ernest. It makes them confused and angry. They start to think that this "Ernest" is being unfaithful and playing games with them.

These educated women think that the name Ernest is an indicator to be an earnest person. However, they are unaware of the fact that the name Ernest does not mean "earnest". They may sound the same. but they do not have the same meaning. The play "reminds us that there is no difference between being earnest and being called Ernest, between being true and simulating truth, at least in a world where people believe that names actually "mean" something" (Thomson: 310).

After Lady Bracknell learns about Cecily's wealth, he consents to her engagement with Algernon. But this time, Jack gives an ultimatum that Cecily is under his wardship,

² <https://dictionary.cambridge.org/dictionary/english/dandy> (accessed November 23, 2021).

and he does not approve of her engagement until she is 35 years old unless she gets to marry Gwendolen. Meanwhile, Lady Bracknell meets with Miss Prism and finds out that she was the governess who lost Lady Bracknell's nephew 28 years ago. Later, it turns out that that baby Miss Prism lost was Jack Worthing himself. Then all things come clear. Jack is Algernon's older brother. Also, Jack is the son of Ernest John Moncrieff. It turns out that Jack's birth name happens to be Ernest all along.

2.2 About the Author: Oscar Wilde

Novelist, playwright, and poet Oscar Wilde was born in Dublin on the 16th of October 1854. Through the late 1880s and early 1890s, he became one of the most popular playwrights in London. He is best remembered for his epigrams and plays, his novel *The Picture of Dorian Gray*, and the circumstances of his criminal conviction for gross indecency for consensual homosexual acts, imprisonment, and early death at age 46. Along with his works, he made a name for himself for his witty, eccentric, and flamboyant personality. His most prominent works of art are *The Picture of Dorian Gray* (1890), *A Woman of No Importance* (1893), *The Importance of Being Earnest* (1895), *The Happy Prince and Other Stories* (1888) and *De Profundis* (1905).

Wilde's parents were Anglo-Irish intellectuals in Dublin. His father Sir William Wilde was an ear and eye surgeon. He also wrote books about archaeology and folklore. His mother Jane Francesca Elgee was a poet and engaged in folklore and Celtic mythology.³ She was a well-known personality in Dublin. He was raised in a wealthy and scholarly environment. This environment had a huge role in his intellectuality and artistic perspective.

Wilde learned to speak fluent French and German. At university, he read Greats; he demonstrated himself to be an exceptional classicist, first at Trinity College Dublin, then at Oxford. In college, he excelled in Greek. He even won the Berkeley Gold Medal in Greek. The second half of the 18th century witnessed the rise of Hellenism in the fields of literature, art, sculpture, and fashion.⁴ Wilde was highly influenced by the philosophy of aestheticism which can be defined as the pursuit of taste and beauty as the chief

³ <https://www.britannica.com/biography/Oscar-Wilde> (accessed November 20, 2021).

⁴ Philip E. Smith: Oxford, Hellenism, male friendship, 39

principles in life according to Oxford Bibliographies.⁵ “Art for the sake of art” was the main motivation behind this movement. However, social messages and criticism of the values of the Victorian age can be seen in his art. Thus, it can be said that while he was a follower of the aesthetic movement, by criticizing and giving moral lessons at the end of his artworks, he was following the principles of “art for people’s sake”. He was aware of the hypocrisy of the Victorian age. He saw that the high class were insincere and wore masks. He kept pace with them by hanging out with them and wearing fancy clothes. However, he was mocking their so-called morals in his works.

Duplicity is a theme that is present in many of his works, such as his only novel *The Picture of Dorian Gray* (1890). The frequent use of these themes may perhaps be closely tied with the homosexuality of the author, who needed a public mask to lead a double life just like the other homosexuals of the period. Soon he became popular within the London upper-class society with his wit, eccentric clothing, private life and success. As an interesting Irish outsider in London during the Victorian age, Wilde made himself accepted among the snobbish Londoners through these qualities.

When he wrote *The Importance of Being Earnest* (1895), he was at the peak of his fame. He was applauded by literary critics. Despite his popularity, Wilde was reluctant to join the actors and the actresses on the stage during the curtain call as he was wary of the homophobic Marquess of Queensberry, with whose son Lord Alfred Douglas he was in an illicit relationship. Wilde felt vulnerable because of his personal life. A few days later he received a card from the Marquess, inscribed “*To Oscar Wilde, posing as a Somdomite*”, the typo certainly meaning “sodomite”, a derogatory term used against homosexuals. Wilde sued him for criminal libel but lost the case and not long after his homosexuality was revealed to the public. As a result, he was arrested for gross indecency and sentenced to two years. Three years after his release, at the age of 46, he died in Paris in poverty because of meningitis following an acute ear infection.

⁵ <https://www.oxfordbibliographies.com/view/document/obo-9780199799558/obo-9780199799558-0002.xml> (accessed November 22, 2021).

2.3 Turkish Translations of The Importance of Being Earnest

The Importance of Being Earnest was translated into Turkish by different translators and published by different publishing houses as stated before. However, in this study Murat Erşen's *Ciddi Olmanın Önemi* (2007) and Can Yücel's *Maksat Samimiyet* (2018) are analyzed. The information about Murat Erşen and Can Yücel is given below.

2.3.1 Murat Erşen (1976-)

Erşen initially studied economics at Dokuz Eylül University but after developing an interest in philosophy, he went to Strasbourg, France to get BA and MA degrees in Marc Bloch University. Despite his young age, he can be considered to be a prolific translator since he has translated forty books from English and French to Turkish. The first translations that he did intending to test himself as a translator were the three plays (*Lady Windermere's Fan; Salome; The Importance of Being Earnest*) of Oscar Wilde. Therefore, when his rendition, *Ciddi Olmanın Önemi*, was published, he was newly stepping into the world of translation and was not that experienced in the profession.

2.3.1.1 Erşen's Approach to Translation

Because Murat Erşen can be regarded as a relatively new figure in translation there are no discussions, criticism around his work, I had difficulty finding out information about him regarding his translations, especially *Ciddi Olmanın Önemi*. Therefore, I requested asking a few questions to him, about his translation approach, strategies, and the publishing house's translation brief. He gently accepted my request. With his approval, I would like to share it. These conversations were before changing the research problem and the focus of my research. However, I assume that these still may shed a light on the translator's views.

It has been fifteen years since I translated this play. So, the information I give may not be fresh. Firstly, I did not translate the play to be performed on the stage. With *Ciddi Olmanın Önemi*, I also translated two of Oscar Wilde's plays. *Salome* has been put on the stage twice. But this one has not been staged yet. So, I translated it to be published and read as a literary work. Secondly, there was no interference from the publishing house except for the discussion about whether to translate Ernest as "samimi"

(sincere) or not. But since Can Yücel used “ciddi” (earnest) in his translation before, we ended up with “ciddi”. Finally, following the English printing that I used in translation, I translated the play with the four acts. I tried to explain the situation, differences etc. with the footnotes that I used. Also, after translating from English, I checked the French printing of the play just in case.

Can Yücel was a translator or with his saying Turkish reteller, who caused a lot of arguments about his translation style. On the other hand, it would not be wrong to say that there is not any criticism, discussion about the relatively newly published *Maksat Samimiyet* (2018). With the aim of finding information about this work, I contacted with the last reader of the translation, also the granddaughter of Yücel; Nathalie Defne Gier. She also kindly accepted my request and approved the information she gave to be used in this research. Here are the answers she gave me:

Can Yücel was a person who maintained his family by translating and writing poems. Also, he was an artist who had an idea to contribute to society, defending leftist ideology. Therefore, he did not think that "I'll do the translation and there is no need it to be published or performed on the stage." However, he had some translations that had not been published for a variety of reasons. These reasons could be political, editors did not regard them necessary to be published or both. These reasons can also be the reason why the plays have not been staged. When I asked my family members about the reason behind not publishing *Maksat Samimiyet* I could not find an answer.

2.3.2 Can Yücel (1926-1999)

Born on August 21, 1926, Can Yücel was a Turkish poet, and translator. He was mainly known for his idiosyncratic writing style, his ironic sense of humor, and his controversial translation style.

His father, Hasan Ali Yücel was the Minister of National Education of Turkey between 1938 and 1946. Hasan Ali Yücel was a reformist, idealist, and hardworking person who had many contributions to the Turkish education system. The most remembered one was the Village Institutes. He also started the movement of translation of world classics into Turkish to introduce the Humanist values to the Turkish public in 1940. It was the time when the newly founded Turkish Republic was adopting Western values, and ideologies in every area of life. Between 1940 and 1946 Translation Bureau published 1247 translations mainly from Western languages. Yücel was also the person

who initiated the negotiations to be a member of UNESCO. It can be said that he was one of the most important culture planner figures of the Republic era.

When his father Hasan Ali Yücel was a teenager, World War I was in its intense days. The empires were falling apart, and nation-states were being founded. There were nationalistic revolts across the Ottoman Empire. Especially the Balkans where many different nations demanded independence, was the first and the most intense place in terms of separatist movements. The Ottoman Empire got defeated by these minorities. It was a trauma for the empire and the Turks. They were forced to emigrate to Anatolia and so many tragic events happened. In an atmosphere like that, the young Turks were worried, and disappointed. However, those defeats urged them to act, to embrace and put their nationalistic values first. It is no doubt that Yücel, who was a member of that generation and someone who experienced all those traumas was a man of action, an idealist, patriotic, passionate and an intellectual person.

Here it would not be wrong to say that combining the West and the East was his will. Naturally, translators' function in the Turkish literature system has been transferring Western ideas, science, and way of thinking to the East. Especially in the early years of the Republic of Turkey, translation functioned as a culture planner. However, Can Yücel asserts that the process of Westernism during the early years of the Turkish Republic was not done in a good way. Because he thought that it was a loss for this combination of two cultures. What he tried to create with his translations also, resembles this idea. His translations combine East and West and harmonize them with one another. They do not necessarily show cultural differences. These two cultures almost melt in the same pot.

His father Hasan Ali Yücel had a huge impact on Can Yücel. After he became the Minister of National Education of Turkey, they moved to Sisli, Istanbul with his grandmother, grandfather, mother, and siblings. At the time Hasan Ali Yücel had to shuttle between Istanbul and Ankara. Can Yücel describes these days as follows:

The only thing I can remember is that I loved my father. And my grandmother was a beautiful woman... We were born in Kumkapı. With my father's promotion in his job, we got promoted to Sisli! We moved to Şairnigar Street. But I did not play in the streets that much. It seems that I was not satisfied with the schools that I went to. Because I do not remember those times. The only thing I remember was that: "When is my dad coming, when is he leaving, how is Ankara? We used to sit and talk with my grandmother, used to tell tales to each other. I used to do

woodwork, knit, make planes, collect stamps, and play chess...I used to read books from the very beginning.

It can be said that not only there were handcraft works in the household, but also there was storytelling. The environment was versatile and nourishing in terms of child development. Also, his use of obscene language has its roots in his family too. He says that not only his father but also his grandmother used to speak the obscene language. He adds that his grandmother used to tell obscene stories and jokes. There was a free environment in the house (Bünyamin Çelebi 1999: 39).

His father's absence from home affected Can Yücel. He describes those days and his love for his father in a poetic way. And he finds some common points with his father and correlates his strong senses to his father.

In his famous poem *Hayatta Ben En Çok Babamı Sevdim* (1988) the image of his father is strong. In this poem, he describes his admiration and hunger for his father. The presence of his father is strong outside of the house. He has time for the state affairs, and children of the country but not enough time for his family. Still, Can Yücel's childish need to love and to be loved by his father can be seen through his words in this poem.

Can Yücel was sent to a boarding school when he was in third grade. The reason was that he had fights with his sister Canan. So, the family came up with this solution. His family and Yücel were in the same city and his being sent to a boarding school at a very young age made him feel lonely, discriminated, and angry. This feeling of bitterness can be seen in an anecdote that one of Can Yücel's friends Şakir Eczacıbaşı relays. When asked about the reason why he writes about his father often, Can Yücel says "My father didn't have children, he had his republic."⁶ It can be seen that no matter how he loved his father, sometimes he was bitter about his absence and his priorities. These priorities were never his children but the children of the country.

In 1938 the family moved to Ankara and Can Yücel started "Taşmektep". After secondary school, he went to Atatürk High School. He was happy there with his teachers such as Nurullah Ataç, Cevdet Kudret. It was a fertile environment in terms of his education. Because at the time "Taşmektep" was one of the prestigious state schools. The

⁶ <https://www.hurriyet.com.tr/gundem/sakir-bey-e-veda-13597815> (accessed November 11, 2021).

teaching staff consisted of prominent intellectuals of Turkey. There, he was introduced to Latin and Greek culture which had a great deal of impact on his intellectual life, career, and mindset.

Later, he studied German philology at the School of Language and History in Ankara. After that, he was sent to the University of Cambridge by his father. There he studied Latin and Greek. His education included languages, philosophy, history, and literature, and these all affected his perspective of life and his knowledge about cultures and interests.

At that time the Village Institutes were being accused of making propaganda about communism. There was harsh criticism against Hasan Ali Yücel and his actions. This negatively affected the Yücel family. After the Democrat Party was selected as the ruling party in 1950 after the single part government, village institutes were transformed into the teacher training school. The political atmosphere of Turkey was changing. Therefore, Hasan Ali Yücel called his son back to Turkey.

In Ankara, he met his future wife Güler Yücel. In two months, they got married in 1956. His love for his father can be noticed here too. Because he named his firstborn Yeni Hasan Ali (1958). Then he had two daughters. Güzel Yücel (1960) and Su Yücel (1961). He had a family now. So, he had to work at a stable job and maintain his family. He started to work as a translator in Bornova State of Hydraulic Works. During this time, he went on doing translations too. A series of poems translated by himself different poets all over the world. With his translations, he got a lot of attention from the literature and translation circles. Because they were translated in an unfamiliar, different way.

After working for two years there, in the late 50's he met Andrew Mango in Ankara. Mango was one of the heads of BBC Turkish at the time. Historian and author Andrew Mango who is famous for his works such as *Atatürk: The Biography of the Founder of Modern Turkey* (1999) describes those days as follows:

He accepted my offer and came to London. He was familiar with England and English culture. He set a series of promotion programs. He had a command of the English language. Then 27 May Military coup took place. With the excitement of Can Yücel, the importance of the BBC in Turkey increased. Can made translations night and day. We used to go to beerhouses and wineries and commented on the day. Can used to write poems in London. **He had poems that reminded of Oscar Wilde's.** Can was not an easy person in terms of discipline. His appearance was careless

and sloppy. He always wore wrinkled shirts and pants. He did not like to wear a tie. As the days went by, he started to get bored. It was time to go back to Turkey. We sat and talked, and I asked him to resign. I wrote the letter of resignation, and he signed it.⁷ (Emphasis added).

The anecdote about Can Yücel shows that Yücel did not like the stable, dress-coded life. And he had a role in transferring the information and the news about Turkey to England and vice versa. As a person who knew both sides, he played the role of being a bridge between two cultures that do not understand one another. It is also important to emphasize that his poetry reminded Mango of Oscar Wilde's. It can be said that in some ways Yücel, and Wilde were alike. It is not surprising that it was noticed by someone who knew about both Yücel and Wilde.

On March 12th, 1971, another military coup happened in Turkey. The free environment created by the 1960 Turkish coup d'état positively affected the press, education, academia, and the rise of the leftist parties. However, the 1971 coup wiped away those achievements and developments. The Workers' Party was closed. Can Yücel was sentenced to jail for translating Che Guevara's *Socialism and Man* Mao's books and a book called *Guerilla War* written by an American Colonel Virgil Ney.⁸ During his jail years in the Adana Department of Corrections, he kept on writing his poems and translating. With the general amnesty in 1974, he got out of prison. He published books one after another.

In 1989 he settled in Datça which he loved so much. He even had a poem called *Mekanım Datça Olsun* which was about his love for Datça and his willingness to die in Datça. There, he started writing for humor magazines *Leman* and *Öküz*. For him, politics and poems were like brothers and sisters. He could not stay away from politics. Soon he became a candidate for the Freedom and Democracy Party (ÖDP) in Izmir. In 1997 Yücel got diagnosed with tonsil cancer. He died on August 12, 1999, in Datça.⁹ His life was full of turmoil, and struggle yet art, beauty, and hope for a better future were also there.

⁷ <https://www.hurriyet.com.tr/gundem/her-yemegi-karakolda-bitti-39096224> (accessed November 12, 2021).

⁸ <https://www.milliyet.com.tr/kultur-sanat/muhelif-bir-bilge-can-yucel-1127788> (accessed November 12, 2021).

⁹ <https://www.hurriyet.com.tr/gundem/her-yemegi-karakolda-bitti-39096224> (accessed November 15, 2021).

2.3.2.1 Can Yücel's Views on Translation

He made his first translation at the age of 16 from Latin. His first translation teacher and mentor was Nurullah Ataç. Translation critics often classified Yücel's translations within the Nurullah Ataç and Sabahattin Eyübođlu line. Ataç was one of the leading figures who was sticking up for reader-friendly translations in literature. It can be said that Ataç influenced Yücel's translation style. Yücel talks about his translation as follows:

I take the translation, poem translation very seriously. And by that, I mean my main method is to rewrite the poem. With the rewriting method in Turkish, I gained experience in creating poems in every translation. And I wrote different kinds of poems. **This variety is a thing that shouldn't be lost, and it did not prevent me from finding my voice...in every poem, I used this method because I wanted to make my essence come out, make my voice heard. I did it on purpose and it was like that afterward too.**¹⁰ (Emphasis added).

Here, Yücel says that he rewrites the poem while translating the source text to make his voice heard. Readers can hear his voice or see Yücel's existence in his translations. Because he adds something from himself to the translation. That does not mean that by doing so, he disrespects or changes the essence of the source text. However, it enables him to be a visible translator. Can Yücel was a poet who liked to surprise the reader. This feature of his can be found in his translations also. We read his translations with astonishment and a smile on our faces.

He often writes proper names as how they are read in his poems. "Lusiyen Hanım (Lucien); Beatris (Beatrice); Sen Pol (Saint Pol), Sen Piyer (Saint Pierre); Furoyd (Freud); Rembo (Rimbaud); Maykıl Ancello (Michael Angelo) (Börklü: 372). This can be seen in his translations also.

He describes his views on translation as follows:

There is a saying like 'Translation is like a woman. A beautiful one is never loyal, loyal one is never beautiful. Just like most of the ancestors, Russian ancestors were wrong. The translation is indeed like a woman. However, a good translation is loyal too. But I am not sure if the loyal one is always beautiful. Maybe my suspicion about this stems from the translators who are regarded as "loyal" end up with translations without a tone with an effort to ensure the word and meaning. (Can Yücel, Her Boydan: 1959, back cover) (translated by me).

¹⁰ <https://cagdasedebiyatsayfasi.com/can-yucel-ile-siir-sorunsali-uzerine-ali-ozenc-caglar/> (accessed November 15, 2021).

Here it can be seen that Can Yücel is not anti-loyal translations. A translation can be both loyal and beautiful according to him. However, “loyal” does not necessarily mean that the translation is beautiful. He explains these “loyal” translators miss the tone and by doing so, they end up with tasteless but “loyal” translations. He goes deeper about this:

However, what makes a poem a poem is its tone. When it hits, the poem hits too...Let me try to explain what I mean by that in a tricky way! Poem (not the sound, because it excludes the meaning) is a phenomenon created with tones in time, it explodes. This is the reason for the fact that regardless of the subjectivity of the poet, the poem is objective. The translation is recreating and exploding this. That is when the punctuality in translation gets involved. I am not talking about loyalty. Punctuality.

In poetry translation, Yücel thinks that the tone is the most important part of the process. Exploding the sound and paying attention to punctuality is necessary because the poem is all about hitting the sound. It can be inferred that the sound, the tone, the explosion in poetry is important for Can Yücel. That is why he emphasizes these elements of poetry translation too. He goes on about the researcher spirit of the translator:

At this point, the translator goes rounds, goes deep into the details, gathers the fingerprints in the verses of the main thing just like an undercover policeman or Simenon. By doing these the translator reaches the core, grasps the whole and tone and finally recreates it in another language’s time, not the place. This is the reason why I write down “Turkish reteller” under my poem translations. What is the limit to that? If the translation is a border (not a line) the aim is to conquer the border of course... I did not see any harm in adding the translations that I made after the 1950’s “Her Boydan” Because I used the same method in those translations too.

According to Yücel, after grasping the essence and the tone of the source text, it is time to recreate it in the target language not the place, but the time. Here it is important to underline that he emphasizes the time, not the place. This explains the reason why in his translation, the characters may speak as a member of a high-class society but not in London. He conveys the time but not the place. That is why the characters speak Turkish. That is why Yücel retells the source text in Turkish. However, he puts a limit on that. He describes the translation as a border. To him, he must conquer the border. Conquest is a win for the conqueror. But damaged borders are not good for the conquered. Conquered may describe this as an occupation. That is why for some critics his translations and his

saying this conquest of the borders are regarded as a violation of the source text and author.

To understand his approach to translation, it would be good to point out his views on other translators' translations. Can Yücel criticizes poet-translator Melih Cevdet Anday's Edgar Allan Poe's *Annabell Lee* translation by saying this:

Annabel Lee is a poem of Poe's about ghosts, it is a spirited poem. However, Melih Cevdet translated this as "my bride", "my woman". My woman smells like sensuality. There is no spirit in that. It is almost as if the poem was about love for a dead bride. However, the love is for the ghost. A love for a ghost whom he could not go to bed with, a ghost with whom he thinks she is still alive. However, in Poe's poem, there is no such sensuality as this. Never has been. The main idea, the main action, and the perspective of the world of the poet are perverted here. That is why the translation is wrong.¹¹

He thinks that because of the tone and sound of the poems of Poe, translations of his poems are hard. Valery, Mayakovski have been translated but that is why they were favored. For this, the only solution is his own "wrong" translations. "I wish these were translated with my wrong methods." He describes his translations as follows:

When I translate Shakespeare I think "if it was Shakespeare, how would he say this?" It turns out good. It means that Shakespeare can think in Turkish. If you do not repeat, renew and recreate while translating something from another language to our language, it becomes a dead loss. There is nothing untranslated in Turkey, everything is translated. Nothing has changed. The basis of translation is to create a new work. We should see translation as giving birth to a child. Otherwise, just like a baby born unnaturally, the translation can only be a prime minister.¹²

The last sentence was probably referred to Bülent Ecevit the prime minister of the time. Other than being a prime minister he also was a translator and a poet. Yücel criticizes the translations which are not done "naturally". The importance he gives repeating, renewing, and recreating in the target language show that he saw translation as something related to creation not just telling the same thing in the target language.

Translation studies researcher Işın Öner who also was a friend of Can Yücel talks about Yücel's competence in translation and gives us an insight into his deep knowledge.

¹¹ Karantay, "Can Yücel ile Söyleşi", 2003: 358-359.

¹² <https://www.cumhuriyetarsivi.com/katalog/192/sayfa/1997/11/9/12.xhtml> (accessed November 20, 2021).

In “Ben, Zazı-ül İmza Trkeye Yapılan İřbu evirinin Aslının Aynı Olduđunu Tasdik Ederim” (2019) she talks about Can Ycel’s competence as a translator. She invites Ycel to one of her classes at Bođazii University during the 1990-1991 academic year. In her classes, Ycel’s translations are analyzed and discussed. Can Ycel talks about his translation process first. At this point ner writes that as a person who knows about his being such a great poet, translator, a man of letters and a researcher; even for her it was astonishing witnessing his research’s profoundness, his effort, and the time he spent on.

In that class, Ycel not only talks about English history, and literature history but also shows his knowledge about the language of the 16th century, Shakespeare’s distinctive language. He also talks about the features of Queen Elizabeth’s period and refers to the classics of Shakespeare (ner, 2019: 29). ner states that in that class Ycel got bigger in their eyes and he changed the way they looked at Shakespeare and literary translation.

ner points out the importance of reading for translators. The fact that translation process starts with the reading. The habit of reading enriches the verbal repertoire, textual repertoire, cultural repertoire, behavioral repertoire, imaginative repertoire, and like (ner: 2019, 16). It can be concluded that Can Ycel had all these qualifications, and it was one of the reasons he was a distinctive translator and made a name of it.

2.3.2.2 The Controversy Around Can Ycel’s Translations

Before the postmodern literature's rising, the source text and the author were given the status of superior, and untouchable making translation activity inferior and almost seen as a blasphemy to the holy. The more importance carries an author or a text, the more its translation was expected to be “loyal”. William Shakespeare and his works being one of the most respected and influential figures in literature were expected to be translated in the most possible loyal way.

In his master’s thesis, Kemal Atakay asserts that Can Ycel mistranslated Shakespeare's *A Midsummer Night’s Dream*. He says that the biggest mistake in Can Ycel’s translation is that people from different classes of society speak in the same manner and the special language that they use is disregarded (Atakay: 1989).

Can Yücel's translations of Shakespeare's sonnets and three plays, namely *Hamlet*, *A Midsummer Night's Dream* and *the Tempest* were criticized for their radical style, using explicit words, and semi-religious expressions. For drama critic Cevat Çapan (1981), Can Yücel "translates allusions made by Shakespeare to the sources that only his people would understand in such a skillful way that, the power of connotation and richness in meaning is retained" (31). He also adds that Shakespeare is now free because it is being understood by the Turkish audience.

In "Çeviride Yanlış/Doğru Sorunu ve Bir Şiir Çevirisinin Değerlendirilmesi" (1983: 121-139) translation scholar Saliha Paker analyzes T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*'s three translations from three different translators, Can Yücel is one of them. The main concern of her article is to describe and analyze the translation shifts in translation criticism instead of just labeling the translations as wrong (1983: 121). In *The Concept 'Shift of Expressions' in Translation Analysis* (1971) translation scholar Anton Popovic argues that differences in languages are inevitable and these differences can be regarded as shifts. Paker agrees and adds that Popovic's method is not normative, but rather descriptive. Thus, what is seen as "wrong" in the translation are translation shifts. She also adds that alongside the talent and responsibility, it is important to give translators the right to have freedom (1983: 122). What forces the translator to be free and independent is the obligation to commit to the source text (123).

Paker mentions James Holmes's metapoem descriptions, especially in the sense of "recreating the poem" (127). She argues that every poem translation includes critical interpretation however, some poem translations not only have this interpretation but also, are poems in themselves. Here she describes Yücel's translation as a successful metapoem by arguing that it has embraced the features of Turkish poem traditions consistently and still be loyal to the source text (127).

In *Yazın Çevirisine Farklı Bir Bakış: Esnek Aktarımın Sınırları* (1988) translation scholar Dilek Doltaş discusses Paker's analysis, and she asserts that when the target culture's norms are regarded, there is a tendency to consider the translations being independent of the source text, almost as if they were the original text. When the concept of translation is broadened as Paker does, translation becomes producing variant. She argues that the main point of translation is its similarity with the source text (50). So variant is the opposite of translation, not its synonym.

Those who see the concept of reading as interpretation and something that differs from reader to reader; do not see the translations and translation criticism concepts as something to discuss, describe or to analyze in a system (49). She analyses the translations following the system from Raymond van den Broeck's "Second Thoughts on Translation Criticism" There she emphasizes Broeck's thoughts on translation criticism that it should not carry judgments such as "successful" or "not successful."

There are some reasons why Doltaş sees Yücel's translation as a variant. Firstly, she thinks that Yücel could not give the image that Eliot used in his poem which is the most important part of his poems. She adds that a good part of the emotions in Eliot's poem has been lost or changed by Yücel. The main basis of the poem which is Prufrock's character, his problems and his environment have become something else in Yücel's translation (52). She also adds that by using lots of colloquial language, Yücel had Mr. Prufrock talked as an ordinary member of Turkish society.

Öner (2019) gives us insightful information about Can Yücel's competence as not only a translator but also a researcher. She describes him as a poet, a language, translation, and literature master. She also states that in that lecture, Yücel reshaped their perspective on Shakespeare and literary translation. (2019: 30)

After that, she discusses Dilek Doltaş's views on Can Yücel's translation. Firstly, she reanalyses Doltaş's analysis and meta-analyses it. She finds some examples of her comments and states that she does not agree with her. But she also adds that Doltaş can be seen as coherent while criticizing Yücel's choices. However, she states that Yücel makes an interpretation of Eliot and in this sense, Yücel's choices are coherent and correspondent in the text (Öner, 2019: 34-35). While Öner thinks that Doltaş's views are still enlightening in translation discussions, she says that Doltaş's description of translation is not possible.

2.4 Publishing Houses

This part will provide information about the publishing houses that published the translations in the study.

2.4.1 Imge Publishing House

Imge Publishing House was established in 1984 and started publishing books in 1987.¹³ The publishing house not only works in the field of literature but also works in various kinds of disciplines including politics, human sciences, philosophy, sociology, history, mythology, psychology, linguistic, law. According to the information on their official website, their target reader is not only ordinary readers but also students of higher education and academic researchers.

As for the publishing preferences, they state that they have no specific preference in terms of a political view or the content. However, they underline that they do not publish discriminatory, sexist, or repressive content. Besides, they state on their website that if any kinds of humiliating elements in terms of religion, culture, or politics are seen, they are eliminated.

As for the mission of the publishing house, it is stated on the website that they advocate and reassure the works about the improvement of living conditions, economic status and cultural level of large masses not only in publishing but also in the social and political area. It would not be wrong to say that they are influenced by the leftist ideology and believe that they can make a by implementing those values into their works.

In terms of language use, they emphasize that both the “original writings” and “translations” have a positive effect on the narrative opportunities of Turkish. Also, it is underlined that they prefer “simplicity” rather than “purity”. It can be concluded that they are not in favor of using a “pure” Turkish that does not include any other language’s effect. They support the idea that other languages’ impact on Turkish enhances Turkish.

2.4.2 Türkiye İş Bankası Kültür Publishing House

It was established in 1956 by Hasan Âli Yücel. The first book to be published was Mustafa Kemal Atatürk’s *Zabit ve Kumandan ile Hasbihal*.¹⁴ In their early years, along with the Turkish and modern classics, the main fields published were Turkish history, culture, and

¹³ <https://www.imge.com.tr/sayfa/hakkimizda> (accessed November 29, 2021).

¹⁴ <https://www.iskulttur.com.tr/hakkimizda> (accessed November 29, 2021).

society, Turkey's ethnography, and geography. Therefore, the publishing house has always been an essential part of researchers, readers, and intellectuals.

Istanbul University prepares a commemorative book about the 500th anniversary of the conquest of Istanbul. It is a very important book which includes gravures from abroad, and exclusive photographs. It costs a lot at the time. The book was published. However, a problem occurs in delivery.¹⁵ Therefore, *İş Bankası*, which is the first national bank founded by the Turkish Republic in 1924 and funded the culture and art activities since its establishment, decided to establish its own publishing house. The managers of the bank contact Hasan Âli Yücel to manage the publishing house.¹⁶ Today, it has an extensive series from Hasan Âli Yücel Classics Series, Modern Classics Series, Children and Youth Series, Academic Research Series.

¹⁵ <https://www.cumhuriyet.com.tr/haber/ilk-60-yilin-hikayesi-632694> (accessed December 2, 2021).

¹⁶ <http://www.milliyetsanat.com/yazar-detay/filiz-aygunduz/mutlu-eden-sergi/7203> (accessed December 2021).

3 METHODOLOGY

An analysis of the two translations of Oscar Wilde's *The Importance of Being Earnest* (1895) entitled *Ciddi Olmanın Önemi* (2007) and *Maksat Samimiyet* (2018) will be made in this research, which aims to discuss Lawrence Venuti's theories about translator's invisibility focusing on Can Yücel's “(in)visible” translation. Also, to test the arguments of Venuti, other translation studies researchers' ideas about the visibility of the translator are presented in the study. In addition to this, arguments against Venuti are covered.

After giving information about Oscar Wilde and his legacy in literature, his last work *The Importance of Being Earnest* (1895) is introduced. Following this, a general insight about the translators' backgrounds, personalities, translator identities, translation strategies, and reputations are presented through an interview I made with Murat Erşen about his translations and also with the information I received via e-mail from Nathalie Defne Gier who is the granddaughter of Can Yücel and also the last reader of *Maksat Samimiyet* (2018).

To ensure the objectiveness in translation criticism, Gideon Toury's translation norms will be used in the descriptive analysis of the two translations. To define the items that are accepted in the target culture as “fluent” and “intelligible” translations of culture-specific items will be analyzed in the light of “adequacy” and “acceptability” concepts.

Gerard Genette's notion of paratexts will be used as a methodological tool in this study. He defines paratexts as “what enables a text to become a book and, to be offered as such to its readers and more generally, to the public” (Genette, 1997: 1). Genette examines paratexts under two categories. The first one is peritexts which can be found within the book itself. For example, the cover of the book, endnotes, footnotes, titles, and translator's notes are among peritextual materials. While epitexts include outside elements such as translator's or writer's interviews, diaries, and reviews.

Moreover, paratexts inform about the perception of the translations. Tahir-Gürçağlar (2011: 113) explains this as:

For translation scholars, paratexts offer great insights into how translations are presented to their readers and the conventions, concepts and expectations of a society regarding translations, including the visibility of the translator, the target readership, the aim of the translation or the concept of translation favored by the specific culture and/or publisher.

In this sense, paratextual elements such as titles, footnotes and book covers will be analyzed in this research. Also, in the case study, Toury's operational norms and preliminary norms will be used. Since this thesis is a descriptive study, it will include Toury's descriptive approach.

Before the rise of Descriptive Translation Studies, research about translation was conducted source oriented. The prescriptive paradigm considered translation as the copy of the source text created in the target language. It put the source text in the first place and the target text had less importance. Therefore, when a shift occurred, the translation was regarded as disloyal or wrong. In her book *Çeviri Bir Süreçtir... Ya Çeviribilim?* Işın Bengi-Öner, states that the prescriptive approach limited equivalence as synchronical and regarded it as stable (1999, 18). She also adds that this kind of approach is failed to give explanations about the translations of a text written 400 years ago (18). Research on translation was mainly conducted in the linguistics and comparative literature departments. Focusing on the similarities, differences, and equivalences of a linguistic level, their approach to translation was far from the realities of the translation. Because those studies disregarded the socio-cultural context of the translation.

It was until 1972 that James Holmes introduced translation studies as an autonomous discipline with his paper named *The Name and Nature of Translation Studies*. It is recognized as almost a manifesto of Translation Studies as it both suggests and gives the name to the discipline. It also categorizes and gives a detailed guidelines for the research fields of Translation Studies. Being one of those fields, under the category of "pure" translation studies, descriptive translation studies aim to describe cases related to translation (Holmes, 2000, 176). In her book *Kapılar*, translation studies researcher Şehnaz Tahir Gürçağlar argues that by assigning description and explanation duties to translation studies, it can be argued that Holmes regarded translation studies as an empirical discipline (2015, 17).

Israeli translation studies researcher Gideon Toury whose purpose was to structure descriptive translation studies as an objective, empirical discipline asserted that as the translation is done in the target culture, for the target culture, and can be observed in the target culture, it should be analyzed and discussed with the realities of the target culture. The starting point of the research should be the target culture (2012, 22). In addition to this, Toury asserts that it is not possible to know what was going on inside of the

translator's head during the translation process. We can only make guesses about the translation process (1985, 18). At this point, norms act as explanatory aids while analyzing translation and the translator's consciousness. Norms enable the researcher to discuss and give theoretical explanations (60). It can be seen that what Toury was trying to do was to set some standards for translation studies and avoid subjective judgments.

He points out that the decisions in the translation process are primarily governed by norms and the relationship between the source text/culture and target text/culture is determined by the norms. Translation involves two languages and two cultures. Therefore, the translator is faced with two norm systems. Translators are expected to operate first and mainly in the culture they are translating in (19). As a result, he opens the possibility of looking at the nature of norms in a socio-cultural context as well as analyzing translational norms. Toury defines norms as this:

Norms have long been regarded as the translation of general values or ideas shared by a community - as to what is right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension [...]. (Toury 1995: 55).

According to Toury, translation is done in a specific cultural context to satisfy specific needs. Thus, to be able to explain the socio-cultural constraints, the context must be explained first. This way, it can be easier to discover what kind of behavior is considered to be correct and what kind of texts are accepted as translations in a particular culture at a particular time. Toury argues that norms can be used to examine a certain behavioral model (1995, 62). Norms are active and effective. Therefore, by analyzing norms, it is possible to determine what is "right or wrong," "adequate or inadequate," or "tolerated or forbidden" in a given behavioral situation (62).

According to Toury, the socio-cultural dimension plays a significant role in comprehending the limits of the translation environment. The translation is susceptible to various levels of constraints as a result of socio-cultural elements (1995, 61). These restrictions can change depending on the source text, language systemic differences, and translator cognition. Due to socio-cultural constraints, translators employ various tactics for different audiences during the translation process (61).

Toury defines translation as “a form of activity carried out between at least two languages and two cultures.” These cultures have norm systems (63). These two situations, he claims, are caused by the changing distance between source and target texts. He also underlines that, even though translators do not explain their deviations from norms, there are certain “regularities” in translation behaviors (63). Instead, members of the culture can provide explanations for the translator's errors (63). He adds that norms can change by time, place, and culture. He expands on this: firstly, he points out that even in one culture, there can be variations (2012, 76). Toury further explains it as it is demonstrated below:

[...] norms that dominate the center, and hence direct translational behaviour of what is recognized as the mainstream, alongside, remnants of previous mainstream norms, which are still there but have grown weaker and become relegated to the margin, and rudiments of what may eventually become part of a new set of norms (77).

He asserts that some norms can be accepted as mainstream, some can be old-fashioned, and some can be regarded as progressive (77). Another thing Toury argues is that there can be changes in the position of the translator over time (77). This means that, at some point, translators may fail to adapt to new requirements. He goes on to say that society can interpret a new translator's deviant translation as an “error”. However, when an experienced translator does such a deviation, it would be interpreted differently. According to Toury, it is a good example of how different values are assigned in data interpretation (77). The fact that norms' nature is not stable and can change over time, is a good way of understanding the translation's realities. Because it shows that neglecting these factors can lead to making analyses such as “wrong”, and “disloyal”. However, paying regard to these factors while making translation criticism, one can stay away from personal judgments. This, way the interpretations can be objective.

3.1 Toury's Translational Norms

Toury classifies norms as initial norms, preliminary norms, and operational norms. He states that initial norms are related to the translator's decisions. If the translator leans on the norms of the source culture, the translation is assumed to be adequate. On the other hand, if the translator adheres to the norms of the target culture, the translation is assumed

to be acceptable (Toury, 2012, 79). It assesses to determine whether the translator followed the source text's cultural norms or the target text's cultural norms. He asserts that in some parts translation can be closer to the target culture's norms, and in some parts, the translation can be closer to the source culture's norms. These kinds of shifts may occur. Because norms do not have an absolute, stable nature (80). Determining the initial norms can be helpful to find out the relationship between the target and the source (80). As reported by him, expecting complete consistency in translation behavior is unrealistic (70). Instead, a compromise between two extremes might be possible (70).

Be that as it may, a translation will never be either adequate or acceptable. Rather, it will represent a blend of both. This is to say, no translation can reveal a zero amount of either adequacy or acceptability, no more than it can be 100% acceptable or 100% adequate (Toury, 2012, 70).

Toury points out that norms not only influence the translation decisions before but also influence the stages of the translation process (2012, 81). Just like the initial norms, preliminary norms shape the decisions of the translator before the translating process. These are divided into two sub-categories. The first one is the translation policy, which deals with entailing the selection of text kinds as well as the import of a text into a specific language and culture at a specific period (82). The second one is the directness of the translation which refers to the tolerance of the target culture.

Toury's final category focuses on operational norms, which are the decisions made during the translation process (82). Matricial norms are concerned with the allocation of "linguistic material, textual make-up, and verbal formulation" in translation (82). The degree of "fullness of translation," "textual segmentation," and "actual distribution" of texts are supposed to be governed by matricial rules. Thus, matricial rules determine interventions such as "additions, omissions, reductions, changes in location, and manipulations in textual segmentation" (83). However, Toury adds that one cannot be entirely certain about matricial norm decisions because these norms are "description-bound" (83). Therefore, while analyzing the translation, he asserts, that the purpose is not to explain things we can never be sure of. Rather, what he suggests is finding "explanatory hypotheses" (83).

The choice of material in the target text is related to textual linguistic norms. According to "the text type" and/or "mode of translation," textual linguistic norms might

be “universal” or “specific” (83). He highlights that the operational norms can be used as a descriptive model to determine whether a target text is closer to the adequacy or acceptability poles, or whether there are compromises between the two poles (83).



4 CASE STUDY

Since this research focuses on and Venuti's translation strategies, it would not be wrong to say that what Venuti regards as a “foreignizing translation” is Toury's “adequate translation” and what Venuti regards as a “domesticating translation” is Toury's “acceptable translation”. Within this context, while analysing the translations later in this research, this formula will be used as a reference.

This section analyses the examples extracted from *The Importance of Being Earnest* (1895) and its translations *Ciddi Olmanın Önemi* (Murat Erşen, 2007) and *Maksat Samimiyet* (Can Yücel, 2018). This analysis will demonstrate which method proposed by Venuti (domestication or foreignization) and Toury (adequate or acceptable) the translator has resorted to by employing these strategies. In this way, it will demonstrate whether the translator has turned out to be visible or invisible in the target text as a result of the use of such strategies.¹⁷

4.1 Paratextual Analysis of Translations

Translation scholar Tahir-Gürçağlar argues that paratexts provide significant insights into how the translations are conveyed to the readers and what society expects from a translation (2011: 113). They also give us clues about the visibility of the translator. In this regard, peritextual elements such as book covers, and titles will be analyzed in this part.

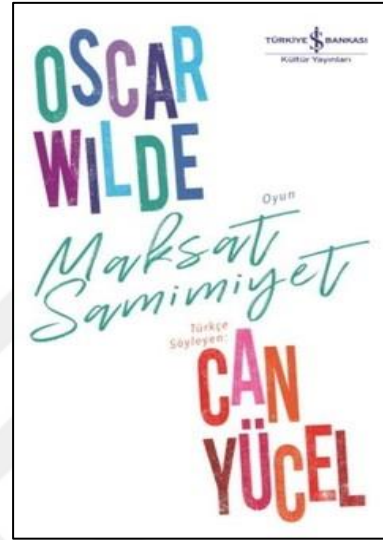
¹⁷ Expressions emphasized with bold are mine unless otherwise stated.

Figure 1



(trans. Murat Erşen, 2007)

Figure 2



(trans. Can Yücel, 2018)

In İmge Kitabevi's cover, we see a painting depicting two well-dressed, wealthy-looking people relaxing during picnic time. On the back of the book, it is stated that the painting belongs to James Tissot (1836-1902), a French painter who moved to London and lived there during the Victorian era.¹⁸ In the original painting, there are ten people.¹⁹ However, on the book cover, only a specific part is demonstrated. On the other hand, Türkiye İş Bankası Kültür Yayınları chooses not to use any image on the front cover of the translated book. Instead, there is a white background with colorful letters on the front. In the middle, there is the book's name in Turkish. The author's name and Yücel's name have got the same writing font and type size. It is worth emphasizing this issue. Because not to speak of having the same fonts, translators rarely get credit on the front cover of the book.

¹⁸ <https://www.jamestissot.org/> (accessed March 28, 2022).

¹⁹ <https://www.tate.org.uk/art/artworks/tissot-holyday-n04413> (accessed March 28, 2022).

İmge Kitabevi chooses to render the name of the translator under the author's name and the book title. Under the author's name and book's title, it is written: "translated from English original: Murat Erşen." Here, it is emphasized that the translation is done from the original, not from an intermediary one. So, this can be classified as a direct translation. According to the prevalent norms, regarding translation today, it is more desirable to translate from the source language. We can relate this to preliminary norms which are about translation policy and the directness of translation. Toury argues that the tolerance toward the indirectness of translation can vary in different periods, in different places (2012, 82). In Turkey, it was a very common practice to translate from intermediary languages, for instance in Tanzimat Reform Era, today it is not much preferred in literary circles.

Furthermore, on the front covers of both translations, there are genre indications. The genre of the book which is "play" is stated and the publishing houses try to convey the message "Please look on this book as a play." (1997, 11). Below the genre, İmge Kitabevi states that this translation belongs to the series of twentieth-century classics [yirminci yüzyıl klasikleri]. Genette asserts that "[...] the use of series [...] certainly responds to the need felt by big-name publishers to demonstrate and control the diversification of their activities (1997, 22). Hence, İmge Kitabevi presents the translation to the public as part of a bigger series. On the other hand, Türkiye İş Bankası Kültür Yayınları gives the series of the name which is World Literature [Dünya Edebiyatı] on the copyright page.

On the back cover of the İmge Kitabevi's translation, in the first paragraph, general information about the play is presented. It can be said that by stating that the play takes place in Victorian England, the publishing house wanted to give a glimpse of which culture and which period the play belongs to. This looks like an attempt to emphasize the foreignness of the book. Also, the publishing house glorifies the book by calling it a masterpiece. In the second paragraph, there is the plot summary of the play, which introduces the characters as well as the main story arc. Lastly, there is a small image of Oscar Wilde on the back cover as well.

Unlike İmge Kitabevi, Türkiye İş Bankası Kültür Yayınları does not spoil the plot by giving detailed information about the events happening in the play. Instead, there is a short overview of Oscar Wilde's life with a small picture of him attached and his literary

persona as well as general characteristics of the play. Under that information, it is stated that “We thank Cevat Çapan and Can Yücel's family for they made this translation which has not been published before to be presented to the reader possible.” All in all, it can be said that paratextually, Can Yücel’s name and translations are praised and emphasized by the publishing house. Therefore, he is very much visible as a translator on the book covers.

Within the book, there are not additional paratexts added by Türkiye İş Bankası Kültür Yayınları, whereas İmge Kitabevi gives a brief biography and works of the author and the translator.

It is also observed that Türkiye İş Bankası Kültür Yayınları started launching a series dedicated to Can Yücel's theatre translations in 2018. The other translations of this series are *Bahar Noktası* and *Fırtına (A Midsummer Night's Dream and The Tempest by William Shakespeare)*. This series has got the same stylistic structure and on each of them. Because not to speak of having the same fonts, translators rarely got credit on the first cover of the book. Also, on the top of Yücel's name, it is stated that “Turkish reteller: Can Yücel”. This can be regarded as the publishing house's paying tribute to Yücel who once was a controversial figure in translation. Yücel defined himself not as a translator but as Turkish reteller and wanted to be known so. It is seen that the publishing house respected his choice of title.

Titles are a part of paratextual elements. The titles of the TT1 and TT2 are given below.

ST: The Importance of Being Earnest (Wilde, 1895)

TT1: Ciddi Olmanın Önemi (trans. Erşen, 2007)
(The Importance of Being Earnest)

TT2: Maksat Samimiyet (trans. Yücel, 2018)
(Let's Be Sincere / The Purpose is to Be Sincere)

It is seen that by translating the title as “*Ciddi Olmanın Önemi*” Erşen has not changed it linguistically. He has not regarded the wordplay, Ernest and Earnest. As for the macro strategy, it can be said that he has resorted to foreignization. For it is a use that Turkish reader is not familiar with. Since Erşen has applied a strategy that regards the source culture's norms, this choice can be said to be an adequate one.

It is seen in the example that by translating the title as “*Maksat Samimiyet*”, Yücel lets the reader know that this play will be humorous. Yücel ignores the linguistic features

and semantic features of the play. This can be regarded as a domestication strategy. Because of this choice, Yücel provides a fluent and familiar translation. Finally, this translation regards the target culture's norms making it closer to the acceptability pole.

4.2 Translation of Cultural Items

In the example below, Algernon visits Cecily's home and asks for a glass of sherry from the butler Lane.

Example 1

ST: A glass of **sherry**, Lane. (Wilde, 1895: 80)

TT1: Bir bardak **sherry**, Lane. (trans. Erşen, 2007: 53)

(A glass of sherry, Lane.)

TT2: Bir kadeh **şeri** istiyorum, Lane. (trans. Yücel, 2018: 31)²⁰

(I would like a glass of şeri, Lane.)

In example 1, the word “sherry” has been translated as “sherry” by Erşen. He kept the word the same and did not change or add any footnote to the translation. “Sherry” is “a strong yellow or brown wine, originally from southern Spain. It is often drunk before meals.”²¹ As “sherry” is foreign to Turkish people as a drink, Erşen has used foreignization by directly transferring it into TT1. With this choice, Erşen manifests the cultural differences of the source text. According to Toury's adequate and acceptable macro strategies, it can be said that Erşen has done a translation that is closer to the adequacy pole. Since it regards the source culture's norms.

Yücel also can be said to translate using the transliteration strategy. For example, sherry and “şeri” sound almost the same. It can be said that he adapted the pronunciation of the word into Turkish by using Turkish writing character. When searching for the şeri, I have discovered that it is widely used as şeri. However, in some cases, it is used as sherry also.²² But Yücel has preferred the use of the more familiar form. In that sense, it can be said that Yücel has resorted to a domestication strategy. Yücel has employed a

²⁰ Translations and emphasises are mine unless otherwise stated.

²¹ <https://www.oxfordlearnersdictionaries.com/definition/english/sherry> (accessed April 5, 2022).

²² <https://meleklerinpayi.com/seri/> (accessed April 6, 2022).

translation that is closer to the target culture. In that sense, his translation in Example 1, is closer to the acceptability pole.

In the example below, Gwendolen's mother Lady Bracknell asks questions to Jack to get to know him better. She asks about his political views. Jack states that he is a member of the Liberal Party. Lady Bracknell does not find the Liberals so liberal and states that she sees them as another version of the conservative Tories.

Example 2

ST: Lady Bracknell: Oh, they count as **Tories**. (Wilde, 1895: 70)

TT1: Lady Bracknell: Ah, **Tory*** üyesi sayılır. TF: Tory: İngiliz Muhafazakar Parti üyesi. Tory'e karşıt olarak 1868'de Liberal Parti kuruldu. (trans. Erşen, 2007: 39)

(Oh, they count as Tories.* TF: Tory: Member of English Conservative Party. As opposition to Tory, Liberal Party was founded in 1868.)

TT2: Lady Bracknell: Eh, **muhafazakâr** sayılır onlar da. (trans. Yücel, 2018: 22)
(Eh, they can be counted as conservatives.)

In the example above, Erşen has used "Tory" for "Tories" and with a footnote, he made sure that the target reader is informed about who Tories are. According to Oxford Learner's Dictionary, a Tory is "a member or supporter of the British Conservative party".²³ The word has been translated to Turkish mostly unchanged. "Tories" are a group of people whom Turkish readers are not familiar with. By translating the term directly, with a footnote, Erşen has employed a translation strategy to render the target text closer to the source culture's norms. Thus, by directly transferring the word, TT1 has resorted to foreignization. In that sense, his translation in Example 2 is closer to the adequacy pole as it concerns the norms of the source culture.

For "Tories" Yücel used the term "muhafazakâr" (conservative). With this choice, it can be said that TT2 has attempted to recreate the effect of the unfamiliar item in the source text to a familiar one for the target culture. This cultural reference is easier to comprehend and put into a context for the target culture reader. "Muhafazakâr" is someone conservative in his/her world beliefs and someone who supports conservative political parties in Turkish. This is a commonly used and familiar term for Turkish

²³ https://www.oxfordlearnersdictionaries.com/definition/american_english/tory (accessed April 6, 2022).

readers. Therefore, it can be classified as a domestication strategy. Since Yücel has regarded the target culture's norms, his translation is closer to the acceptability pole.

In the example below, Rector Chasuble talks to Miss Prism and Cecily, and he would like to leave soon not to disturb them.

Example 3

ST: Chasuble: But I must not disturb **Egeria** and her pupil any longer. (Wilde, 1895: 85)

TT1: Chasuble: Ama artık **Egeria'yı** ve öğrencisini rahatsız etmeyelim.

TF: Egeria: Latin mitolojisinde Roma'nın ikinci efsanevi kralını esinleyen peri kızı. (trans. Erşen, 2007: 63)

(Chasuble: Let's not disturb Egeria and her dear friend any longer.)

TF: Egeria: The nymph who impresses Rome's second legendary king in Latin mythology.

TT2: Chasuble: Yalnız **Eftelya** ile öğrencisini daha fazla işgal etmek istemem. (trans. Yücel, 2018: 36)

(Chasuble: I wouldn't like to disturb Eftelya and her student any longer.)

In Greek and Roman mythology, Egeria was the consort and counsellor of king Numa. Her name is used as an eponym for a female advisor or counselor.”²⁴ Here Mr. Chausable calls Miss Prism (Cecily's tutoress) Egeria. It is seen that TT1 has not changed anything linguistically. By adding a footnote, Erşen has introduced this foreign figure to the target reader. In this sense, it can be said that foreignization has been employed here. It is seen that Erşen has regarded the source culture's norms making his translation closer to the adequacy pole.

“Eftelya” is a commonly used Greek name, at least for Turkish people, it is one of the first Greek names that comes to their minds. Eftelya means “mermaid, freedom” in Greek.²⁵ Yücel calls Miss Prism a tutoress (mürebbiye) which is regarded as a person who is hired to take care of the children and with their education.²⁶ These people are mostly, foreign, and well-educated. They teach a foreign language to the children as well. In this sense, it would not be wrong to say that Miss Prism functions as a “mürebbiye” in the target culture. Besides, Egeria and Eftelya sound similar phonetically. It would be

²⁴ <https://www2.classics.upenn.edu/myth/php/tools/dictionary.php?regexp=EGERIA&method=standard> (accessed April 6, 2022).

²⁵ <https://www.names.org/n/eftelya/about> (accessed April 6, 2022).

²⁶ <https://tr.wikipedia.org/wiki/M%C3%BCrebbye> (accessed April 7, 2022).

overanalyzing, but it is worth adding the information that mermaids used to guide the lost sailors, and pirates, and Egeria is also a counselor. So, they function as guides and mentors. All in all, it can be said that by changing the meaning of the source-text item with a non-equivalent. As the expression is likely to sound very natural and familiar to Turkish readers, they just enjoy a fluent and natural reading process with no feature making them feel that they are on a work created in a different language and culture. Therefore, it can be said that TT2 has resorted to the domestication strategy. With “Eftelya” Yücel has adopted the target culture's norms. Thus, it can be said that it is closer to the acceptable translation according to Toury's norms.

Example 4

ST: Algernon: You look as if your name was **Ernest**. You are the most **earnest** looking person I ever saw in my life. (Wilde, 1895: 52)

TT1: Algernon: İsmi sanki **Ernest**'miş gibi görünüyorsun. Sen hayatımda gördüğüm en **ciddi** görünümlü kişisin.

TF1: Yazar oyunun ismi “The Importance of Being Earnest” ile oyundaki karakter ERNEST ile kelime oyunu yapıyor. (trans. Erşen, 2007:18)
(Algernon: You look like as if your name is Ernest. You are the earnest looking person I have ever seen. TF1: The author makes a wordplay with the play's name “The Importance of Being Earnest” and the character EARNEST.)

TT2: Algernon: Seni görenin **Ernest** diyesi gelir. Adı üstünde, şimdiye dek karşılaştığım en **ağırbaşlı** insansın. (trans. Yücel, 2018: 8)
(When a person sees you, he would like to call you Ernest. Literally, you are the earnest person I have ever met.)

In this part, Algernon and Jack (two male protagonists) are having a conversation. Algernon says that Jack looks like an Ernest because he thinks that he is “the most earnest-looking person” he has ever seen. Wilde is making a wordplay here. Because earnest means “serious” in English. It is also a male name.²⁷

Erşen explains the situation with a footnote. He directly transfers Ernest without changing anything on a linguistic level. This can be classified as foreignization since it disturbs the familiarity of the target reader. This choice might imply that Erşen has regarded the norms of the source culture. So according to Toury's norms, it can be said that it is closer to the adequacy pole.

²⁷ <https://dictionary.cambridge.org/dictionary/english/earnest> (accessed April 9, 2022).

On the other hand, Yücel has not used a footnote. But by saying “adı üstünde” meaning “as the name implies” or “literally” he refers to both the name Ernest and the meaning of the word “earnest.” With his translation, the target reader can infer this wordplay. It can be said that he has employed a fluent, familiar translation for the target culture. Thus, TT2 can be regarded as domestication. Regarding the target culture's norms, it would not be wrong to say that Yücel has adopted a translation that is closer to the acceptability pole.

4.3 Translation of Idioms

In the example below, Jack and Algernon discuss their second identities they created “Banbury”. When they go downtown and want to hide and introduce themselves as someone else, they use the name “Banbury”, and they call this activity “to Banbury”. In this case, Algernon asks Jack how he will explain Banbury to Gwendolen, and he warns Jack that it will be difficult for him to handle the marriage with other personalities and lies.

Example 5

ST: Algernon: You don't seem to realize, that in married life **three is company and two is none.** (Wilde, 1895: 56)

TT1: Algernon: Evlilik yaşamında **üç kişinin bir şirket ve iki kişinin ise hiçbir şey olmadığını** anlamaz görünüyorsun. *

TF: Wilde, “two is company, three is a crowd” (İki kişi şirkettir, üç kişi kalabalık ya da iki kişi olduk mu mutluyuz, üç olduk mu biri fazla) şeklindeki özdeyişi tersine çeviriyor: “three is company two is none” (Üç kişi şirkettir, iki kişi hiçbir şey ya da üç kişi eğlenir, iki kişi sıkılır) (trans. Erşen, 2007: 24)

(You don't seem to understand that in marriage, three means a company and two means nothing. * TF: Wilde reverses the saying “two is company, three is a crowd” as “three is company, two is none.” (Three people are a company, two people are nothing or three people have fun while two people get bored.)

TT2: Algernon: Daha anlamamışsın sen galiba, **evlilik bir sacayaktır dostum, iki kişiyle olmaz.** (trans. Yücel, 2018: 11)

(You don't seem to understand. Marriage is like a trivet my friend; you can't have a trivet with two people.)

As Erşen explained in his footnote, Wilde reverses the saying “two is a company, three is a crowd” as “three is company and two as none.” Originally this expression is used to say

that a third person is not welcome when two people (such as two lovers) want to be alone with each other according to Merriam-Webster Dictionary²⁸. It is seen that TT1 followed a word-for-word procedure. With a footnote, it seems that Erşen has tried to compensate the fact that the difficulty of transferring the wordplay. According to Venuti's strategies, it can be regarded as foreignization. Because it does not carry the aim of bringing the text closer to the target culture, making it familiar to the reader. In that sense, Erşen has followed a way of applying the source culture's norms. Thus, his translation is closer to adequacy according to Toury's norms.

As regards TT2, according to Wikipedia, a sacayak (trivet) is an object placed between a serving dish or bowl, and a dining table, usually to protect the table from heat damage.²⁹ This item has three legs and functions as a holder and protection. The wordplay problem has been handled creatively by Yücel. Because he both managed to carry the meaning of the expression and reversed it just like Wilde has intended to do. He also has added the word "dostum" which gives the impression that it is a casual talk between two people who know one another well. As a result, it can be said that Yücel has resorted to domestication strategy by ensuring fluency, familiarity, and readability. Since this translation is closer to the target culture's norms it can be regarded as an acceptable translation.

In the example below, Lady Bracknell and Jack are having a conversation. After Jack talks about his concerns about Algernon's suitability for marriage, Lady Bracknell doesn't agree with him and praises Algernon.

Example 6

ST: Lady Bracknell: He has nothing, but he looks everything. What more can one desire? (Wilde, 1895: 133)

TT1: Lady Bracknell: Hiçbir şeyi yok ama her şeyi varmış gibi görünüyor. İnsan daha ne isteyebilir ki? (trans. Erşen, 2007: 148)

(He has nothing, but he looks like he has everything. What more can one desire?)

TT2: Lady Bracknell: Aslı fıkara, görünüşü Karun. Daha ne istiyorsunuz, bilmiyorum ki. (trans. Yücel, 2018: 84)

²⁸ <https://www.merriam-webster.com/dictionary/two%27s%20company%2C%20three%27s%20a%20crowd#:~:text=Definition%20of%20two's%20company%2C%20three's,Two's%20company%2C%20three's%20a%20crowd>. (accessed April 2, 2022).

²⁹ <https://tr.wikipedia.org/wiki/Sacaya%C4%9F%C4%B1> (accessed April 3, 2022).

(**Lady Bracknell:** He is poor but he looks like he is Korah. I don't really understand what you want.)

The emphasised part has been translated by Erşen as “Hiçbir şeyi yok ama her şeyi varmış gibi görünüyor.” Here, it is seen that TT1 went for the relevant linguistic equivalent in TT. It can be said that there is no attempt to minimize the foreignness here. Turkish reader may have less fluent reading experience in this context. Thus, within the context of Venuti's strategies, in TT 1 foreignization has been adopted. With this strategy, Erşen has employed source culture's norms, making the TT 1 an adequate translation according to Toury's norms.

In fact, there is no such expression as “Aslı fıkara görünüşü Karun.” Though it sounds like an almost idiom in Turkish. It is because Yücel's creative translation makes it as if it was written in Turkish, a familiar expression. In Quranic reference, Karun is a wealthy man, and he becomes very arrogant due to his pride and ignorance. He gives the credit for his wealth to his knowledge instead of to Allah.³⁰ “Karun kadar zengin” is a commonly used idiom to describe a person who is so wealthy. In this sense, by changing linguistic elements in the source text, Yücel has adopted a sense for sense procedure creatively and poetically. By minimizing the foreignness, and providing fluency and easy intelligibility, TT2 has resorted to domestication. In that sense, it would not be wrong to say that Yücel has regarded the norms of the target culture again. This brings his translation closer to the acceptability pole.

In the example below, Gwendolen and Cecily are discussing Ernest. Because they both think that they are getting engaged with “Ernest.” However, there is no Ernest. Jack and Algernon made this name up. Gwendolen thinks that Cecily trapped Ernest to get engaged with her. When she implies that, Cecily gets angry.

Example 7

ST: This is no time for wearing **the shallow mask of manners. When I see a spade it a spade.** (Wilde, 1895: 112)

TT1: **Terbiyenin sığ maskesini** takmanın zamanı değil. **Ben küreğe kürek derim.** * (trans. Erşen, 2007: 121)

(This is no time for wearing the shallow mask of manners. I call a spade a spade.)

³⁰ <https://en.wikipedia.org/wiki/Korah> (accessed April 4, 2022).

(TF: İngilizce ifade “to call a spade a spade”, kelimesi kelimesine *bir küreğe kürek demek*, Türkçede *domuza domuz demek*, yani ne görüyorsa açık açık onu söylemek olarak karşılanıyor. Bir sonraki cümlede Gwendolen, Cecily’ye kır çocuğu muamelesi yapmak için ifadenin mecazi anlamını görmezden gelip olduğu gibi alınıyor.)

TT2: Yoo, o kıytırık nezaket maskesini çıkarıp atmanın zamanı geldi. Kazmaya kazma dersem, kızmayın artık. (trans. Yücel, 2018: 63)

(No, it is time to take out the worthless mask of kindness. If I call a pickax a pickax, don’t get mad.)

Example 7 has two parts to analyze. Because, to demonstrate the context of the dialog more clearly, the sentences were not separated.

Starting with the phrase “the shallow mask of manners” (Wilde: 1895) by translating it as “terbiyenin sığ maskesi” it can be said that the linguistic elements in the ST have been translated into TT1 using linguistic equivalents through a word-for-word translation. As for Venuti’s strategies, in TT 1 foreignization has been employed. For “terbiyenin sığ maskesi” is not a common use for Turkish readers, it gives the impression that this expression has been transferred from another culture. Since it regards the foreign sense of the text, it is closer to the source culture's norm.

Before analysing Yücel’s choices, it would be logical to present the words he has used. According to TDK “kıytırık” is an adjective that means “değersiz, bayağı, basit” meaning “worthless, banal, ordinary.”³¹ Turkish people use “kıytırık” when describing things worthless, banal, ordinary.” For “manners” Yücel went for “nezaket” which is not the first meaning of the word, and it can be understood that Yücel has described the insincere acts happening in the scene. It would not be wrong to say that TT2 has covered the contextual meaning, rather than linguistic. Moving to Venuti’s strategies, Yücel’s choice creates fluency, readability, and familiarity in the target culture. Thus, it can be said that in TT2, domestication has been employed. Yücel has regarded the target culture's norms and it brings the translation closer to the acceptability pole.

“When I see a spade, it is a spade.” (Wilde: 1895) is the original version of this is “call a spade a spade”. It refers to “to say the truth about something, even if it is not polite or pleasant” according to the Cambridge Dictionary.³² Yücel has translated it as

³¹ <https://sozluk.gov.tr/> (accessed April 3, 2022).

³² <https://dictionary.cambridge.org/dictionary/english/call-a-spade-a-spade> (accessed April 3, 2022).

“Kazmaya kazma dersem, kızmayın artık.” Firstly, it is seen that linguistic elements have been changed. However, the sense has been kept. With the K letter being used frequently, it creates an alliteration which adds this sentence a humorous feature. It is creative and fluent. All in all, it can be said that in Venuti’s strategies, TT2 domestication has been employed. In that way instead of putting the source culture's norms first, he has regarded the target culture’s norms. So, this choice can be classified as an acceptable translation according to Toury’s norms.

In the example below, Algernon explains himself and his background in terms of relationships.

Example 8

ST: Algernon: (Looks at her in amazement.) Oh! Of course, **I have been rather reckless.**

Cecily: I am glad to hear it.

Algernon: In fact, now you mention the subject, **I have been very bad in my small own way.** (Wilde, 1895: 40)

TT1: Algernon (Şaşkınlıkla ona bakar.) Ah! **Tabii ki ihtiyatsız davranışlarım oldu.**

Cecily: Bunu duyduğuma sevindim.

Algernon: Aslında, madem bu konudan söz ettiniz, **kendi küçük imkanlarım dahilinde çok kötü biri oldum.** (trans. Erşen, 2007: 66)

TT2: Algernon (Yüzüne bakabilir.) E, tabi benim de **bazı taşkınlıklarım olmadı değil.**

(Algernon (Looks at her in amazement) Eh, I was very running wild at some point.)

Cecily: Bak, buna memnun oldum.

(Cecily: I am glad to hear it.)

Algernon: Madem lafı açıldı, ne saklayayım, **karınca kararınca, vaktiyle epey ceviz kırdım ben de.** (trans. Yücel, 2018: 38)

(Algernon: In case you mentioned it, there is no need to hide. I did some slip ups in my own way.)

“In fact, now you mention the subject, I have been very bad in my small own way.” was translated as translated without using any figurative speech in TT1. It does not sound familiar, and it is not fluent for the Turkish reader. Within the context of Venuti, it can be classified as a foreignization strategy because it does not present an easily readable experience for the target culture reader. It emphasizes the foreignness of the text. As for

In TT2, it is seen that Yücel added a sentence that the ST does not have. “başlatma şimdi, başlarım şimdi” are phrases that are used when someone is so angry that s/he lets the other know that s/he will start using bad language or get angrier. It is a bit vulgar usage. However, it is commonly used especially in daily language. He may have added this sentence to highlight how angry Jack is. “It is enough to drive one perfectly frantic.” Has been translated as “Zorla çileden çıkaracaklar insanı!” in TT2. “Çileden çıkarmak” means “to make someone angry” and “drive someone out of his mind”³⁵ It is an idiomatic usage and is widely used in these kinds of situations. These two examples demonstrate that Yücel went for daily language, a familiar and fluent usage. Thus, these choices can be classified as domestication strategies within the scope of Venuti’s strategies. As regards Toury’s norms, Example 14 can be said to be closer to the acceptability norm as it regards the norms of the target culture.

4.4 Translation of Religious and Mythical elements

In the example below, Jack and Algernon have a conversation about Lady Bracknell. Jack complains about her difficult personality.

Example 10

ST: Jack: Her mother is **perfectly unbearable**. Never met such a **Gorgon**—I don’t really know what a Gorgon is like, but I am quite sure that Lady Bracknell is one. (Wilde, 1895: 73)

TT1: Jack: Ama annesi **kesinlikle katlanılmaz**. Hiç böyle bir **Gorgon**’la karşılaşmamıştım. Bir gorgon neye benzer bilmiyorum aslında, ama kesinlikle eminim, Lady Bracknell onlardan biri.

TF: Gorgon: Mitolojide kendisine bakanın taş kesildiğine inanılan ve en ünlüsü Medusa olan yılan saçlı üç kadından biri. Çirkin ve korkunç bir kadın. (trans. Erşen, 2007: 43)

(But her mother is perfectly unbearable. I have never met such a Gorgon. I don’t know what a Gorgon looks like. But I am sure that Lady Bracknell is one of them.)

(TF: Gorgon: She is one of the three women with snake hair in mythology. When someone looks at her, the person turns into a stone. The most famous one Medusa. An ugly and scary woman.)

³⁵ <https://tureng.com/tr/turkce-ingilizce/%C3%A7ileden%20%C3%A7%C4%B1karmak> (accessed April 17, 2022).

TT2: Jack: **Ama anası olacak kadın cadının biri.** Yunan esatirinde bir **Medusa** vardır, bu o işte. (trans. Yücel, 2018: 25)
(However, her mother is such a witch. You know Medusa from Greek mythology
She is just like her.)

In Example 10, there are three items to be discussed. Since I wanted to bring out the context of the sentences more clearly, I did not separate the items to be discussed.

“Perfectly unbearable” has been translated as “kesinlikle katlanılmaz” in TT 1. Although “kesinlikle katlanılmaz” is not linguistically inaccurate, when describing someone as an annoying, unbearable person, it is not a commonly used phrase. Here, the source text item has been transferred as a very close dictionary equivalent for the target text. Although it can be regarded as domestication for other Turkish readers, from my point of view, it disturbs the fluency, sounds unfamiliar, and is closer to foreignization rather than domestication. Erşen has regarded the source culture's norms in this example. Thus, he has employed a translation that is closer to the adequacy pole.

Yücel has translated the source expression as “Anası olacak kadın cadının biri” (“Her mother is such a witch”). TT2 emphasizes the characteristics of an old lady who is incompatible and has a difficult personality. It can be regarded as a colloquial language in the target culture. It is seen that Yücel has regarded the contextual meaning rather than linguistic meaning. TT2 increases the fluency and alleviates the feeling of foreignness, and it can be said that it has resorted to a domestication strategy. It can be said that Yücel has regarded the target culture's norms which ends up with a translation that can be classified as acceptable according to Toury's norms.

“Gorgon” according to Oxford Learner's Dictionaries is defined as “1) in ancient Greek stories one of three sisters with snakes on their heads instead of hair, who can change anyone that looks at them into stone 2) an ugly woman who behaves aggressively and frighteningly”.³⁶In this sense, TT1 kept the terms the same in the target text. To explain the foreign term to the target reader, Erşen added the translator's footnote giving more details about what a Gorgon is. All in all, it can be said that Erşen has resorted to foreignization. Since he has regarded the source culture's norms, his translation is closer to the adequacy pole.

³⁶ <https://www.oxfordlearnersdictionaries.com/definition/english/gorgon> (accessed May 1, 2022).

“Never met such a **Gorgon**—I don't really know what a Gorgon is like, but I am quite sure that Lady Bracknell is one.” (Wilde: 1895) has been translated as “Yunan esatirinde bir **Medusa** vardır, bu o işte.” by Yücel (2018). First, it is seen that in TT2, Lady Bracknell’s name and the term Gorgon have been deleted. Instead of using Gorgon, which is less familiar to the target reader, Yücel went for Medusa emphasizing she is a character from Greek mythology. Though for Turkish readers “Gorgon” can be an unfamiliar term, a theatre audience/reader is most likely familiar with Medusa, her story, and what she was about. Originally being an Arabic word, “esâtir” means “fairy tales, myths.”³⁷ In the source text item, there is no “Greek mythology” expression. Thus, he added an item that is not in the source text by adding “Yunan esâtiri.” In a whole sense, this sentence is what Venuti defines as domestication. It creates an easily readable, fluent, and more familiar reading experience for the target reader. Since Yücel has regarded the target culture's norms here, according to Toury's norm, it can be said that he has employed a translation that is closer to the acceptability.

In the example below, while Cecily and her tutor Miss Prism study, Cecily cannot focus. Because she is thinking about Algernon at the time.

Example 11

ST: Cecily: Indeed I was thinking about that, and not about my German lesson, when the **Rector** came in. (Wilde, 1895: 84)

TT1: Cecily: Doğrusu **Rektör** geldiği sırada Almanca dersimi değil bunu düşünüyordum. TF: Rektör: Mıntıka papazı, kilise papazı (trans. Erşen, 2007: 62) (Actually, when the Rector came in, I was thinking about that, not about my German lesson.) TF: Rector: Priest.

TT2: Cecily: Aslında **papaz efendi** geldiği sırada Almanca dersimi değil, bunu düşünüyordum. (trans. Yücel, 2018: 36) (Actually, when the priest came in, I was thinking about that, not about my German lesson.)

According to Oxford Learner's Dictionaries, a rector is “an Anglican priest who is in charge of a particular area”³⁸ Only by adding the Turkish character “ö” Erşen has not changed the word and directly transferred it to “rektör”. “Rektör means “the president of

³⁷ <https://islamansiklopedisi.org.tr/esatir> (accessed April 9, 2022).

³⁸ <https://www.oxfordlearnersdictionaries.com/definition/english/rector> (accessed April 4, 2022).

a university in Turkish. Thus, it can be said that the reason Erşen explained the “rector” with a footnote can be to inform the reader and prevent a misunderstanding. He also has added a footnote to make sure that the term belongs to a foreign culture. As a result, it would not be wrong to say that he has resorted to foreignization according to Venuti's suggestions. The fact that it has been directly transferred brings the translation closer to the adequacy pole.

TDK describes “papaz” as a Greek-rooted word meaning “Hristiyan din adamı, peder” namely, “Christian ecclesiastical, father”.³⁹ Also being a Greek root word, according to TDK (Turkish Language Association) “efendi” is a secondary calling and title after “bey” “mister” used after proper names. (A secondary title is used before proper names)⁴⁰ “Papaz efendi” is a familiar expression for the Turkish reader. The ST’s cultural reference has been translated into Turkish with a cultural reference for Turkish readers. It recreates the effect of the item in the source text. TT2 has adopted the term under its function and colloquial meaning for the Turkish reader. By using a fluent, familiar expression, it can be said that TT2 has employed a domestication strategy here. By adopting the term “rector” as “papaz efendi” into Turkish, it can be said that Yücel has put the norms of the target culture. Thus, it can be regarded as an acceptable translation according to Toury’s norms.

In the example below, Jack is surprised that Miss Prism is unmarried and has a child.

Example 12

ST: Jack: Unmarried! I do not deny this is a serious blow. **But after all, who has the right to cast a stone against one who has suffered? Cannot repentance wipe out an act of folly?** Why should there be one law for men, and another for women? Mother, I forgive you. (Tries to embrace her again.) (Wilde, 1895: 88)

TT: Jack: Evli değil misiniz? Bunun ciddi bir sorun olduğunu inkar edemem. **Ama tüm bunlardan sonra, ıstırap çeken bir kimseye kimin taş atmaya hakkı vardır? *Tövbe budalaca bir hareketi temizleyemez mi?** Neden erkekler için başka, kadınlar için başka kanunlar olsun? Anne, seni affediyorum. (tekrar sarılmaya çalışır.) (trans. Erşen: 159, 160).

TF: Bkz. Yuhanna İncilinde; VIII, 7, zinakar kadının anlatıldığı bölüm. Hz. İsa onu taşlamak isteyenlere şöyle der: *İçinizde en günahsız olan kimse ilk taşı o atsun.*

³⁹ <https://sozluk.gov.tr/> (accessed April 5, 2022).

⁴⁰ <https://sozluk.gov.tr/> (accessed April 5, 2022).

(Jack: Are you not married? I cannot deny this is a serious problem. But after all, who has the right to cast a stone against one who has suffered?* Cannot repentance wipe out an act of folly? Why should there be one law for men, and another for women? Mother, I forgive you.)

(TF: See: In the Gospel of John; VII, 7, the part which talks about a woman who has committed adultery. When people wanted to stone her, Jesus says: *Let him who is without sin, cast the first stone.*

TT2: Jack: Evlenmediniz mi? Bu fena havadis işte! **Ama canım, hatasının cezasını çekmiş bir insanı taşlamaya ne hakkımız var ki? Başından bir kavak yeli esmiş olabilir, tövbe etmişsin ya sonunda.** Hem niye erkekler için ayrı, kadınlar için ayrı bir yasa olsun? Anne, affettim bile seni. (Kucaklamaya kalkar yeniden). (trans. Yücel: 92)

(Jack: Haven't you got married? This, I call bad news! Anyway, who are we to cast a stone on some who paid her dues? She could have done something stupid as a young, at least you have sworn off. Also, why should there be one law for men and another for women? I already forgive you, mother.)

TT1 has added a footnote to the reference that was made by Wilde. He explained the case which took part in the Bible. Therefore, Erşen emphasizes the foreignness of the ST and tries to inform the target culture about its differences. Within the frame of Venuti's strategies, TT1 can be regarded as a foreignization. As it demonstrates the differences and interferes. As for the Toury's norms, it can be said that it is closer to the adequacy poles since it regarded the norms of the source culture.

TT2 has not used a footnote to explain the reference to Bible. Instead, says that "Ama canım, hatasının cezasını çekmiş bir insanı taşlamaya ne hakkımız var ki?" meaning "Anyway, who are we to cast a stone to someone who paid her dues?" Without referring to Jesus and the woman, it emphasizes that they shouldn't blame someone with prejudice. If we are to look at this choice regarding Venuti's strategies, we see that TT2 has not interfered, put a footnote, and explained the situation. Rather, it familiar and readable sentence and still gives the main objective of the source sentence. Thus, it can be stated that TT2 has applied a domestication strategy with this choice. As for Toury's norms, since TT2 has regarded the norms of the target culture it can be concluded that it is closer to the acceptability pole.

In the example below, Jack tells Chasuble that he is going to be baptized this afternoon. According to Chasuble's religious views, this cannot be accepted. He is frustrated.

Example 13

ST: Chasuble: I am grieved to hear such sentiments from you, Mr. Worthing. They savor of the heretical views of the **Anabaptists**, views that I completely refuted in four of my unpublished sermons. (Wilde, 1895: 84)

TT1: Chasuble: Sizden böyle düşünceler işitmekten esef duydum Bay Worthing. Bunlar, **Anabaptist'lerin** * kabul olunmuş öğretilere aykırı görüşlerini andırıyor ki bu görüşleri yayımlanmamış vaazlarımın dördünde tamamıyla çürütmüştüm.

TF: Anabaptistler: 16. Yüzyılda kurulan ve çocukların vaftizine karşı çıkan bir Alman Hıristiyan mezhebi. Bunlara göre, vaftiz ya erişkin yaşta ya da akıl çağında kabul edilmelidir. Hareketleri kanla bastırılmıştır. Wilde zamanında bu isim, karşıtları tarafından aşağılayıcı bir anlamda kullanılıyordu. (trans. Erşen: 154)

(Chasuble: I am sorry to hear such sentiments from you, Mr. Worthing. They savor of the heretical views of the Anabaptists, views that I completely refuted in four of my unpublished sermons.

(TF: Anabaptists: A German Christian sect founded in the 16th century that opposed the baptism of infants. According to them, the baptized person should be either an adult or should be conscious, in the age of reason. Their movement was quenched with blood. During the time of Wilde, this name was used as a derogatory term by its objectors.

TT2: Chasuble: Sizin ağzınızdan bu sözleri işiteceğimi hiç ummazdım, Mr. Worthing. O **zındık Anabaptistlerin** etkisine mi kapıldınız yoksa? Bu sakat görüşü toptan çürüten dört vaiz kaleme aldım, yayınlanmadı daha. (trans. Yücel: 87, 88)

(Chasuble: I would have never expected to hear such a word from you, Mr. Worthing. Have you been captivated by those heretical Anabaptists? I have written four sermons that refute that inconvenient view but haven't been published yet.)

The term Anabaptists is directly transferred in TT1. However, Erşen has added a footnote that describes who Anabaptists were and why the rector Chasuble talks badly about them as a religious people. There, again, it can be seen that TT1 wants to bring the source culture's foreignness and differences to the Turkish reader. According to Venuti's concept, it can be classified as a foreignization strategy. Because it regards the norms of the ST, TT1 can be said to be closer to the adequacy pole within Toury's norms.

Encyclopedia of Islam describes "zındık" as "someone who denies the oneness and existence of God and the afterlife while appearing as a believer."⁴¹ Thus, in the Islamic

⁴¹ "Âlemin kadîm olduğunu ileri süren, Allah'ı yahut Allah'ın birliğini ve âhireti inkâr ettiği halde inanmış gibi görünen kimseleri ifade eden bir terim." (<https://islamansiklopedisi.org.tr/zindik>) (accessed April 6, 2022).

sense, “zındık” is the one who pretend to be believers, or heretics. Instead of using Anabaptists, TT2 has used a word that represents being heretical within the Muslim world. Therefore, it can be said that Yücel went for domestication as he familiarized himself with the term and did not use the ST’s term. Regarding Toury’s norms, this choice can be asserted to be closest to the acceptability pole as it puts the standards of the target culture first.

4.5 Translation of Neologisms and/or Made-Up Words

Example 14

ST: Miss Prism: You are too much alone, dr. Chasuble. You should get married. A **misanthrope** I can understand – a **womanthrope** , never! (Wilde, 1895: 42).

TT1: Bayan Prism: Çok yalnızsınız, sevgili Doktor Chasuble. Evlenmelisiniz. Bir **mizantropu** anlarım, ama bir **kadıntropu**, asla! (trans. Erşen, 2007: 71)

TF1: Mizantrop, insanlardan nefret eden kimse. Mec. Toplumdan, insanlardan kaçan kimse. Womanthrop, woman ‘kadın’ ve mizantrop kelimelerinden türetilmiş uydurma bir kelime.

(Miss Prism: You are too alone, Dr. Chasuble. You should get married. I can understand a misanthrope, but a womanthrope, never!) **TF:** Misanthrope: A person who hates people. A person who avoids society, people. Womanthrope is a word neologized from woman and misanthrope.)

TT2: Miss Prism: Çok yalnız yaşıyorsunuz, doktorcuğum. Evlenin artık. **Merdümgirizlik** hadi neyse, ama **kadıngirizliğe** hiç aklım ermiyor. (trans. Yücel, 2018: 41)

TF2: İnsan içine çıkmaktan hoşlanmayan. Kadınlar arasında olmaktan hoşlanmayan.

(Miss Prism: You live lonely dear dr. Get married already. I can understand being a misanthrope but being a womanthrope is beyond my head. **TF2:** Someone who does not like to go in public. Someone who does not like to be around women.)

In Example 14, Miss Prism tries to flirt with Dr. Chasuble. Wilde uses a neologism which is “womanthrope” referring to the word “misanthrope.” According to Oxford Languages’ source, the word roots back to mid-16th century and derives from Greek *misanthrōpos*, from *misein* “to hate” + *anthrōpo* “man”.⁴² In this case, a womanthrope means someone who avoids women. In TT1, the translator solves this problem by using the word “mizantrop” and “kadıntrop”. Erşen adds a footnote defining what a misanthrope means

⁴² <https://www.oxfordlearnersdictionaries.com/definition/english/misanthrope> (accessed April 10, 2022).

and then he explains that womanthrope is a neologism that derives from misanthrope. Although he translates woman as “kadın” which means “woman” in Turkish, he keeps the word “thrope”. So, the word he comes up with is half Turkish half Greek. Though the word “mizantrop” is not commonly used in Turkish, a theatre play reader may know what it refers to, and he or she can understand the wordplay with the “womanthrope”. By giving a footnote and showing the word’s foreignness, Erşen lets the reader know that the text has been written in a different language and culture. According to Venuti, the translator becomes visible at this point. Because he brings out the foreignness of the source text. In this case, this example can be classified as a foreignization strategy. As for the Toury’s norms, it can be said that TT1 regarded the source cultures’ norms. Therefore, it is closer to the adequacy pole.

According to TDK, “merdümgiriz” is a Persian word and it means someone who does not like to appear in public, someone who avoids people, or misanthrope. According to luggat.com *merdüm* means human, a person in Persian.⁴³ “*Girizgah*” “*giriz*” means “-to run away, to stay away” in Persian.⁴⁴ Instead of using the word misanthrope, Yücel went for the word from another language, not a Western language but an Eastern one. It is known that Persian and Arabic words were used within the intellectual and elite community during the Ottoman Empire era. Though most of the words especially terms about religion, law, and politics are still in use not only by the elite but also by the common people, “merdümgiriz” is not widely used among Turkish people. For “womanthrope”, Yücel used “kadıngiriz”. In this case, Yücel combines a Turkish word and a Persian word. Additionally, footnotes were used to explain what these words mean. However, in the second footnote, Yücel did not try to explain that “kadıngirizlik” is a wordplay and a neologism, unlike Erşen. By not directly using the word misanthrope and going for a word from Persian, which was a language that has been used for specific purposes by the Turkish people, Yücel’s choice seems like a more domestic option than Erşen’s. Though merdümgirizlik and kadıngirizlik still cannot be said to be a familiar and fluent option for the Turkish reader.

Within Venuti’s strategies concept, TT2 can be regarded as somewhere between domestication and foreignization closer to domestication. It carries features of

⁴³ <https://www.luggat.com/index.php#ceviri> (accessed April 11, 2022).

⁴⁴ <https://www.luggat.com/index.php#ceviri> (accessed April 11, 2022).

foreignization because it uses footnotes and Persian. Plus, it carries features of domestication because Turkish does not have a word for the word “misanthrope,” Yücel used a Persian word which is a closer culture to Turkish culture. As for Toury’s norms, it can be said to be closer to the acceptability norm. Because it went for a choice that can sound more suitable to the target culture’s norms.

In the example below, Chasuble answers Miss Prism and refers to the “womanthrope” neologism.

Example 15

ST: Chasuble: (With a scholar’s shudder) Believe me, I do not deserve so **neologistic** a phrase. The precept as well as the practice of the primitive Church was distinctly against matrimony. (Wilde, 1895: 42, 43)

TT1: Chasuble: (Derin bir bilgin ürpermesiyle) İnanın bana, ben böyle **neolojistik** bir ifadeye layık değilim. Eski Kilise’nin hükümleri de, uygulamaları da alenen izdivaca karşıdır. (trans. Erşen, 2007: 71)

(Chasuble: (With a scholar’s shudder) Believe me, I do not deserve so neologistic a phrase. The precept as well as the practice of the primitive Church was distinctly against matrimony.

TF1: Neolojist, yeni bir anlam ve kelimeler bulan veya kullanan kimse; Womantrop kelimesine gönderme

(Neologist is someone who comes up with new words and meanings and uses them. It is a reference to the womanthrope word)

TT1: Chasuble: (With a scholar’s shudder) Believe me, I do not deserve such a **neologistic** phrase. Both the precept and the practice of the Old Church were distinctly against matrimony.

TT2: Chasuble: (Bilgin bir tiksintiyle.) İnanın böyle **eski ağıza yeni taam bir söze** layık değilim ben, Miss Prism. Hem ilkel kilisenin gerek buyruğu, gerekse ameli, izdivaca açıkça karşıdır. (trans. Yücel, 2018: 41)

TF2: yemek, aş

TT2: Chasuble: (With a scholar’s repulsion/shudder) Believe me, I do not deserve an unwelcome innovation Miss Prism. In fact, the primitive church’s precepts and the practice are against matrimony.

TF2: food

A neologism is a new word or expression in a language or a new meaning for an existing word or expression.⁴⁵ In TT1, it is seen that the term neologistic directly transferred into Turkish only changing the pronunciation. To explain the word, Erşen

⁴⁵ <https://www.collinsdictionary.com/dictionary/english/neologism> (accessed April 13, 2022).

added a footnote. In this footnote, he explains this is a reference to the neologism “womantrophe”. So, he not only defines the word but also explains the wordplay. This can be regarded as a foreignization strategy. As it demonstrates the source culture’s differences, Erşen interferes and does not present a familiar reading experience. By doing so, within the Toury’s norms this can be regarded as a choice that is closer to the adequacy norm. As it puts the norms of the source culture first.

“Eski ağıza yeni taam” is an idiom that means new food for an old mouth (said when eating something for the first time that season).⁴⁶ It is seen that in TT2, idiomatic use was preferred. Instead of using or explaining neologism, which can be unfamiliar to Turkish readers, Yücel went for an idiom that explains the situation well. Since “taam” is an old word and is not used commonly in Turkish anymore, Yücel added a footnote defining what “taam” is. As this example applies a more fluent and familiar usage for the Turkish reader, it can be classified as a domestication strategy within the context of Venuti’s strategies. Since this example has employed a closer phrase to the target culture reader, it can be said that it is closer to the acceptability pole.

4.6 Exclamation and Addressing Phrases

Example 16

ST: Algernon (To Gwendolen): **Dear me**, you are smart! (Wilde, 1895: 58)

TT1: Algernon: **Aman Yarabbi**, çok şıksın. (trans. Erşen, 2007: 26)

(Oh my God! You are so chic!)

TT2: Algernon: **Sultanım** bu ne şıklık! (trans. Yücel, 2018: 13)

(My Sultan! What a chicness!)

In the example above, Algernon compliments his lover Gwendolen with astonishment. The expression “dear me” means: “Also, oh dear. A polite exclamation expressing surprise, distress, sympathy, etc”⁴⁷. For example, *Dear me, I forgot to mail it*, or *Oh dear, what a bad time you've been having*. These usages may originally have invoked God, as in dear God or oh God, which also continue to be so used. Though there is a linguistic

⁴⁶ <https://www.seslisozluk.net/eski-a%C4%9F%C4%B1za-yeni-taam-ka%C5%9F%C4%B1k-nedir-nedemek/> (accessed April 13, 2022).

⁴⁷ <https://www.dictionary.com/browse/dear-me#:~:text=A%20polite%20exclamation%20expressing%20surprise,Late%201600s%5D> (accessed April 10, 2022).

change, the sense has been kept. It can be said that it provides fluency, readability, and familiarity in the target culture. So, it can be said that Erşen has applied a domestication strategy. He has regarded the norms of the target culture in Example 10. Thus, it can be said that his translation is closer to the acceptability pole.

Yücel has translated “Dear me “as “Sultanım!”. According to TDK “sultan” has got two other meanings except for Muslim ruler.⁴⁸ The first is it is a title given to the ruler's son, daughter, mother, and wife. The second one is used as a metaphor to describe a person who is at the top in a particular area. “Sultanım” can be used to praise and appreciate a person. At this point, it can be said that there is a change in the content and semantic meaning of the source text item “dear me”. This indicates that Yücel has adopted the expression to Turkish culture. This expression is likely to sound very natural and familiar to Turkish readers, they just enjoy a fluent and natural reading process with no feature making them feel that they are actually on a work created in a different language and culture. Thus, in TT 2 the translator has resorted to domestication. Since Yücel's translation regards the norms of the target culture here, it can be classified as one that is closer to the acceptability pole within the Toury's norm.

In the example below, Jack is surprised that Algernon doesn't even know his father's Christian name. Then, Algernon explains the reason why.

Example 17

ST: Algernon: **My dear boy**, we were never on speaking terms. He died before I was a year old. (Wilde, 1895: 90).

TT1: Algernon: **Sevgili dostum**, biz konuşacak durumda değildik. O öldüğünde ben bir yaşında bile değildim. (trans. Erşen:165)

(Algernon: My dear friend, we were never on speaking terms. I wasn't even a year old when he died.)

TT2: Algernon: **Birader**, adamla şöyle konuşup anlaşma fırsatı olmadı ki. Bir yaşına gelmeden ben daha, peder ölmüş, **ben n'apayım**. (trans. Yücel:94).

(Algernon: My dear fella, we didn't have a chance to sit and talk. Father died before I even became a year old.)

In the example above, Erşen has used the phrase with the same function and meaning in the target culture. Since it does carry a degree of familiarity and does not aim to show the

⁴⁸ <https://sozluk.gov.tr/> (accessed April 10, 2022).

differences of the other culture as a means of foreignization. It cannot be put into the category of foreignization or domestication. All in all, it can be said that TT1 is somewhere between, however, closer to domestication. As regards Toury's norms, it can be argued that it is between acceptability and adequacy poles closer to the acceptability.

Meanwhile, in TT2 the word "birader" is mostly used in colloquial language. It can be translated into English as "brother, fella, mate". This usage is more informal than "my dear boy" and "sevgili dostum". In addition to that, Yücel has added a sentence that is not in the ST which is "ben n'apayım". It means "What can I do about it?" or "There is nothing I can do." It strengthens the feeling of helplessness of Jack at that time. Also, "n'apayım" is the informal and shortened writing of "Ne yapayım?" To conclude, TT2 has resorted to domestication within Venuti's categorization. As it familiarized and erased the foreignness of the ST by using informal, colloquial language. Within the concept of Toury's norms, TT2 has applied a translation process putting the norms of the target culture first. Thus, it can be asserted that TT2 is closer to the acceptability pole.

Titles are a part of paratextual elements. In this case above, it is seen that by translating the title as "Ciddi Olmanın Önemi" Erşen has not changed it linguistically. He has not regarded the wordplay Ernest and Earnest. As for the macro strategy, it can be said that he has resorted to foreignization. For it is a use that Turkish reader is not familiar with. Since Erşen has applied a strategy that regards the source culture's norms, this choice can be said to be an adequate one.

It is seen in the example that by translating the title as "Maksat Samimiyet", Yücel lets the reader know that this play will be humorous. Yücel ignores the linguistic features and semantic features of the play. This can be regarded as a domestication strategy. Because of this choice, Yücel provides a fluent and familiar translation. Finally, this translation regards the target culture's norms making it closer to the acceptability pole.

Venuti claims that the dominance of fluency in translations and the creation of fluent translations that just sound original and natural cause translators to receive "minimal recognition for their work" (8). Yet, as the examples and the analyses have proposed, it is the other way around. Here in the conclusion part, I will be trying to explain this situation.

5 DISCUSSION AND CONCLUSION

In this thesis, the two Turkish translations of *The Importance of Being Earnest* by Oscar Wilde (1895) have been examined within the scope of Venuti's arguments about the visibility of the translator. The translations studied are *Ciddi Olmanın Önemi* (2007) by Murat Erşen and *Maksat Samimiyet* (2018) by Can Yücel. Examples from the translations were selected under the categories of cultural items, religious and mythological items, proper names, neologisms, idioms, titles, and book covers. The examples have been analyzed with a focus on Toury's acceptability and adequacy and Venuti's domestication, foreignization, and visibility.

The result of the analysis of the translations of the examples within the scope of the two poles defined by Toury, it is seen that TT1's translator Murat Erşen prefers explaining the jokes, and the cultural references using footnotes and he also complies with the ST's norms. Thus, it can be said that TT1 has been argued to be closer to the adequacy pole.

As for the visibility and the invisibility discussions, it might be concluded that Erşen has resorted to a foreignization strategy within the scope of Venuti's arguments. On the other hand, Yücel's creative, fluent, and familiar translation has applied a domestication strategy.

On the other hand, the analysis has shown that TT2's translator Can Yücel seeks fluency and familiarity in his translation. It is seen that Yücel has used footnotes only two times. He complies with the norms of the target culture. Therefore, it can be argued that TT2 is closer to the acceptability pole. It can be said that by resorting to a translation process which is closer to the target culture's norms, and mostly applying domestication strategy, contrary to what Venuti argues about the relation between the visibility of the translator and the foreignization strategy, in this case, TT2 can be said to be resistant to the ST's norms. It might be also asserted that this resistance makes TT2 more visible.

As Tymoczko pointed out that foreignization would not mean showing resistance to the dominant culture in all cultures, languages, and times, Yücel's translation stands out and brings the features and qualities of the target culture. It is possible to say that this makes Yücel a more visible translator. The reader can feel his presence and his effort as a translator is visible.

As the study demonstrates, we can contradict Venuti's argument regarding the invisibility of the translator who opts for the domestication strategy. Because in our case, Can Yücel stands out as a prominent and famous translator with his preference for domestication strategy. It can be said that applying domestication strategy while translating into peripheral languages like Turkish, can be a resistant move toward the dominant language.

The results of the analysis might indicate that theoretical concepts should be revisited and discussed via descriptive research. Re-readings of concepts can contribute to the theoretical field of the translation studies and might open doors to the new research.



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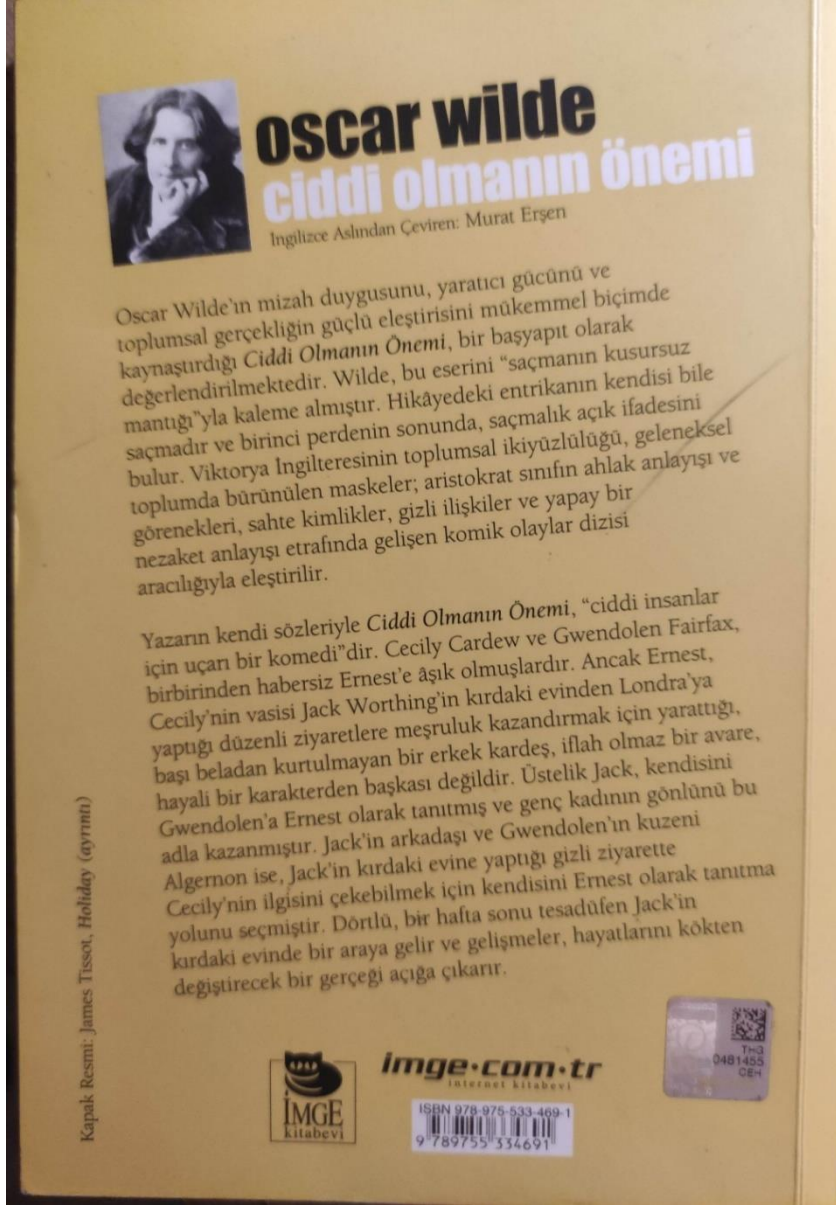
Öner, Işın. 2019. “To Read or Not to Read! ‘Why Reading Matters’ in the Practice of Translation.” In *Çeviribilimde Araştırmalar*, edited by Seda Taş, 13-30. İstanbul: Hiperyayın.



APPENDICES

APPENDIX 1

The back cover of *Ciddi Olmanın Önemi* (trans. Murat Erşen, 2007)



APPENDIX 2

The back cover of *Maksat Samimiyet* (trans. Can Yücel, 2018)



Oscar Wilde (1854-1900): İrlandalı dâhi yazar, Victoria döneminde edebi zekâsı, ince alaycılığı ve sıra dışı yaşantısıyla 19. yüzyıl estetizm hareketinin Britanya'daki en tanınmış temsilcisi haline geldi. Şiir, öykü ve oyunlarının yanı sıra *Dorian Gray'in Portresi* adlı romanıyla ün kazandı. Dönemin katı ahlak anlayışının sonucu olarak cinsel yönelimi nedeniyle yargılanıp iki yıl hapse mahkûm edildi. *Reading Zindanı Baladı* adlı şiir kitabını ve ölümünden sonra *De Profundis* adıyla yayımlanan uzun mektubu bu

sırada yazmıştır. İlk kez 14 Şubat 1895'te Londra'daki St James Tiyatrosu'nda sahneye konan *Maksat Samimiyet*, 19. yüzyıl İngiliz tiyatrosunda nükte ve zekâyaya dayalı yeni komedi türünün en başarılı örneği kabul edildi. Oyun görünüşte önemsiz ayrıntılar üzerinde durmakla birlikte Victoria döneminin ikiyüzlülüğünü acımasızca sergiler. Oscar Wilde özgürlüğe kavuştuktan üç yıl sonra Paris'te yoksulluk içinde öldü.

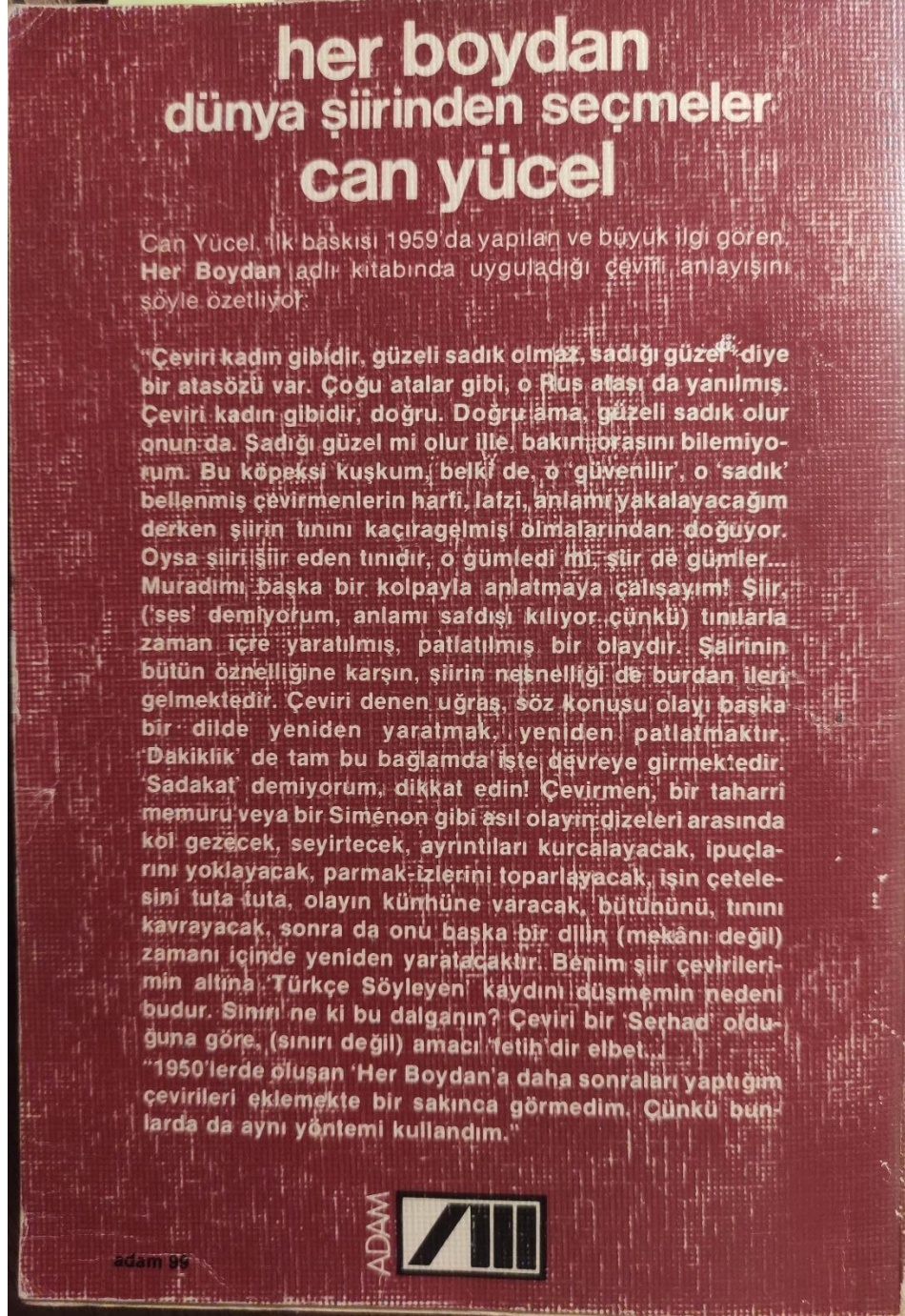
Değerli edebiyatçımız Cevat Çapan'a ve Can Yücel ailesine daha önce yayımlanmamış bu Oscar Wilde çevirisini okura sunmamızı mümkün kıldıkları için teşekkürü borç biliriz.



11 TL

APPENDIX 3

The back cover of *Her Boydan* (Can Yücel, 1983)



ÖZGEÇMİŞ

Adı, Soyadı	İrem	ÖZSARAÇ
Doğum Yeri ve Yılı		
Bildiği Yabancı Diller	İngilizce	
ve Düzeyi	İleri	
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı
Lise	2008 - 2012	Bartın Davut Fıncıoğlu Anadolu Lisesi
Lisans	2012 - 2016	İstanbul Üniversitesi
Yüksek Lisans	2018 - 2022	İstanbul 29 Mayıs Üniversitesi
Doktora		
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı
1.	2017 - 2018	İstanbul Aydın Üniversitesi
2.	2019 -	Milli Eğitim Bakanlığı
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar		
Katıldığı Proje ve Toplantılar	1.18th INGED International ELT Conference - Istanbul Aydın University (2017) 2. ETS Propell Workshop for the TOEFL iBT Test- Istanbul Aydın University (2018) 3. Tübitak 2022	
Yayımlar:		
Diğer:		
İletişim (e-posta):		
Tarih	04.07.2022	
İmza		
Adı Soyadı	İrem ÖZSARAÇ	

