

THE ROLE OF THILDA KEMAL IN THE RECREATION
OF YAŞAR KEMAL'S LITERATURE IN ENGLISH

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Thesis Abstract

Burçe Kaya, “The Role of Thilda Kemal in the Recreation of Yaşar Kemal’s Literature in English”

The aim of the present study is to reveal Thilda Kemal’s role as a translator in the recreation of Yaşar Kemal’s literature in English. As the translator of seventeen of his works, Thilda Kemal was pivotal in familiarizing the English-speaking community with Yaşar Kemal’s novels and stories. In this study, “The Wind from the Plain” trilogy, which includes the novels *The Wind from the Plain* (1963) (*Orta Direk*, 1960), *Iron Earth, Copper Sky* (1974) (*Yer Demir Gök Bakır*, 1963) and *The Undying Grass* (1977) (*Ölmez Otu*, 1968), is described and discussed according to a target-oriented approach. The overall objective of these case studies is to identify and problematize the translation strategies deployed by Thilda Kemal and to try and find answers to the two leading questions of this study: “What is the role of Thilda Kemal in the recreation of Yaşar Kemal’s literature in English?” and “What are the influences of her translation strategies on Yaşar Kemal’s literature as recreated in the target language?”

As a yardstick for comparison to Thilda Kemal’s translations, Margaret E. Platon’s translation of *İnce Memed 2* (1969), with the title *They Burn the Thistles* (1973), is also the object of a target-oriented descriptive analysis. The results of the above-mentioned translation analyses are discussed against the background of the asymmetrical power relations between the source and the target languages as well as the biographical data gathered on Thilda Kemal’s life. The target and source texts are also compared in terms of style in order to examine Thilda Kemal’s style in these

three translations and compare it with that of Yaşar Kemal, as well as that of Margaret E. Platon.

Based on the results of these case studies, which focus on the matricial norms in these translations, as well as the translation of culture-specific elements in the source text, including proper names, proverbs, idioms and dialect, it is argued that as a result of Thilda Kemal's translation strategies her translations shift between the poles of "adequacy" and "acceptability". Since it is not possible to evaluate any translation as purely "acceptable" or "adequate," one can only discuss the dominant strategies used by Thilda Kemal, and suggest that her translations are closer to the pole of "acceptability" in Gideon Toury's terms. Margaret Platon is seen to have stuck closer to the norms of the source text than did Thilda Kemal, resulting in a translation that is rather "faithful" to the linguistic and cultural qualities of the source text. Moving on from these findings, it is suggested that the fact that Thilda Kemal is Yaşar Kemal's wife and she acted as the editor of the source texts reduced the potential authoritative influence of the author Yaşar Kemal on her decisions; hence allowing her to use more initiative in her translational decisions than other translators may have done.

Tez Özeti

Burçe Kaya, “Yaşar Kemal’in Edebiyatının İngilizce’de Yeniden Oluşturulması Sürecinde Thilda Kemal’in Rolü”

Mevcut çalışmanın amacı, Yaşar Kemal’in romanlarının İngilizce’de yeniden oluşturulması sürecinde Thilda Kemal’in rolünü ortaya çıkarmaktır. Yaşar Kemal’in on yedi eserini İngilizce’ye çeviren Thilda Kemal, yazarın İngilizce konuşulan toplumlarca da tanınmasında önemli rol oynamıştır. Bu çalışma kapsamında *The Wind from the Plain* (1963) (*Orta Direk*, 1960), *Iron Earth, Copper Sky* (1974) (*Yer Demir Gök Bakır*, 1963) ve *The Undying Grass* (1977) (*Ölmez Otu*, 1968) romanlarından oluşan “Dağın Öte Yüzü” üçlemesinin İngilizce çevirisi betimlenip erek-odaklı bir yaklaşım ile tartışılmıştır. Bu incelemelerin esas amacı Thilda Kemal tarafından kullanılan çeviri stratejilerini betimleyip tartışmak ve iki temel soruya yanıt bulmaya çalışmaktır. Bu sorular: “Thilda Kemal’in, Yaşar Kemal’in romanlarının İngilizce’de yeniden yaratılma sürecindeki rolü nedir?” ve “Kullandığı çeviri stratejilerinin, Yaşar Kemal’in erek dilde yeniden oluşturulan edebiyatı üzerine etkileri nelerdir?” şeklinde özetlenebilir.

Karşılaştırmalı bir çalışma yürütebilmek amacıyla Margaret E. Platon’un, *They Burn the Thistles* (1973) başlıklı *İnce Memed 2* (1969) çevirisi de erek-odaklı ve betimleyici bir yaklaşım ile incelenmiştir. Bu çeviri analizlerinin sonuçları ise kaynak ve erek diller arasında bulunan dengesiz güç ilişkileri çerçevesinde ve Thilda Kemal’in yaşamı üzerine toplanan veriler ışığında değerlendirilmiştir. Erek metinlerin biçimsel özellikleri hem kaynak metinler hem de Margaret E. Platon’un çevirisi ile karşılaştırmalı olarak incelenmiştir.

Çevirmenin, özel isimler, atasözleri, deyimler ve lehçe kullanımlarını kapsayan kültüre özgü öğelerle ilgili kararları üzerine yoğunlaşan bu örnekolay incelemelerinden elde edilen sonuçlar doğrultusunda Thilda Kemal'in çevirilerinin Gideon Toury'nin deyiimiyle "kabul edilebilirlik" ("acceptability") kutbuna daha yakın olduđu öne sürölmektedir. Öte yandan, Margaret E. Platon kaynak metnin normlarına Thilda Kemal'den daha fazla bağı kalmıştır, dolayısıyla ortaya kaynak metnin dilbilgisel ve kültürel öğelerine daha "sadık" bir çeviri ortaya çıkarmıştır. Yapılan bu analizlerin sonuçlarından yola çıkarak, Thilda Kemal'in çeviri ile ilgili kararlarında daha fazla inisiyatif kullanması hem yazarın eşi olması hem de zaman zaman kaynak metinlerin editörlüğünü yapmış olması ile ilişkilendirilmiştir.

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CONTENTS

Chapter

1.	THEORETICAL FRAMEWORK AND METHODOLOGY	
	Introduction.....	1
	Theoretical Framework.....	10
2.	YAŞAR KEMAL AND THILDA KEMAL: LIFE AND LETTERS	
	The Life of Yaşar Kemal	15
	The Life of Thilda Kemal	17
	Stylistic Difficulties in Translation.....	21
	Culture Specific Idioms and Proverbs	22
	Colloquial Language and Dialects.....	24
3.	DESCRIPTIVE TRANSLATION ANALYSIS OF <i>THE WIND</i> <i>FROM THE PLAIN (ORTADİREK)</i>	
	The Plot of <i>Ortadirek</i>	27
	Paratextual and Extra-textual Elements	29
	Extra-textual Elements.....	29
	Paratextual Elements.....	32
	Cover Design and Blurbs	32
	Matricial Norms	34
	Segmentation of Chapters.....	34
	Omissions and Additions	35
	Segmentation of Paragraphs	40
	Translation of Proper Names	43
	Translation of Colloquial Language and Dialects	45
	Translation of Culture Specific Usages at Phrase-Level	51
	Translation of Culture-Specific Usages at Word Level.....	52
	Conclusions.....	54
4.	DESCRIPTIVE TRANSLATION ANALYSIS OF <i>IRON EARTH</i> , <i>COPPER SKY (YER DEMİR GÖK BAKIR)</i>	
	The Plot of <i>Yer Demir Gök Bakır</i>	56
	Paratextual and Extra-textual Elements	58
	Extra-textual Information.....	58
	Paratextual Information	59
	Cover Design and Blurbs	59
	Matricial Norms.....	61
	Segmentation of Chapters.....	61
	Omissions and Additions	62
	Segmentation of Paragraphs	71
	Translation of Proper Names	72
	Translation of Colloquial Language and Dialects	75
	Translation of Culture Specific Usages at Phrase-Level	78
	Translation of Culture-Specific Usages at Word Level.....	80
	Conclusion	82

5.	DESCRIPTIVE TRANSLATION ANALYSIS OF <i>THE UNDYING GRASS (ÖLMEZ OTU)</i>	
	The Plot of <i>Ölmez Otu</i>	85
	Paratextual and Extra-textual Elements	86
	Extra-textual Elements	86
	Paratextual Elements	88
	Cover Design and Blurbs	88
	Matricial Norms	89
	Segmentation of Chapters	89
	Segmentation of Paragraphs	90
	Omissions and Additions	93
	Translation of Proper Names	96
	Translation of Colloquial Language and Dialects	98
	Translation of Culture Specific Usages at Phrase-Level	101
	Translation of Culture-Specific Usages at Word Level	104
	Conclusion	106
6.	DESCRIPTIVE TRANSLATION ANALYSIS OF <i>THEY BURN THE THISTLES (İNCE MEMED 2)</i>	
	The Plot of <i>İnce Memed 2</i>	111
	Paratextual and Extra-textual Elements	112
	Extra-textual Elements	112
	Paratextual Elements	114
	Cover Design and Blurbs	114
	Matricial Norms	115
	Segmentation of Chapters	115
	Segmentation of Paragraphs	116
	Omissions and Additions	119
	Translation of Proper Names	123
	Translation of Colloquial Language and Dialects	125
	Translation of Culture Specific Usages at Phrase-Level	127
	Translation of Culture-Specific Usages at Word Level	129
	Conclusion	130
7.	CONCLUSION	133
	REFERENCES	137
	APPENDICES	140
	Appendix I	140
	Appendix II	147

CHAPTER 1

THEORETICAL FRAMEWORK AND METHODOLOGY

Introduction

“Yashar Kemal achieves the Russian quality — an intimacy of detail which makes his etching indelible, more selected, and therefore more obvious than life . . . The book is a small, sharp, moving epic of the Turkish soil.” This is how a reviewer for the *Sunday Telegraph* in 1961 described *Memed My Hawk*¹, the translation of Yaşar Kemal’s novel *İnce Memed I*², which introduced Kemal to the English-speaking readership. Indeed, when the reviews of English-speaking critics are considered, it is noticeable that Kemal is often compared to Stendhal as well as Russian novelists such as Tolstoy, Dostoyevsky, and Pushkin with respect to his narrative style and the plots of his novels. The cruelty of landowners towards the poor peasants and the severe living conditions of villagers are invariably identified by critics as the dominant themes in Kemal’s novels. A review in *The Guardian*, for instance, draws attention to the plot of *Memed, My Hawk*, stating that it “follows in that tradition of strong, simple novels about the life of the peasantry. It has that insider's feeling for man, the oppressed, labouring animal . . . you might find in Tolstoy, Hardy or Silone.” In this quote, we see the connection established between Yaşar Kemal and the authors of other literatures who problematize the hardships of the rural lower class in their novels. As for his style, in Turkey Kemal is known for his colorful descriptions of natural landscapes and his language enriched by the tradition of oral narrative. The epic narrative and the vividness of his descriptions are emphasized also in the reviews based on the English translations of his novels. Regarding

¹ Yaşar Kemal (1961), *Memed My Hawk*, trans. Thilda Kemal, London: Harvill Press.

² Yaşar Kemal (1955), *İnce Memed*, Istanbul: Çağlayan Yayınevi.

Kemal's narrative, Santha Rama Rau suggests that "It is even more impressive that Yashar Kemal has attempted to present an entire social and human predicament within the limits of a traditional story-teller" (Rama Rau, 1961: 2). Rama Rau underlines the tradition of oral literature in Kemal's narrative and describes him as a traditional story-teller, a phrase which is widely used for Yaşar Kemal in Turkey, too.

The representation of Kemal's style in the English translations of his novels is obviously shaped by the decisions made by his translators, Thilda Kemal³, Edouard Roditi and Margaret E. Platon, during the translation process. There is no doubt that, being the translator of twelve of his novels and five of his collections of stories, his late wife Thilda Kemal has been a leading figure in spreading Yaşar Kemal's reputation as an author in the English-speaking community. This role has been emphasized by Saliha Paker, who states that "Without the accumulation of powerful translations by Thilda Kemal, his wife, it would have been difficult to sustain success for over 30 years" (Paker, 2000: 621). The present study consists for the most part of a target-oriented descriptive analysis of Thilda Kemal's translation of the trilogy "The Wind from the Plain" by Yaşar Kemal, which includes the novels *The Wind from the Plain* (1963) (*Orta Direk*, 1960), *Iron Earth, Copper Sky* (1974) (*Yer Demir Gök Bakır*, 1963) and *The Undying Grass* (1977) (*Ölmez Otu*, 1968). I have preferred to work on a trilogy so that the plot and discourse of my corpus would display continuity throughout the novels; thus it provides me with the opportunity to follow a more systematic approach and uphold consistency in my analysis of the translations. The analysis pays attention to the decisions of the translator concerning

³ Serrero was Thilda Kemal's surname before she got married to Yaşar Kemal. Although the author's real name is Kemal Gökçeli he uses the name "Yaşar Kemal" as an appellation. Thilda Serrero has not used her real surname as the translator of Yaşar Kemal, either. Thilda Kemal was the appellation she used in her translations.

matricial norms (additions, omissions, replacements and segmentation) as well as her treatment of culture-specific elements, including proper names, proverbs and idioms, and particular usages of language such as dialects. The overall objective of my case study is to describe and discuss the translation strategies deployed by Thilda Kemal within the fourteen-year period in which she translated the above-mentioned novels, and explore the consistencies/inconsistencies in these strategies as well as her style. These analyses are expected to lead towards answers to the two leading questions of this study: “What is the role of Thilda Kemal in the recreation of Yaşar Kemal’s literature in English?” and “What are the influences of her translation strategies on Yaşar Kemal’s literature as recreated in the target language?”

It should be noted that the seeds of my thesis were sown by the “Literary Translation I” course I took in the first year of my master’s program. Under the supervision of Professor Saliha Paker, my classmates, who generously shared their papers with me, and I conducted translation analyses of the English translations of Yaşar Kemal’s works. We mainly focused on the dominant translation strategies applied by the translators.

Thilda Kemal translated seventeen of Yaşar Kemal’s works but she has not been the only translator of Kemal’s novels into English. When we turn to consider the English translations of Yaşar Kemal’s works, we come across another name, that of Edouard Roditi, who purportedly translated *İnce Memed I* (1955) in 1961 (*Memed, my Hawk*). I use the word “purportedly” because, in an interview I conducted with Yaşar Kemal on 27 May 2006, I discovered that Edouard Roditi, who was born in Paris to American parents and educated in France, England, Germany and America, actually spoke very little Turkish and translated the novel together with his cousin, Thilda Kemal. Thilda Kemal, however, did not want her name to be mentioned in the

translated book, although she had played a major role in the translation of the novel. I am leaving *Memed My Hawk* outside of my study as it would not be legitimate to use it as a yardstick for comparison of Thilda Kemal's translation strategies with those of Yaşar Kemal's other translators into English.

Margaret E. Platon is the third person who translated Yaşar Kemal's works into English. Platon, who is / was an American linguist, translated *İnce Memed II* (1969) with the title *They Burn the Thistles* (1973). In the second part of my thesis, Margaret E. Platon's translation will be analyzed in comparison to the above-mentioned translations by Thilda Kemal. While comparing the translations by Thilda Kemal and Margaret E. Platon, one of the questions is whether the relationship between the translator and the author can be seen to have played a role in the translation strategies and procedures of the translator and, if so, how this influence manifests itself in the target texts. Did being the wife of the author give Thilda Kemal more freedom in her translations or did it make her more "faithful" to certain elements of the source text such as sentence structures, culture-specific elements, matricial features or else?

At this point though, it is critical to mention that Thilda Kemal not only translated Yaşar Kemal's works into English but also edited his Turkish texts while typing up his manuscripts. As well as editing Kemal's works, she acted as the editor of Margaret E. Platon's translation *They Burn the Thistles*. This fact might make it even more difficult to draw firm conclusions regarding the differences between Platon's translational choices and those of Thilda Kemal, because it could be argued that it is impossible to trace which decision was made by which translator. However, once the translations are analyzed and compared, the different strategies in the translations do still become apparent.

A stylistic analysis of the target and source texts is necessary in order to examine Thilda Kemal's style in these three translations and compare it with that of Yaşar Kemal, as well as that of Margaret E. Platon. This comparative analysis will constitute a crucial part of the study because style is what makes an author distinctive. As Susan Sontag notes in her article "On Style", "style is the principle of decision in a work of art, the signature of the artist's will" (Sontag, 1964: 32). The language and style of a target text are dependent not only on the source text but also the translator. When we consider a translation a work of art, its translator is the artist and the style in a translated text is shaped by the translator's decisions.

The fact that Thilda Kemal was Yaşar Kemal's wife makes the relationship between the translator and the writer particularly interesting, and it is tempting, and hopefully worthwhile, to examine the impact of this relationship on Thilda Kemal's translations. As shall become clear, the interview I conducted with Yaşar Kemal, reproduced in Appendix 1, has provided me with the necessary information that enables me to have a deeper insight into the influence of their relationship as husband and wife on their relationship as author and translator. An anecdote Yaşar Kemal recounted to me about the experience they had shared while translating the French novel *Les Bijoutiers de Clair de lune* (1954) by Albert Vidalie into Turkish with the title *Ayışığı Kuyumcuları* (1994), gives hints about their approach to translation in practice. Yaşar Kemal told me that he and Thilda Kemal argued over so many points while doing this translation that it was the first and last translation they did together. I would consider this case as an indication of their colliding views on translation as the two translators of a text. However, when we look at the process in which Thilda Kemal translated her husband's works, it is not possible to talk about similar arguments, as a result of Yaşar Kemal's lack of knowledge of the target

language, English. This placed Thilda Kemal in a position that rendered her free from the interventions of the author. Besides, the fact that Tilda Kemal was a well-educated woman who had considerable knowledge in both Turkish and English literatures had contributed to her expertise as a translator.

It also is possible to give more examples of author-translator couples throughout history.⁴ What is common about these couples is that the roles are divided in the same way as the translator is the woman whereas the writer is the man. When we consider the approach to women during the time period in which these couples lived (mid 19th century and the late 20th century) it becomes obvious why the “creators” of the texts are always men. Although gender inequalities started to lessen in the 20th century when compared to the earlier centuries, as for the 18th and 19th centuries the idea that a woman should get to write or produce something would not have found much appreciation; hence these women found themselves acting in the role of translators, whereas men held the right to create texts.

As can be inferred from these examples, there have been many translator/author couples in history. No doubt the precise nature of the relationship in every case influenced the translations in a different way, and this influence could

⁴ French writer and journalist Paul Blouet, whose pen name was Max O'Rell, and his wife Madame Paul Blouet is one example to author-translator couples. Blouet lived between 1848 and 1903 and wrote his books in French; his wife translated them into English (Encyclopedia Britannica online). Bayard Taylor is another writer whose wife worked as his translator. He was born in 1825 in Kennett Square, Chester, England. His wife Maria Hansen translated his works from English into German, and subsequently edited his poems, plays and essays. Another example of a translator/editor wife is Inge Werner Neumann, the second wife of the German-Jewish political scientist Herbert Marcuse. Born in 1898 in Germany, Marcuse was unable to continue with his academic career following the accession of the Nazi regime, so he moved to the United States. Inge Neumann who was of German origin was interested in arts, literature and politics and she contributed to his work in many ways. For one thing, she read and critiqued all his works. In addition, her knowledge of English was much better than Marcuse's; she had been a translator at the League of Nations and a teacher of literature and history. With her help, Marcuse's works became more readable for lay audiences. He published a good number of his books and essays in English. Marcuse himself or his wife translated his original German publications into English, often also editing them thereafter (Hammermaister 2002: 8). The East German novelist Stefan Heym and his wife are another example of a translator/author couple. Heym's wife Inge wrote filmographies under the name Inge Wüste as well as translating her husband's works into English.

depend on a number of things such as the social and cultural background of the translator, her chances of asking questions to the author, the dynamics between the translational norms and the translator's approach to these norms, etc.

In addition to providing a close analysis of a selection of Thilda Kemal's translations, this thesis could be said to have documentary value, since it strives to constitute the first monograph-length study of the life as well as the works of this particular translator by presenting biographical data gathered from primary and secondary sources. Besides, the fact that translated Turkish fiction was "almost entirely dominated by Yaşar Kemal's corpus of novels" between 1960s and 1990s as Saliha Paker argues contributes to the value of Thilda Kemal's translations (Paker, 2000: 4).

It should be noted that the present thesis is not the first study on the translated novels of Yaşar Kemal. A critique of the German translation of Yaşar Kemal's trilogy *İnce Memed* is one of the studies that focus on the translations of Yaşar Kemal's works. Patrick Bartsch, a graduate student at the University of Bamberg wrote a master's thesis entitled "Kritik der deutschen Übersetzungen von Yaşar Kemals Trilogie *İnce Memed*"⁵ (1999). In his thesis, Bartsch studies the life and works of Yaşar Kemal before conducting the translation analyses of the first, second and the third books of *İnce Memed*. He examines the author's style in this particular trilogy, and how it is transferred into the target language. He mainly works on the translation methods of the translators namely Horst Wilfrid Brands, Helga Dağyeli – Bohne and Cornelius Bischoff, by analyzing the translated novels on a comparative basis with the source texts. Bartsch uses the "linear" and the "selective methods" suggested by Katharina Reiss to analyze the translations and compare the style in the

⁵ "A Critique of the German translation of Yaşar Kemal's Trilogy *İnce Memed*."

target texts with the style in the source texts and see up to what extent the author's style is preserved in the translations (Reiss, 1981).

Before starting to discuss Thilda Kemal's translations, it would be wise to take a look at the similar studies focusing on translators as individual agents. When one surveys the research done in the field of Translation Studies, it becomes evident that studies of individual translators are quite rare. One of the few studies on the stylistic qualities of individual literary translators is Mona Baker's article published in the Translation Studies journal *Target* in 2000, entitled "Towards a Methodology for Investigating the Style of a Literary Translator". It is presented as the first attempt to study the style of a translator but not in a sense that compares it with that of the author. Baker's aim is to answer the question "whether individual literary translators can be shown to use distinctive styles of their own" (Baker, 2000: 241). Baker points to the lack of studies on the subject of translators' styles, stating that there has been little examination of the specific forms of language used by individual translators (*ibid.*). She considers the translator's style an original one, independent of the author's style, and uses software technology in order to find a pattern in that individual translator's style. The first step in Baker's study is to set up a computerized corpus of English texts translated from various source languages. The corpus includes more than one translation by the same translator. Baker states that, in many cases, the corpus contains more than five or six translations by the same translator, who is not necessarily translating the same author or from the same source language. Different translators' translations of several works by the same author are also included in the corpus (p. 248). As for the methodology used in Baker's research, she focuses on a number of patterns adopted by the translator such as type/token ratio, average sentence length and reporting structures. She studies these

patterns for every individual translator with the help of a software program which processes the given data semi-automatically. The corpus includes not only parts from the target text but also information on the translator's name, gender, nationality, occupation of the translator, direction of translation, source language, publisher of the translated text, etc. (p. 247). At this point, I would note that I am prevented from applying the methodology introduced by Baker in my study due to my unfortunate lack of the technical skills needed to carry out the above-mentioned textual analysis. I am going to benefit from Baker's approach to this issue through close readings of the target and the source text rather than computer analysis.

Another study on the translation technique used by an individual translator is Sofia Helgegren's Master's thesis entitled "Tracing Translation Universals and Translator Development by Word Aligning a Harry Potter Corpus". Helgegren uses a word alignment tool in order to trace the "translation universals" in the translation of the first four Harry Potter books and to follow the development of the translator in these translations by studying the first 20,000 words of each book. Helgegren processes the corpus using the software tool I*Link and arrives at some conclusions regarding the translational choices made by the translator such as additions, deletions and translation universals. Then, the effect of the certain translational choices of the translator is described by the scholar.

The methodology in the studies by Mona Baker and Sofia Helgegren involves the use of computer technology to research into the styles of individual translators'. My study, however, is a descriptive translation analysis, and Gideon Toury's descriptive approach forms the basis of my methodology. Through the analysis of the target texts I aim to reconstruct the translational norms that can be traced in the target text. The findings will be evaluated in the light of various criteria, such as the

biographical information on the translator and the status of the target and source languages in the “Polysystem”.

Theoretical Framework

When the case study at the core of this thesis is considered, I will base my evaluations on certain factors like the socio-cultural conditions and the positioning of the texts as well as the positioning of the translator within the source and the target culture. For instance, in my case study, there is an asymmetrical power relationship between the source and the target languages, one being Turkish and the other being English. Besides, when these two language systems and their literatures are considered within the framework of polysystem, one should say that translations from the source language have a rather peripheral place in the English translated literary polysystem, whereas translations from the target language are placed in the centre of the translated literary system of Turkish.

I believe it is possible and also necessary to evaluate the translation strategies in Thilda Kemal’s and Margaret E. Platon’s works within the framework of Lawrence Venuti’s theories that lay emphasis on the asymmetrical relationship between languages. While studying the translations of Yaşar Kemal’s works into English it is necessary to keep in mind the dynamics between “major” and “minor” languages because the source language, Turkish, is a member of the class of “minor” languages in Venuti’s terms, and the translations are into English.

In *Scandals of Translations: Towards an Ethics of Difference*, Lawrence Venuti uses the term “ethnocentric” while stating his views on the notion that translation reflects a mechanism of power relations established among cultures. In

this mechanism, the so-called “cultivated” or “hegemonic” cultures prevail over the so-called “minor” cultures through language, and translation strategies help to sustain this prevailing hegemony by not reflecting the foreignness of the original text but assimilating it in terms of the cultural values of the receiving culture (Venuti, 1998b: 8). He mentions that the works which are translated most across the globe are in English, which is considered to be the most widely spoken language in the world. Apparently this creates a threat for other languages which are not so widely spoken, since relatively few works created in such “minor” languages come to be introduced to other cultures through translations. As a result, translations from English or other “major” languages into others are encouraged, whereas a limited number of works is translated from “minor” or peripheral languages. What Venuti suggests as a remedy to this situation is encouraging translations from minor cultures into English. However, the strategy of translation is very important in order for these translations to be representative of the source cultures because there is always the risk of failing to represent culture-specific elements of a source text through eliding the foreignness of these texts. The amount of the translations of Yaşar Kemal’s works into English seems promising when the positioning of Turkish language according to English is taken into account but still the translation strategies shape the representation of these works in the target languages. This is why I pay attention to the translation strategies employed by Thilda Kemal.

The terms “adequacy” and “acceptability”, which are used to describe the “initial norms” (1995: 57) in Gideon Toury’s discussion of translation norms, are comparable to the translation strategies labeled by Venuti as “domestication” and “foreignization” with one crucial difference; Venuti’s terms have a political aspect

whereas, while discussing translational norms, Toury does not touch upon the issues of politics or power struggles in translation.

Venuti states that the prevailing norm in Anglo-American culture is to produce fluent translations in English. After analyzing several excerpts from reviews published in different newspapers and magazines, his definition of the prevalent conception of fluent translation is as follows:

A fluent translation is written in English that is current ('modern') instead of archaic, that is widely used instead of specialized ('jargonisation') and that is standard instead of colloquial ('slangy'). Foreign words ('pidgin') are avoided. Fluency also depends on syntax that is not so 'faithful' to the foreign text as to be 'not quite idiomatic,'.... A fluent translation is immediately recognizable and intelligible, 'familiarized,' domesticated, not 'disconcerting (ly)' foreign, capable of giving the reader unobstructed 'access to great thoughts,' to what is 'present in the original (Venuti, 1994: 18-19).

Venuti agrees with Cohen who claims that domestication involves "the risk of reducing individual authors' styles and national tricks of speech to a plain prose uniformity" (Cohen in Venuti, 1994: 20). The second result of domestication, according to Venuti, is the invisibility of the translator. While producing a fluent translation, the translator conveys the illusory effect that the translated text is an original, not translated. As a result, he renders his own work invisible. Venuti calls upon translators to begin broadening the range of discourses and lexis they employ in their writing and to draw attention both to the status of the translated text as translated and to the inventiveness of their own writing (1994: 21). In other words, he advises translators to retain the foreignness of the text in their translations. In this sense, the analysis of Thilda Kemal's translation strategies is also expected to lead us to an evaluation of her visibility/invisibility in the target language as the translator of Yaşar Kemal's works.

Since I am specifically concentrating on Thilda Kemal's role as a translator in recreating Yaşar Kemal's works in a different language and culture, Mona Baker's approach in "Towards a Methodology for Investigating the Style of a Literary Translator" will be employed in my analyses of Kemal's translations. In these, I will try to answer the same questions that Baker raises in her article: "a) Is a translator's preference for specific linguistic options independent of the style of the original author?; b) Is it independent of general preferences of the source language, and possibly the norms or poetics of a given sociolect?; c) If the answer is yes in both cases, is it possible to explain those preferences in terms of the social, cultural or ideological positioning of the individual translator?" (Baker, 2000: 248). With regards to this last question, in order to comment on the positioning of the translator socially, culturally and ideologically, it is necessary to have an insight about her life and socio-cultural background, and this is what the following chapter aims to present.

CHAPTER 2

YAŞAR KEMAL AND THILDA KEMAL: LIFE AND LETTERS

The Life of Yaşar Kemal

Yaşar Kemal was born in 1923 in Hemite, a province of Adana. His family was Kurdish. Although he grew up in a Turkoman village, he spoke Zaza Kurdish fluently. Kemal did not have an easy life when he was a child because his father was killed by his step-brother in front of his eyes, and his mother got married to Kemal's uncle. However, the family soon started to have financial problems since his uncle spent all the money his father had saved for them. Kemal started school at the age of nine; he learned how to read and write. However, he did not complete his education, and started to work before graduating from secondary school. He worked in various jobs: as a cotton and rice picker in fields, as a watchman, construction foreman, cobbler's helper, petitioner and a substitute teacher.

In 1950, he was arrested on the charge of undertaking Communist propaganda and violating Article 142 of the Turkish Penal Code; after staying in prison for a couple of months, he was acquitted at the first trial. After spending two years in Sweden, he moved to Istanbul and started working as a journalist in the newspaper *Cumhuriyet*. Arif, Abidin and Güzin Dino have an important role in Yaşar Kemal's becoming a journalist in the newspaper; Arif Dino, being a close friend of Nadir Nadi, wrote him a letter telling him about Yaşar Kemal, and when Kemal went to Istanbul with the help of the money Abidin Dino had given him, he met Nadir Nadi and immediately started his job at the newspaper as a journalist (Kahraman in Çiftlikçi, 1997: 15).

In 1952, he met Thilda Kemal at a dinner with friends, and he was impressed by the breadth of her knowledge of literature and poetry. In the interview I conducted

with Yaşar Kemal in May 2007, he talked about this first meeting, adding that one of his colleagues at the time was pressing him to get married but that he had responded that he would marry a girl only if she knew Karacaoğlan's poems. That night, Yaşar Kemal found out that Thilda Kemal not only knew Karacaoğlan's poems but had also translated some of them into English together with Pertev Naili Boratav, who had also taught her folk songs by Karacaoğlan. Yaşar Kemal and Thilda Serrero got married the same year and the former continued his work as a journalist until 1963, when he became a full-time writer.

Yaşar Kemal has written twenty-two novels, many short stories, interviews, articles and essays. His books have been translated into thirty six languages (Uygun-Aytemiz and Dündar, 2004: 1), and the translations of twelve of his novels by Thilda Kemal had an invaluable role in the recognition he gained among the English-speaking readership. He was engaged in oral literature from his childhood on: he grew up listening to Karacaoğlan poems, Kurdish ballads, epic stories and poems, all of which contributed to the emergence of his rich language. He was greatly influenced by the wandering bards in the villages of Adana and wanted to earn his living in the same way as the bards he admired. When he was nine years old, one of the bards with whom he sang epic songs told him that he would be a very successful bard once he grew up because he was already extremely talented at reading poems and singing ballads (Çiftlikçi, 1997: 5). Kemal has also acknowledged that he was heavily influenced by legendary international authors such as Chekhov, Balzac, Stendhal, Dostoevsky, Gorky, and Sholokhov.

According to Fethi Naci, Yaşar Kemal was the first novelist who “researched, digested, and made use of the tradition of oral narrative in the Republican Period”

(1998: 12).⁶ However, he did not simply imitate the language of the peasants in Adana or Çukurova; he created his own language using the literary heritage he had gained since his childhood. He underlines this fact by saying,

Starting from Nâzım Hikmet, our generation brought new opportunities to the literary language and enriched it using the oral tradition and the language of the Anatolian villagers. [...] We write with the language of the people and we create a new language out of it. For instance, my language is not the language of Çukurova; it is a language created by benefiting from the language of Çukurova, not necessarily the language of the Turkomans in Çukurova (Kemal in Çiftlikçi, 1997: 480).⁷

According to Yaşar Kemal, a real author creates his own language; otherwise, copying the Çukurova dialect would be nothing more than an “imitation”, a “mechanical” activity (*ibid.*). He encourages authors to create a synthesis of languages, believing in the power of language, and even states that language will save humanity one day (Kemal in Bosquet 1999: 39). Kemal uses his literary talent to recall and protest the predicaments of poor villagers mistreated by landowners, and he does this without losing track of the real lives of these people. He uses the language of peasants in his novels; he reflects their sorrows through their own words; however, this is more than burlesque since he provides a realistic simulation of the language that the villagers use because he comes from that very culture. He states, “I am writing about an era that has come to an end and about people in a state of flux, and I intend to use a changing language in my writing” (Kemal in Çiftlikçi, 1997: 480)⁸. He has always sought ways to enrich the Turkish language, and the best way for this was to combine written language and the language spoken by people living in the villages of Anatolia, particularly in those of Kemal’s native Çukurova. As

⁶ Unless stated otherwise, all translations are mine.

⁷ “Nâzım Hikmet’ten başlayarak, bizim kuşağımız, edebiyat diline, sözlü edebiyattan, Anadolu halkından büyük olanaklar, büyük zenginlikler getirdi. Halkın dilini yazıyoruz ve yeni bir dil yaratıyoruz. Örneğin benim dilim Çukurovanın dili değildir; Çukurova’nın dilinden faydalanılmış bir dildir o, Çukurova Türkmeni’nin dili değildir.”

⁸ “Tükenen bir çağı yazıyorum, değişen insanla birlikte. Değişen bir dille yazma çabasıydım [...]”

Çiftlikçi states, at first, Kemal did not know how to combine these two different worlds and was not aware of the difficulties in doing so. However, he struggled through the years and learned to create his own style (Çiftlikçi, 1997: 480).

The Life of Thilda Kemal

The translator into English of seventeen books by Yaşar Kemal, an intellectual fluent in Turkish, English, Spanish and French: this was Thilda Serrero. According to information attained in my interview with Yaşar Kemal and from other published sources, Thilda Kemal was born in Istanbul in 1923; as the daughter of Salomon and Kadun Serrero. Her father Salomon Serrero was the general manager of Osmanlı Bankası in Istanbul. Thilda Kemal's grandfather Jak Mandil Paşa was a Turkish-Jewish doctor, and her grandmother Mathilda was English. Jak Mandil Paşa was one of the head physicians of Sultan Abdülhamit II; his wife, however, was English and did not speak any language other than English, and in order to communicate with her grandchild she taught Thilda Kemal English when she was a little girl. She went to high school, where she continued her English education, and then to Athens for her baccalaureate. After graduating from high school, she took her undergraduate studies at Oxford University. Being the member of a Jewish family who immigrated to Turkey during the Ottoman Empire, she was also fluent in French and Ladino, the latter was taught to her by her parents when she was a little girl. The fact that she had an excellent command of English, French and Spanish was an important advantage for Yaşar Kemal because, as was mentioned earlier, Thilda Kemal not only translated his books into English but also followed up the new publications and news about Yaşar Kemal through the foreign press.

Before marrying Yaşar Kemal, Thilda Kemal had been married to a Greek doctor living in Istanbul. He was a missionary and Thilda Kemal went to Kenya with him during the years of the World War II. Their son Roje was born in Zaire; however, the marriage did not last long, and when Roje was two years old, Thilda came back to Turkey and started working at the English news agency Nafen. After Yaşar Kemal and Thilda got married, Yaşar Kemal officially adopted Roje, who was then about six years old, and his name became Raşit Gökçeli (Günçikan, 2003: 12).

Thilda Kemal was a leftist and supporter of the Türkiye İşçi Partisi (TİP, Turkish Workers' Party); so was Yaşar Kemal. Thilda Kemal worked for a magazine *Ant*, which carried the messages of the TİP to the public; however, *Ant* was not only a magazine but also a publishing house. It published books by numerous authors, including Sabiha Sertel and Dr. Hikmet Kıvılcımlı. Ararat was another publishing house for which Thilda Kemal worked. She took responsibility in almost every department of these publishing houses, dealing with the translations, editing, printing and all the routine problems of a publishing house (*ibid.*).

Thilda Kemal passed away in January 2001 at the age of seventy-eight. According to the people who know her she took everything she did very seriously. Julide Aral explains Thilda Kemal's commitment to her work as a translator with these words, "I have learned from her to search through umpteen books and to make countless phone calls in order to translate the name of a flower or bug correctly" (Aral, 2003: 1). As Yaşar Kemal states, she was very careful in her translations; she tried to offer an accurate translation of the terms related to nature and botany that Yaşar Kemal used when describing a scene but she was lucky to have the author with her because she had the opportunity to ask him her questions (Kemal, personal communication, 2006).

When we turn to examine the literary background of Thilda Kemal as a translator in the light of all this personal data, we see that she grew up with the traditions of the West, reading the Old Testament and major authors and poets such as Shakespeare, Austin and Hugo (Uzun, 2001: 4). Mehmed Uzun describes Thilda Kemal's style with these words:

The simplicity of Gilgamesh, the naturalness of the Old Testament, the sincerity of Homer, the proficiency of Dante in creating a new language, the courageous revolutionary attitude of Cervantes, the fluency of Stendhal, the ability of Shakespeare in understanding our moods, Pushkin and Tolstoy's passion for nature, the people and language, and the coat [*sic.*] of Gogol, who is the mainspring of Russian literature (Uzun, 2001: 4).

Mehmed Uzun reports, "I heard from European writers, the publishers of Yasar Kemal and his other translators that the English translations of Yasar Kemal were extremely beautiful. With a taste of Shakespeare.... I think these are the most beautiful words for a translator" (Uzun, 2001: 5). In the forthcoming chapters, we will explore what could be meant by the phrase "Shakespearean taste" through the examples from Thilda Kemal's translations.

Uzun states that Thilda had a great interest in the literary and traditional values of the East and expanded her knowledge of the verses of the Koran, prayers and amulets, as well as learning about the natural life of Anatolia, such as medicinal plants, trees and birds, thanks to Yaşar Kemal's knowledge and interest in these fields. In short, she got to know many things that were alien to her. Thilda and Yaşar Kemal would take frequent trips to Adana and the villages in the neighborhood; hence Thilda Kemal got to see at first hand many plants and scenes that are mentioned in Yaşar Kemal's works (Kemal, personal communication, 2006).

While talking about the translation of elements that were peculiar to Turkish culture or even to the Adana region in particular, Uzun states that "she assimilated and translated them into English without destroying 'the taste of Shakespeare'"

(2001: 5). One of the possible interpretations of the use of the word “assimilates” in Uzun’s sentence might be that the culture-specific elements in the source text are translated in such a way that the target text does not sound foreign to the readers of the target language. To rephrase Uzun in Toury’s terms, one can suggest that Thilda Kemal performs a rather “acceptable” translation by “assimilating” the elements Yaşar Kemal uses in his books. However, although the word “assimilate” may be interpreted as adjusting the foreign elements of the source text according to the needs of the target readership, I would claim that it in this case has a negative meaning, implying the loss of certain elements in the source text. The questions of whether or not such “assimilation” takes place and whether or not the translation has a “Shakespearean taste” will be addressed in the following sections of this study in which the actual translation analyses are presented.

As also mentioned in the previous chapter, Thilda Kemal has also had an influence on Yaşar Kemal’s reputation in Turkey. She acted as his editor, discussed his works with him, and apparently made constructive comments. As Yaşar Kemal states, Thilda Kemal had a very rich taste for literature, and her knowledge was not restricted to Turkish literature but also to those written in English, Spanish and French in which she was fluent. Kemal depended on Thilda Kemal’s knowledge of literature and he consulted her from time to time while he was writing his novels (Kemal, personal communication, 2006).

Stylistic Difficulties in Translation

In his article entitled “Yaşar Kemal ve Türk Halk Edebiyatı,” İlhan Başgöz underlines the unique language Yaşar Kemal uses in his works and states

The most beautiful and powerful element in Yaşar’s works is his language. Starting from the very first sentence of the novel, this language reigns over the theme, the structure of the book and all the characters of the story like the most moving voices of a choir, doing this sometimes so powerfully that it could erase all the other qualities of the book. This language poses a challenge to the writer of the book, as well as to the objective evaluations of the reader. The real hero of Yaşar’s novels is the language. (Başgöz, 1998: 26)⁹

In an interview with Alain Bosquet, Yaşar Kemal stated that he wanted to create a new kind of narrative, beginning with a whole new language which was associated with both oral and written literature, the language of Anatolia and Istanbul (Kemal, 1999: 65). The languages spoken in Istanbul and Anatolia were quite different from one another, especially some forty years ago. Since Yaşar Kemal had Kurdish roots and was a bilingual child, he had an even greater opportunity to make use of this “cultural patrimony”. He did not stick to standard “Istanbul Turkish” but enriched his narrative with elements of Kurdish language and literature as well as different dialects of Turkish spoken in the villages of Anatolia (p. 66). In a way, he was in between at least two different languages, literatures and cultures, and instead of choosing one of them he combined what he had, which in the end built up his distinct style as an author. Yaşar Kemal answered Bosquet’s question as to whether he had more than a single style or at least different levels of writing in the following way:

It has always tired me to write in the same way, I mean with the same style. If I did not have the opportunity to write in different ways, I think I would not continue writing. To write would be a burden for me. [...] You know this

⁹ “Yaşar’ın eserlerinde en güzel ve en güçlü eleman onun dilidir. Bu dil bir koronun en dokunaklı eseri gibi, daha ilk cümleden itibaren, konuya, eserin yapısına ve hikâyenin bütün karakterlerine, bazan onları silecek bir güçle isyan ederek, üstünlüğünü kurar. Bu dil kitabın yazarına da, okuyucunun objektif değerlendirmelerine de kafa tutar, meydan okur. Yaşar’ın romanının gerçek kalhramanı dildir.”

poetic language as mentioned by everybody; for some of my novels, just the opposite is true; in several of them you see that my language is not poetic at all (p. 174)¹⁰.

As he also notes, Yaşar Kemal uses different styles in his novels depending on the theme of his books. He states that he studied the diverse styles of various authors in his youth and found that Anatolia was a meeting place for many different narrative traditions, like that of Ancient Greece and India. He makes use of these various narrative styles in his novels (Cananoy, in Çiflikçi 1997: 485). Given the challenge of understanding and translating a narrative that is a synthesis of different literary traditions and languages, it is clear that Thilda Kemal's task as a translator was quite difficult.

The stylistic qualities of Yaşar Kemal's writing which constituted particularly great challenges to the translator can be identified as culture-specific idioms and proverbs, colloquial language, and local dialects. There is no doubt that there are even more stylistic features that would present problems during the translation process, among them the author's use of slang language, interjections and repetitions. These elements will be illuminated in the actual analysis of the translations as subsections of the categories mentioned above.

Culture-Specific Idioms and Proverbs

In his stories, Yaşar Kemal uses idioms that are used by the Turkomans living in Çukurova, as well as more widely-known idioms which are a part of the Turkish language spoken by the majority of people in Turkey. The same thing is true for the

¹⁰ "Aynı biçimde, yani hep aynı üslûpla yazmak beni hep bıktırdı. Eğer başka biçimlerde yazma olanağım olmasaydı, sanırım yazmayı sürdürmezdim. Yazma bana çok ağır gelirdi, [...] Herkesin söylediği benim şiirli dilim var ya, birkaç romanımda bunun tam tersini, romanların kupkuru olduğunu görürsünüz."

proverbs he uses; some of them are rare ones peculiar to a region or community whereas some are a part of ‘standard’ Turkish. He states that he endeavors to enrich his language by using idioms, proverbs, words, phrases and dialects peculiar to the Çukurova district and to create a synthesis consisting of “Istanbul Turkish” and “the rich Turkish of Anatolia” (Kıral in Çiftlikçi, 1997: 478). No matter whether they are peculiar to a region or widely known, idioms and proverbs are specific to the culture and language of the source text; hence they can be problematic in the process of translation. While translating an idiom or a proverb, the translator may have a number of solutions, one of which is translating the phrase word by word. Such a translation has the risk of not being able to convey the meaning of the phrase since most of the time literal translations of idioms or proverbs do not mean much to the target reader who is not familiar with the culture of the source language. Transferring the meaning of the idiom or proverb is another solution, which is usually achieved by either explaining it or replacing it with a common phrase in the target language that has the same meaning as the idiom or proverb in the source text. In Yaşar Kemal’s novels, idioms and proverbs have an important place because they constitute an important part of the colloquial language the author uses in his books as well as reflecting the rich culture in the villages of Anatolia in a realistic way. In the subsequent sections, where Thilda Kemal’s translation techniques are presented and compared to those of Margaret E. Platon, we will have the opportunity to see how the translators dealt with the translations of idioms and proverbs.

Colloquial Language and Dialects

An important feature of Yaşar Kemal's style is that the dialogues between villagers in his works are generally formed using short simple sentences which are uttered in colloquial Turkish. The dialogues present the villagers' perception of the world and indicate their "simple" discourse on life, characters and events surrounding them. The shortness of the sentences and the fluidity of the conversations among the villagers that are rich in proverbs and idioms reinforce the rhythmic aspect of his novels.

When Yaşar Kemal writes a conversation involving villagers, his language differs from the Turkish spoken in Istanbul, and he makes use of the local dialect. He occasionally uses slang expressions in his dialogues, and these too are culture-specific words or phrases most of the time. Obviously, such varieties of the standard language become a challenge in translation. Mona Baker defines dialect as "a variety of language which has currency within a specific community or a group of speakers," and she states that it is often not possible to find an equivalent in the target language for a particular form that is present in the source text (Baker, 1992: 285). For instance translating regional dialects in a text by trying to find an equivalence in the target language may mislead the target reader because a dialect is related to the region (hence the culture) it is spoken, and the dialect chosen as an equivalent in the target language would be irrelevant with the context in the source text. As a result, the dialect chosen as an equivalent to the one in the source text would confuse the reader with irrelevant connotations it introduces to the text.

Another option regarding the translation of dialects would be not translating the dialect at all; in other words flattening the dialect and using a standard English in

the translation. However this strategy runs the risk of preventing the target reader from realizing that the characters in the source text use a language that varies from the standard language. A dialect may have various functions in a text. It may represent the slang use of a language, show from which social class the characters come from or indicate the cultural features of the region (Newmark, 1988: 195). Since the involvement of dialect may influence a text in various ways, the function of dialects should be taken into account during the translation process.

Warning the target reader about the fact that the speaker actually speaks with a certain dialect through footnotes or comments inserted in the target text is another option that a translator could consider while translating dialects. However, the fact that footnotes or translator's notes inserted in the target text has the disadvantage of distracting the readers and cutting out their reading pace has to be kept in mind while making a decision. Certainly, in Yaşar Kemal's novels not all the characters speak "Istanbul Turkish"; they have their own dialects depending on the place they live or come from. Yaşar Kemal has been criticized for this characteristic of his novels. Halil AYTEKİN claims that not even villagers can understand Yaşar Kemal's dialogues in which the dialects of particular districts are used (AYTEKİN, in ÇİFTLİKÇİ 1997: 487). Ö. Faruk TOPRAK focuses his criticisms on a particular book by Yaşar Kemal (*Sarı Sıcak*), commenting that it would not only be people from the south of Turkey who would read this book but that readers from beyond this area would have difficulties in understanding the conversations written in words that are peculiar to the language spoken in Çukurova (TOPRAK in ÇİFTLİKÇİ, 1997: 487). As recorded in an interview with Mustafa Baydar, Yaşar Kemal's counterargument to these criticisms is that the artist has the right to create a world of his own and nobody can judge him for this. He supports the idea of "realism" in literature and believes that his characters should

speak in the dialects of their villages or districts, in the way they would actually speak in real life (Baydar in Çiftlikçi, 1997: 488). As for *Sarı Sıcak*, Kemal states that he changed his language in the following editions of the book since nobody understood it, and he tried to create “a common language of narrative” (Kemal, 1999: 99).

Yaşar Kemal’s hybrid language is built up through words which are used by the people of the Çukurova region, especially by the Turkomans, and which are not known by those living above all in the big cities of Turkey. Indeed, Ali Püsküllüoğlu has created a dictionary entitled *Yaşar Kemal Sözlüğü* where he explains the meanings of such local words. As summarized by Ramazan Çiftlikçi, this dictionary consists of three groups of words: a) words that exist in literary Turkish but are used with different meanings by Yaşar Kemal; b) words that differ in meaning although their forms are similar to their more commonly used counterparts; and c) words that exist in spoken language but not in the literary variant (1997: 473). Yaşar Kemal criticizes those authors who write with pure “Istanbul Turkish”, and claims that it is a restricted language which needs to be enriched with “Anatolian Turkish” in order to create a language of literature. Kırıl states that, as an author, Kemal believes that he has to create a language of his own and does this through a synthesis of the Turkishes spoken in different parts of Turkey. I also agree with Kırıl’s claim that this constitutes probably the most prominent stylistic feature of his writing (Kırıl in Çiftlikçi, 1997: 479-480).

CHAPTER 3

DESCRIPTIVE TRANSLATION ANALYSIS OF *THE WIND FROM THE PLAIN*

(*ORTADİREK*)

The Plot

The Wind from the Plain is the story of a challenging journey toward the plains of Çukurova which are full of hardships, big hopes, and bigger disappointments. The journey starts with the wind that comes from the plains, as is stated on the back cover of the translated novel (1963): “Each year the wind brings the news [...] that the cotton is ripe for picking in the plain.” In a way this blurb gives the hints as to the reason why the translated novel is entitled “The Wind from the Plain” to the target reader. With “the wind from the plain”, the whole village sets off for the harvest, hoping to find enough amounts of ripe cotton that would bring them the money needed to survive the next winter. Good timing is critical for the villagers of Yalak because if they get to the plain too early or too late, the harvest will be a total failure for the whole village. That is why Koca Halil, being the one who tells the villagers the right time to go down to the plain, takes on a huge responsibility.

However, good timing is not enough for finding good cotton down in the plains; the villagers are not happy with these infertile fields they have been working in, and they believe that the *muhtar* sends them to these unfertile fields for his own benefit; in order to keep the bribe coming from the landowners. Long Ali, one of the villagers, talks with the *muhtar* about this situation, but the *muhtar* assumes that this is a trick set up by Long Ali and punishes him by banishing him and his family from the village. Intimidated by the *muhtar*, the villagers cannot say a word to help Long Ali.

Long Ali and his family have no other choice but to take the road to the plain on their own. The challenging journey becomes even more difficult for them, especially after their horse dies and Long Ali is left all alone with two women—his mother and his wife—, his little son and an old man, Halil.

The hostility of Long Ali's mother Meryemce makes the situation more difficult for him. At one point, she troubles his son and daughter-in-law by leaving them without any notice to go back to the village. Long Ali spends all his energy walking back and forth looking for his mother, fearing something bad might have happened to her. Even more important than the loss of his energy is the loss of time, because getting to the field late means they get to pick less cotton and make less money. The tension makes every member of this small group antagonistic towards one another. Ali is mistreated by his wife Elif as well.

Another villager, Taşbaşoğlu, and his friends start a riot against the *muhtar*, claiming that they are sent to bare fields on purpose, and state that they want to choose the field they are going to work in. The riot is quashed by the *muhtar* by offering the villagers sizeable bribes. When the villagers arrive at the fields, they see that they are late for the harvest and Koca Halil, who is responsible for warning the villagers about the harvest time, is blamed for this bad timing.

When Long Ali and his family arrive at the fields at the end of an exhausting journey, they see that the rest of the village is in no better condition than them. The fields are barren and the cotton they intended to pick in these plains is not worth the trouble the whole village has gone through. Although they have had a more challenging journey to get to the fields, Long Ali and his family experience the same disappointment as the rest of the village.

Paratextual and Extra-Textual Elements

Extra-Textual Elements

In this section I am going to dwell upon the paratextual and extra-textual elements of *The Wind from the Plain* on a comparative basis with the Turkish novel. I shall use the 1963 edition of the translated novel published by Collins and Harvill Press and the 1960 first edition of the source text published by Remzi Kitabevi. As for the analysis of the paratextual elements, the front and back covers of the target text will be examined, and interpreted. The criticisms and reviews published in the foreign press on the translated novel will also be discussed in the extra-textual elements section.

Translated into thirty six languages, Yaşar Kemal's works have received serious attention in the foreign press as well as the Turkish media. They have received mostly positive critical reviews not only from Turkish critics but also from reviewers in the crucial newspapers and magazines of the world. Since this thesis deals with the English translations of Yaşar Kemal's books, I am going to focus on the extra-textual material concerning his works in English. The reason for paying attention to these texts is that they are crucial indicators of the reception of the target text among the target audience. Şehnaz Tahir Gürçağlar states that paratextual elements are influential in the reception of the texts especially at the beginning, before the reader starts reading the text. Hence, our first impression of a text is influenced by its outlook and the way it is presented to us. (Tahir Gürçağlar, 2001: 324).

Yaşar Kemal's other works published before *Ortadirek* are listed inside the first print of the Turkish novel, before the first chapter. As mentioned above, world-

famous newspapers and magazines have paid attention to the translations of Yaşar Kemal's works. It is not possible to see blurbs from foreign newspapers and magazines on the back cover of *Ortadirek* published in 1960 since the translation of the novel was only published in 1963; instead there is a list of the works of Turkish writers who are a part of the "New Turkish Writers Series" published by the same publishing house. However on the back cover of the 1972 reprint of the source text quotes from various newspapers and magazines of the foreign press take place. An anonymous reviewer for the *Daily Telegraph* is quoted highlighting the success of Thilda Kemal's translation: "Another work by Yaşar Kemal, the writer of epics, has been translated into English. *The Wind from the Plain* is a strong novel as are his other novels. His wife Thilda's translation is very successful."¹¹ *The Guardian* uses famous authors of world literature as yardsticks to Yaşar Kemal's success as a writer: "Yaşar Kemal's novel has the overall quality of Tolstoy's works and the vividness of Dickens' style."¹² *The Birmingham Post* compares the success of the translated novel to that of D. H. Lawrence's translation of Verga's novel and declares, "Since D. H. Lawrence's translation of [the Sicilian writer] Verga, there has been no more powerful a literary work translated into English than *The Wind from the Plain* epic."¹³ In this review, although Yaşar Kemal's work is criticized within the context of translated literature Thilda Kemal is not mentioned as the translator of the novel. This is in contrast to the emphasis on the success of the named translator D.H Lawrence.

The positive reviews on Yaşar Kemal's novel published in the foreign newspapers and magazines obviously had a positive impact on the marketing of the

¹¹ "Destanlar Yazarı Yaşar Kemal'in bir eseri daha İngilizceye çevrildi. Ortadirek romanı da büyük bir güçle yazılmış. Eşi Thildanın çevirisiye çok başarılı" (David Holloway, Daily Telgraph [sic.]

¹² "Yaşar Kemal'in romanı Tolstoyun çapına ve Dickensin canlılığına sahiptir" (Lena Jeger, Guardian).

¹³ "D. H. Lawrence'in Verga çevirisinden bu yana İngilizce'ye Ortadirek destanı kadar güçlü bir eser çevrilmedi" (R.C. Churchill, Birmingham Post).

novel in Turkey, too. That is why Cem Yayinevi, the publisher of the book in Turkey, gives place to reviews from various countries, England, France and Sweden, on the back cover of *Ortadirek* (1972).

Although these criticisms that originally appeared in the foreign press are based on the English translation of the novel, not all of them acknowledge the fact it is a translated novel and attract attention to the fact that what they are praising is a translation. Reviews such as those in the *Birmingham Post* and the *Daily Telegraph* do remind the reader that the novel is a translation, so that the translator Thilda Kemal does receive part of the credit. The *Daily Telegraph* mentions Thilda Kemal's name, instead of referring to her simply as "the translator of the novel," and also highlights the fact that she is also the author's wife.

"[*The Wind from the Plain*] ... has the freshness and vigor of a writer who, one suspects, is the exultant discoverer of virgin territory ... it asserts its stature as literature" declares the reviewer for the *Spectator* on the back cover of the 1989 Harvill Press reprint of the translated novel. The critic praises the literary value of the novel as well as its plot, which is exotic for most of the target language readers since it tells the story of people living in a village in the south east part of Turkey, an environment totally foreign to the target reader. However, referring the Çukurova region as "virgin territory" ignores the other authors who wrote about the region. The reason for the use of "virgin territory" phrase would be to attract the attention of the target reader to whom the territory is really virgin because they would get to read about the region through the English translation of Kemal's novel. However, the review is misleading when Turkish literature is recognized as a whole.

Paratextual Elements

Paratextual information is crucial for a translation analysis because paratextual elements such as the cover design of a book, its back cover and blurbs, as well as forewords and epilogues contribute to the reader's first impression of a book. They may even affect the decision of a reader whether or not to read a book. Gérard Genette dwells upon the issue of paratextual elements of a book and states that paratexts "serve to present a work to its audience" (Genette, 1997: 1). Before starting a textual analysis of the translated novel, I would like to attract attention to the paratextual elements of *The Wind from the Plain* in order to gain a better view of how the book has been presented to the target reader. Under the title of paratextual information, I am going to dwell upon the front and back cover designs of the book.

Cover Design and Blurbs

On the front cover of the 1963 edition of the translated novel, the author's name is presented as "YASHAR KEMAL" under the title of the novel, *The Wind from the Plain*. A note under the author's name reads "author of 'Memed, My Hawk'" in smaller typeset. The same note appears on the page preceding the first chapter of the novel too. This note is likely to have attracted the target reader's attention because, as Yaşar Kemal's first book translated into English, *Memed, My Hawk* gained the writer a notable reputation among the target audience. Hence, presenting the author with a strong reference to his previous novel that gained considerable attention among the target audience might have been helpful for the sake of marketing the novel.

Thilda Kemal's name as the translator of the novel is given neither on the front nor on the back cover of the translated book. This is a typical manifestation of the "invisibility" of the translator as Lawrence Venuti uses the term in his article "The Translator's Invisibility: The Evidence of Reviews" (1994). He considers such practice by the publishers an "almost uniformly" behavior which does not reveal the fact that the book is actually a translation and not written in English by Yaşar Kemal (p. 20).

On the back cover, there is a photograph and a short biography of Yaşar Kemal. Regarding his works, the translation of *İnce Memed* into various languages is mentioned.

Having examined the paratextual elements of the translated novel, we have not come across any indications that the novel is a translation. No information on the translator, even including her name, is given on the front or back covers or in any of the blurbs, which is ironic since they are based on the English version of Yaşar Kemal's novel. It is possible to describe the "invisibility" of the translator in various ways. Besides the translation strategies that lead to the translator's invisibility in discourse, the lack of the translator's name on the target text or the lack of writings that carry the fingerprint of the translator such as forewords, commentaries or notes by him/her reduce the emphasis on the translator and contribute to the invisibility of his/her voice (Venuti, 1998b: 240).

Above the name of the book *The Wind from the Plain* stands Yaşar Kemal's name, again transcribed as Yashar Kemal, and at the bottom of the same page the name of the publishing house (Collins and Harvill Press, London) and the publication year, 1963, are presented. Again, there is no trace of the translator or information that

the book is a translation, and this would mislead the reader by giving the feeling that the book is an original work written by Yaşar Kemal in English.

Matricial Norms

Gideon Toury defines “matricial norms” as entities that “may govern the very *existence* of target-language material intended as a substitute for the corresponding source-language material (hence the degree of *fullness* of translation), its location in the text (or the form of actual distribution) as well as the textual *segmentation*” (1995: 58-59). Hence, matricial norms help the translation scholar to analyze the structure of a target text and compare it to that of the source text in a systematic way. Regarding my translation analysis, I am going to compare the segmentation of chapters and paragraphs in the target and the source texts in order to establish what Toury terms “the extent of omissions, additions, changes of locations and manipulations of segmentation” (p. 59) applied by Thilda Kemal while creating the target text.

Segmentation of Chapters

Before comparing the number of pages in the source and target text it should be noted that the font and the space between the lines are identical in both texts. The target text consists of 286 pages and 19 chapters, one more extra chapter when compared to the source text, which consists of 372 pages. Thilda Kemal divides the fifth chapter in the source text and starts a new chapter (Chapter 6) with the paragraph, “Day was breaking when Ali returned to the camp, his face dark with

weariness from having sat up all night beside the horse. He found the villagers already a stir and packing up” (TT: 65). However, in the source text this paragraph belongs to chapter 5 (p. 50). Speculatively thinking, the reason why Thilda Kemal divided chapter 5 might be the fact that it is the longest chapter of the novel and she might have thought a long chapter would be hard for the target reader to follow.

The difference in the number of pages of the target and source texts proves the existence of omissions that the translator made in the target text. These omissions and the question of whether or not a pattern is followed will be dealt with in detail below.

Omissions/Additions:

As one can infer from the fact that the target text is almost one hundred pages shorter than the source text, there is a noteworthy amount of omissions in the translated novel. Thilda Kemal omits various parts of the content of the source text. For instance, some of the dialogues or monologues of the characters are omitted. There are also places where the linguistic material that explains the inner worlds of the characters, their feelings or thoughts, is omitted. Such omissions do not make a dramatic difference in meaning; however, they are likely to cause a decrease in the influence of the text on the reader. The reason for this is because the omitted parts give hints about the moods of the characters most of the time, and without those hints the depth of the characters cannot be conveyed fully to the target reader. The extract below is a good example of the loss of feelings as a result of the omission applied by the translator:

“Come, let’s go, Mother. We’re rested now.”

He pushed himself up with his large, long fingered hands and swung for a while on the weight of his arms and legs. Then he forced himself to his feet. (TT: 83)

Between the first and the second sentences of this excerpt from the target text, there is a long italicized block of source-language material that was omitted. The sentences that describe Ali's mood and Meryemce's feelings about her son that are omitted in the target text can be seen below:

“Haydi kalkalım da yola düşelim, anam. Yornuğumuzu aldık nasıl olsa.”

Kalkalım dedi ama, Ali gene de yerinden kılmıdayamadı. Kolları, bacakları, sırtı yok gibiydi. Boğazına yumruk gibi bir şeyler tıkanıyordu.

Meryemce öfkesinden patlayacaktı nerdeyse. Alinin her sözünde bir öfkesi artıyordu. Bir, bir kat daha.

Kalk da düş yola. Kalk, benim kanlım. Sen oğul değil, benim öz kanlımsın. Ben ölürsem, senden sorulsun. Uzunca anasını ... Önceden atını, sonradan anasını öldürdü desinler. Sana bir alkış ederim ki, Uzunca Alicik, bir alkış ... Toza dumana karışırısın. Amma, analık batsın. Sana alkış etmeye, ellerimi açıp da güzel Allahım şu Uzunca Aliyi atım gibi eyle, üleşî kuşlara yem olsun demeye dilim varmıyor. Var git, cehennem yolun olsun.¹⁴

Ali kocaman, uzun, kamaş gibi uzun parmaklı ellerini yere dayadı. Epeyce elleri üzerinde yaylandı. [...] Zorla ayağa kalktı (ST: 107).

Especially in his representation of the dialogues among the villagers, Yaşar Kemal uses repetitions of words. As Konur Ertop also mentions, Yaşar Kemal has a narrative which depends on repetitions and sentences which remind one of laments (Ertop, 1964: 602). These repetitions make the dialogues more realistic and contribute to the colloquial language in Yaşar Kemal's narrative. When we examine the translation, we see that Thilda Kemal chooses to eliminate these repetitions most of the time. The extract from the ST is a good example of the use of repetitions and the colloquial language used by the villagers. This paragraph reflects Taşbaşıoğlu's feelings when he sees Ali and his family in the plain, where there is no cotton to harvest for any of the villagers.

¹⁴ Unless stated otherwise the italics are mine.

[...] Boğazına bir el sarılmış sıkıyordu.

Farkında olmadan ayakları gitti, Alinin yanında durdu. Sonra oracığa çöktü. Eli gitti Alinin elini tuttu. Boyuna elindeki eli okşuyor, bir söze varamıyordu.

Yutkundu yutkundu, sonunda:

“Hoş... hoooooooooş... Hoş geldin kar ... daş. İşte... İşte gözlerinle görüyorsun. Hiç canını sıkma. Bizi öyle bir tarlaya soktu ki... Senin halinden iyi değil bizim halimiz de... İşte... işte, görüyorsun. Geçen yılına can kurban. Hiç üzülme. Ne yapalım. Başa gelen çekilir. Beter tarlalar, beter! Beterin beteri. Ot almış. On fidanında bile bir tek koza bile yok... İşte... İşte, işte görü... görüyorsun. Hiç hiç, hiç hiç canını... Sıkma... Koca çiftliğin dörtte üçünü alıverdik birkaç günde... Pamuk yok. Elimize hiçbir şey geçmedi. Hoş... Hooooş... Hoş hoş geldiniz... İşte işte... İşte, iştecik...[...]

 (ST: 371).

“Welcome, brother,” he murmured hoarsely, as though some hand were strangling him. “Well, you can see for yourself what he’s got us into again. The crop’s even worse than last year’s. Don’t worry because you are late. We’re no better off than you are. A field full of weeds! Not a boll of cotton to a dozen plants. ... Don’t worry, it would have made no difference if ... What’s done is done...” He broke off, unable to say another word, and *stroked Ali’s hand*. [...]

 (TT: 286).

In the translation, all the repetitions in the source text are omitted, and Taşbaşoğlu who stutters in the source text because of excitement and sorrow speaks fluently in the translation. His difficulty in speaking as in “Hoş... hoooooooooş... Hoş geldin kar ... daş” and repetition of words like “İşte... İşte, işte görü... görüyorsun. Hiç hiç, hiç hiç canını... Sıkma...” and “İşte işte... İşte, iştecik...” is a reflection of his emotions, mainly excitement, sadness and desperation on his speech. The omission of repeated and stuttering manner in Taşbaşoğlu’s speech in the translation gives way to the loss of intensive feelings this paragraph carries. The explanatory sentence, “he murmured hoarsely, as though some hand were strangling him” does not exist in the source text; it is added by the translator in order to give the reader an idea regarding the way Taşbaşoğlu utters his words. However, since the fact that he stutters and repeats the words for many times is not reflected in the target text, the explanatory sentence does not create the same strong effect when representing Taşbaşoğlu’s mood to the target reader.

Yaşar Kemal's language is conversational and regional, whereas in Thilda Kemal's translation it is more formal and standard. The Turkish text is more verbose as an outcome of the abundant repetitions which constitute a crucial part of Yaşar Kemal's stylistic idiolect, whereas the translated text is more concise. We can see in the excerpt from the source text above that Taşbaş, uses colloquial, nonstandard vocabulary items like "kardaş" and "iştencik," and he stammers on seeing that there is no crop to harvest; he is distressed and has lost all his hope. However, as a result of the simplification of the sentences through omissions of repeated words in the translation, the target reader may well fail to sense the strong feelings of Taşbaş.

The fourth chapter starts with a description of a place where Ali and his family wake up. It is early in the morning, and they are about to set on the way after sleeping and resting throughout the night. Yaşar Kemal describes the natural surroundings in detail, appealing to the senses of smell, hearing and sight. Thilda Kemal transfers most of the information in the source text but combines the paragraphs and omits some of the sentences. What was a four paragraph description of the environment and Ali's movements in the source text is summarized into three paragraphs in the target text, and the excerpt below that explain Meryemce's physical weakness through her own words is omitted completely in the translation:

Ana:

"Tırnağına kurban olduğum, Alim. Şu kesip attığın tırnağına kurban olduğum, sırtım dizlerim bir ağrıyor ki... Beni bindirsene ata. Eskisi gibi ben binemem ki. Nerde o haller bende" (ST: 42).

This said, the target reader is made aware of the fact that Meryemce is incapable of getting on the horse herself and needs Ali's help since the paragraph following Meryemce's words is as follows:

Ali pulled the horse towards a low stump. Meryemdje stepped on it and he propped her up. She took the reins and drew herself up proudly [...] (TT: 37).

Ali atı büyücek, yarı devrilmiş bir kütüğün önüne çekti. Anasını kütüğe çıkardı. Kendi de altından kaldırıp ata bindirdi. Meryemce atın yularını topladı. Atın üstünde dikeldi, dimdik oturdu [...] (ST: 43).

As mentioned above, although they are very few when compared to the omissions in the target text, Thilda Kemal does make additions too. The footnotes in which she explains the untranslated words or titles used with proper names are the most prominent additions. Here are some of the words that are explained in footnotes: “shalvar” (TT: 7), “Muhtar” (TT: 8), “Agha” (TT: 21), “Adana” (TT: 26), “*heybeh*” (TT: 97), “*sinsin*” (TT: 122), “Lord Ali” (TT: 206), “Sandjak” (TT: 210), “Ismet Pasha” (TT: 211), “Halladji Mansur” (TT: 265).

The translator also adds explanatory glosses within the sentences and thus makes the meaning of foreign words or concepts that are easier to understand for the target reader. For instance, she gives the hint that “Chukurova” is the name of the plain by translating the name “Çukurova” as “Chukurova plain”. The strategy of explaining the untranslated words in the footnotes can be interpreted in different ways. First of all, encountering untranslated words in a translated book would cause readers to pause and remind them that what they are reading is a translation. Hence, in the English translation of a Turkish novel, the existence of non-translated Turkish words can be considered a part of a “foreignizing” strategy. However, the explanation of such words makes them more familiar for the target reader so the untranslated words are no longer entirely “foreign” for them.

In *The Wind from the Plain* we see that the untranslated words are phonetically transcribed for the convenience of the target reader. When the word “şalvar” is transcribed as “shalvar” it becomes adjusted to the phonetic rules of the target language. She also uses this word as shalvar trousers, which makes its meaning clearer, although she explains its meaning with a footnote. This is a domesticating

strategy that makes the text more “acceptable” for the target audience. In addition to transcribing the Turkish words, Thilda Kemal italicized most of them however she is not consistent in her strategy of using italics because she emphasizes “*heybeh*” and “*sinsin*” by using italics but not “muhtar” or “agha”. This would certainly have various reasons, and in order to find a systematic in Thilda Kemal’s decision one has to be speculative. Looking at the italicized and not italicized words, I would suggest that she uses italics to emphasize the foreignness of the non-translations, and she applies this strategy on the words that are repeated less within the text. As for words like “muhtar” and “agha” they are repeated for so many times in the text that they are not foreign or least less foreign for the target reader.

Segmentation of Paragraphs

When the distribution of paragraphs in the target text is compared to the paragraph segmentation of the source text, it is clear that there are times when Thilda Kemal changed the paragraph segmentation of the source text. The translator’s manipulations regarding the segmentation of the paragraphs consist mostly of the combination of paragraphs. She rarely divides the paragraphs, though. The example below stands for the division of paragraphs as well as the combination of short sentences:

The cold had set with the oncoming of dusk. It was going to be a freezing night, and they would have to keep the fire burning till morning. Elif put some bulgur-wheat to cook and the others waited in silence. When she placed the soot-blackened saucepan in their midst, they all swung their spoons hungrily.

Meryemdje chewed a spoonful or two and shuffled away. Ali was smitten to the heart.

“Mother, I am sorry. Please forgive me [...]” (TT: 76).

Note that the italic sentence, in the second paragraph of the target-text extract above, belongs to the first paragraph in the source text:

Ateşin yanına geldiklerinde gün batıyordu. Ortalık soğumuştü. Gece çok ayaz olacaktı. Sabaha kadar ateş yakmalıydı. Elif ocağa bulgur pilavı koydu. *Bulgur pişinceye kadar* konuşmadan ocağın yanında beklediler. Sonra, isten kapkara olmuş tencereyi ortalarına aldılar, gönüllüce kaşık salladılar pilava. *Meryemceyse bir iki kaşık aldıktan sonra çekildi.*

Ali yüreğinden vurulmuşa döndü, *vardı ağlamsı ağlamsı anasının boynuna sarıldı:*

“Anam, güzel anam, kusurum varsa başışla nolarsun [...]” (ST: 47).

Combining short sentences is a strategy that Thilda Kemal uses frequently in her translation as we see in the quoted excerpt above. (Compare “The cold had set with the oncoming of dusk. It was going to be a freezing night, and they would have to keep the fire burning till morning.” and “Ateşin yanına geldiklerinde gün batıyordu. Ortalık soğumuştü. Gece çok ayaz olacaktı”). In the excerpt below, Thilda Kemal’s combining short sentences gives more emphasis on the relationship between Ali’s and Meryemce’s actions, and this makes the text more fluent. Taking this influence into consideration, I would suggest that the reason for her choice of longer sentences instead of Yaşar Kemal’s simpler and shorter sentences would be her concern for greater fluency in the target language. It is also important to notice the three omitted clauses, which I italicized in the source text (“*Ateşin yanına geldiklerinde*”, “*Bulgur pişinceye kadar*” and “*vardı ağlamsı ağlamsı anasının boynuna sarıldı*”). The lack of these narration elements do not give way to any ambiguity or meaning loss in the target language, and this might be the reason why Thilda Kemal preferred to leave them out. This way she uses the language economically. However, omission of certain parts still influence the target text in a way; with the omission of “*vardı ağlamsı ağlamsı anasının boynuna sarıldı*”, the intensity of emotions is reduced.

Here is an example of the combination of two short paragraphs consisting of one or two sentences:

[...] A green fly flashed down like lightening to settle on it, buzzing off almost immediately. Soon three green flies were crawling over the hide. *He lit the fire* and sat down beside it. Every muscle of his body was twitching with pain. He waited, building up the falling fire again and again. [...] (TT: 75).

[...] Bir yeşil sinek, ışıltılı gelerek, şimşek gibi derinin üstüne indi. Gene şimşek gibi kalktı. Az sonra yeşil sinekler üçleşti.

Ali ateşi yaktı, başına oturdu. Her bir yerleri sızlıyordu. Ateş yandı geçti. Ali bir daha, bir daha yaktı. [...] (ST: 46).

In the extract above Thilda Kemal combines the short sentences as well the two paragraphs. Yaşar Kemal uses short sentences in his narrative frequently so this is one of the characteristics of his writing. Thilda Kemal tends to use longer sentences or combine short paragraphs, perhaps because she finds the short sentences or paragraphs that consist of a couple of sentences too simple in English.

The excerpt below is an example of the dominant strategy used by Thilda Kemal while organizing the dialogues in the source text:

“What could he say, poor man,” replied Ali sadly. “He didn’t put it in so many words, but he meant... You know.”

“Never!” cried Meryemdje. “As long as I’m alive and breathing, that old carcass, that stinking pig carrion, will never ride my horse [...]” (TT: 13).

Ali yılgın:

“Ne desin fikara,” diye karşılık verdi. “Ne desin kocacık. Ağzıyla demedi ya, demek istedi ki... Her zamanki gibi.”

Meryemce:

“Hiç! Aklından çıkar onu. Aklıyın köşeciğine uğratma Ali. Şu canım sağiken, Meryemce de şu dünyada variken, soluk alırken o, o ölmüş koca it leşi, kokmuş domuz artığı atının sırtına binemez [...]” (ST: 12).

Although it is not possible to speak of an entirely consistent strategy, when translating dialogues Thilda Kemal tends to avoid starting the sentences with the phrases that explains the manner/mood of the characters like “[...]replied Ali sadly” or “[...]cried Meryemdje”. Instead, she puts the introductory / explanatory

information right after the lines of a character or in the same line, whereas the explanatory part precedes the dialogues in the Turkish text. This way she creates a text that is closer to the rules of the English narrative. The way Thilda Kemal combines the paragraphs or short sentences makes the text more fluent, and the structures of the longer sentences as well as longer paragraphs are more “acceptable” in the target language when the dominant tendency in English narrative is taken into account.

Translation of Proper Names

As a part of my translation analysis I am going to examine the proper names in the source text and see how they are translated / transcribed or if they are they translated at all. Translation of names might be considered a simple part of a translation because a translator can choose to not translate names at all; however it is much more complicated than it seems. When we take up the historical values of some proper names it becomes challenging to translate a proper name if not impossible. Maria Tymoczko highlights the importance of names in terms of being one of the representatives of a language’s cultural dimensions when she states: “Not only do names in many cultures have lexical meaning, they function as sociolinguistic signs, indicating tribal and family affiliation; gender and class; racial, ethnic, national, and religious identity; and the like” (Tymoczko, 1999: 223). Besides, in some cultures including Turkish, people’s names may have “lexical meanings,” and this quality makes names even harder to deal with while translating.

Generally speaking, most of the male characters in Yaşar Kemal’s novels have nicknames or titles which come before their names and represent the characters’

physical or mental and emotional qualities. Since these nicknames and titles are semantically important, Thilda Kemal chooses to convey their meanings through literal translations footnotes or explanatory additions. In the examples below, we see the translations of proper names with nicknames and titles:

Old Halil (TT: 7) - Koca Halil (ST: 5); Headman Hidir (TT: 8) – Hıdır Kahya (ST: 6); Long Ali (TT: 11) – Uzun Ali (ST: 8); Uncle Halil (TT: 10) – Halil Emmi (ST: 8).

Thilda Kemal transcribes some private names such as Hidir, TT: 8 (Hıdır, ST: 5), Meryemdje, TT: 11 (Meryemce, ST: 9), Tashbash, TT: 23 (Taşbaş, ST: 17), Taurus (Toros), Mount Tekech, TT: 9 (Tekeç Dağı, ST: 5), Jotdelek Agha, TT: 19 (Cötdelek Ağa, ST: 13), Abdulaziz Pasha, TT: 27 (Abdülaziz Paşa, ST: 25). The reason for these transcriptions might be to make the relatively more difficult Turkish names easier to read and maybe to memorize for the target reader. As I have stated above, the same strategy is used for the author's name on the cover page, and in the representation of the untranslated lexical items, too. Regarding a translator's choice of transcribing the proper names in a source text Şehnaz Tahir Gürçağlar suggests that "the use of phonetic transcriptions can be considered an attempt to cover up, or reduce an awareness of the text as a translation (versus an 'original') in order to facilitate reader's identification with the narrative and its fictive characters." By rewriting the names according to the phonetic spelling of the target language, the translator shows a "patronizing attitude and underestimates the intellectual level of the reader. S/he presumes that the target reader is not capable of reading or pronouncing the proper names that belong to the source language; hence s/he domesticates so that the target reader would not encounter any difficulty in reading them (2001: 326-27). I agree that one of the reasons behind a translator's choice of domesticating the spelling of proper names in a source text would be the presumption

of the translator that the reader is at a lower educational level, as Gürçağlar claims. It is obvious that, through transcriptions, the translator makes an effort to familiarize the names that are foreign and at times hard to pronounce for the target reader. However, the names that emerge from transcription belong to neither the target nor the source culture any more; hence they can be considered to exist in a place somewhere in between.

The translator's effort to familiarize the source culture elements for the target reader is not restricted to transcriptions. She leaves the titles like "Muhtar" and "Agha" untranslated (although transcribed, as in the latter case), and explains their meanings in footnotes:

Muhtar: The representative of the Government in the village, elected by the villagers themselves. Replaces the former 'headman' of the Ottoman Empire (TT: 8).

Agha: A title given to landlords and rich villagers (TT: 21).

In the following sections, I will analyze excerpts from the source and target texts that are representative of Yaşar Kemal's style, a language created through the blending of oral and written language, rich in terms of local words, colloquial usages, sayings and proverbs that are peculiar to Turkish culture and sometimes, even more specifically, to the Çukurova region.

Translation of Colloquial Language and Dialects

While translating the colloquial and regional uses of language and dialects, which are frequently used in the dialogues of the source text, Thilda Kemal more dominantly follows a strategy that "disturbs the reader as little as possible and moves the writer in his direction" through a "domesticating translation" (Schleiermacher in Robinson, 2002: 225). Here are some examples from the source and the target texts:

"The plague on you stupid fowl. What is all this fuss!" (TT: 7)

“*Vay ocağın bata vay. Ne de çok bağıyor.*” (ST : 5)

The repeated interjection “vay” in the Turkish sentence is not replaced by another interjection in English. However, the colloquial nature of the sentence is transferred by the use of the phrase “the plague on you stupid fowl”. This way, the translation still reveals the fact that it is one of the villagers who is speaking. On the other hand the phrase “ocağın bata”, which is a nonstandard use of the verb “ocağın batsın” (I hope your life will be ruined) is standardized in the translation. This kind of standardization of the language in the translated text gives way to the loss of the dialect that is apparent in the source text.

In the example below, the use of archaic words is quite striking, since the use of words such as “alas,” “Lord almighty” and “didst” gives the reader much more the feeling that s/he is reading a work of English literature from an earlier period than that she is faced with a Turkish novel written in the mid-20th century:

“Lord almighty, why didst [did you] hurt him?” (TT: 121).

“Kıyma kadir mevlam kıyma” (ST: 155).

“A tough battle lies ahead. *Alas* for the vanquished! *Alas*, my beauty, *alas!*” (TT: 219).

“Zorlu savaş olacaktır. Bu savaşta altta kalanın vay haline. Vay haline güzelim” (ST: 282).

These utterances remind me of the quote by Mehmed Uzun, who claims that Yaşar Kemal’s novels have a “Shakespearean taste” according to some of those who read his works in Thilda Kemal’s translations. Judging from the example in the target text above, I would argue that a “taste of Shakespeare” is given to the target text through the use of archaisms in English, although Yaşar Kemal does not appear to use an archaic language when we compare these sentences to their Turkish counterparts in the source text.

In his book *Scandals of Translation*, Lawrence Venuti gives an example from one of his translations of Tarchetti into English and dwells upon the archaic language he uses in his translation. He states, “The archaism in the English passage is partly a result of its close adherence to the Italian, to Tarchetti’s suspended sentence construction and his period diction (“soggiorno,” “apoplessia,” “indurlo” are calqued: “sojourn,” “apoplexy,” “induce him”) (1998b: 15) He also declares that when he had to make a choice he chose archaism over current use. As he also states, the reason for his use of archaisms is obviously the result of the “minoritizing strategy” he used in his translation of Tarchetti’s tale “Un osso di morto” (“A Dead Man’s Bone”) (pp. 14-15). Venuti states that “good translation is minoritizing” (p. 11). What he means by “good” is explained in his following statement: “it [minoritizing translation] releases the remainder by cultivating a heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves, to the substandard and the marginal” (p. 11). In the light of such a description Thilda Kemal’s use of archaisms may be interpreted as an outcome of “minoritizing strategy” in the sense that Venuti uses it. However, when the incoherence of the archaic language with Yaşar Kemal’s style and Thilda Kemal’s approach toward the source text are considered, this seems like a rather weak claim. Thilda Kemal’s use of archaisms could also be explained with the fact that she lived outside an English-speaking country; hence, her English became rather dated.

The examples below indicate two different methods used by Thilda Kemal while translating the word “Allah” in the source text:

“*For heaven’s sake Father*, what’s come over you these days? A knife couldn’t pry your mouth open.” (TT: 10)

“*Allahımı seversen baba*, noldu sana bu günler böyle? Ağzımı bıçaklar açmıyor.” (ST: 7)

“May Allah shower you with curses! Look at him, damn him, standing there and talking to me like that.” (TT: 10)

“Sen” dedi, “sen Allahın gahrına gazabına uğra e mi? Bir de durmuş bana söz ediyor.” (ST: 7)

The phrase “Allahını seversen” is translated by a common usage in the target language; the word Allah is completely left out, and replaced by “heaven”; whereas in the second example “Allah” is kept untranslated. The translations of the word Allah differ, so examining the target text one cannot speak of a consistent counterpart of this Turkish word that is critical in relation to translation because it is loaded with religious and cultural connotations. Thilda Kemal leaves this word untranslated at times, but “Lord”, “Lord Almighty” and “God” are also used by her as the English counterparts to the word “Allah,” as in the examples “Allah protect us” (TT: 170) and ““Oh no! God forbid!”” (TT: 231), ““I won’t, as Allah’s my witness, I won’t.”” (TT: 243).

Elements of daily language such as “e mi” and “gahrına”, which is a common pronunciation of the word “kahrına” in the Çukurova region (gahır – kahr), are left out too, which creates the same effect as the standardization of the word “bata” as indicated in the example above. There are many similar examples where we see the standardization of the language in the source text. As a result of the use of typical forms of standard written English, the target reader is unable to realize the fact that the villagers speak with a “distorted” Turkish that is different from the “standard” language named “Istanbul Turkish”.

Considering the plot of the novel, there is an apparent class struggle between the villagers and the the landowners. Although all these people, including the rich and the poor, are villagers and are from close social classes, there is a significant difference between the economic statuses of the peasants and the landowners. It is

possible to trace the reflection of the social roles of the characters on their language because they have a certain dialect peculiar to the region in which they live; besides, they use colloquial language as a natural outcome of the fact that they are villagers, who have not received any serious formal education. Yaşar Kemal grew up among such people, and he writes his dialogues in a realistic manner keeping in mind that in real life villagers use ungrammatical sentence structures as well as colloquial language and dialects. This is a crucial stylistic characteristic of the novel. In the extract below from the source text we see an eminent example of the dialect and slang language used both by the villagers and the *muhtar*:

Muhtar:

“Köylü de Muhtarıyla...” derken, ardında çektiği eşeğine atladı. Eşeğe bindikten sonra bir sağındaki, bir solundakilere baktı. Sonra boğazını temizledi, başladı:

“Arkadaşlar,” dedi sonra kesti. Yeniden boğazını temizledi. “Arkadaşlar! Muhterem köylü arkadaşlarım. Ve de vatan perveranlarım. Ve de Demirgırasıyı seven öz hemşerilerim! Size bir söz söylemek için huzurunuzda gelmiş bulunuyorum.”

Taşbaşoğlu geride kaldı. Gülüyordu.

“Breh! Breh! diyordu. “Vay ocağın bata herif gene başladı. Gödece Tevfik Beyin dilinden konuşmağa. Vay ocağın bata herif, gene sıçtın batırdın. Breh! Breh!”

Osmanca:

“Batırdı” dedi.

“Demirgırası olmayan yerde söz birliği olmayan yerde hiç bir dirlik düzenlik olmaz arkadaşlar [...] (ST: 53).

The Muhtar saw that he would have to change his tactics. He glared down at the crowd, cleared his throat and began:

“Friends! My honourable village comrades! And, in truth, my good patriots! And, in truth, my very own lovers of Democracy. I have come here into your presence to say a few words to you!”

“Hear, hear!” Tashbash jeered, now he’s giving us Tevfik Bey’s election technique, confound him! He’s at it again, the old schemer.”

When we consider the fact that the *muhtar* is a dishonest person, who does not keep his word, it is ironic that in the source text he cannot pronounce the word “demokrasi” (democracy) while he is praising democracy and talking about its

importance for a society. In the English translation, all the words including “democracy” are spelled correctly; hence, the irony as well as the dialect of the *muhtar* and the villagers are not transferred into the target language. Thilda Kemal follows the same strategy throughout the novel while translating the dialects and at times slang language, and this affects a crucial stylistic quality of the source text. That is, the villagers who did not receive any formal education speak with a proper English in the target text. This would make the target reader think that these people speak with standard Turkish in the source text, which is not the case.

Again in the extract above, the use of the word “comrade” as a correspondence to “köylü kardaşlarım” requires attention because considering his personality and political views one can argue that the *muhtar* would not use such a word. One reason for his choice of the word “comrade” would be to have a positive image in the eyes of the villagers; however, in the Turkish text *muhtar* addresses the villagers as “köylü kardaşlarım,” and this phrase does not include connotations of Socialism or Communism. Speculatively thinking, Thilda Kemal’s political views and the fact that she was a socialist might be the reason behind her choice of the word “comrade” as a correspondent to “köylü kardaşlarım”. Her choice of the word “comrade” could well be interpreted as an irony; she represents *muhtar* as a man who uses socialist discourse when addressing the villagers. The example discussed above is an indication of Thilda Kemal’s way of treating the reflection of the “class conflict” on the linguistic features of the novel.

Translation of Culture Specific Usages at Phrase-Level

It is hard to generalize as to whether or not the translator followed a consistent strategy while translating the phrases that are specific to the source culture and language. At times she tries to find “acceptable” equivalences to these phrases that do not sound foreign in the target language, whereas some of the phrases are translated literally and thus appear marked. In the example below, for instance, Thilda Kemal translates the idiomatic use in the source text literally, which does not make much sense in the target language because such an idiom does not exist in the target culture: “I didn’t get this white beard at the flour-mill” (TT: 24), “Biz bu sakalı değirmende ağartmadık” (ST: 23). This saying in Turkish, which implies that a person is experienced and knowledgeable thanks to many different things he went through in his life, is translated literally and hence may be semantically challenging for the target reader. The examples below are also of the literal translations of Turkish idiomatic uses in the source text:

“May my two eyes drop in front of me if I ever listen to your enemies again!”
(TT: 237).

“Bir daha da düşmana uyarsam, iki gözüm önüme aksın” (TT: 226).

Sweet talk can lure the serpent out of its hole” (TT: 219).

“Tatlı dil yılanı deliğinden çıkarır” (ST: 198).

The translator does not try to familiarize the foreign elements in the source text but translates them literally and makes an “adequate translation” (Toury, 1980: 55). The literal translation of the above mentioned idioms are still understandable; however, they would not convey the same meaning to the target reader that they convey to a Turkish reader.

There are places where Thilda Kemal prefers to use the “unfamiliar” for the target reader. In the example below for instance she does not replace the word

“kurush” with a cultural equivalent that is known by the British or the American reader; however the meaning of “kurush” is still obvious within this context:

“[...] your reputation won’t be worth a kurush,” (TT: 28) “şerefin beş paralık olur” (ST: 27).

Another strategy used by the translator is omitting some phrases that have cultural connotations in the source language. For instance, the phrase “it dölleri” meaning “the offspring of a dog”, we see that the phrase is not translated at all in the target text, and neither is “Mollanın oğlu” (The son of the Mullah). What is common about these two phrases is that both of them are used as insults to the person in question.

“Save your breath, I shall never forgive you.” (TT: 80) / “Akça sütümü sana helal etmem. (ST: 72)

Here the rendering of the phrasal verb “akça sütümü helal etmem” is done with a concern for the semantic meaning rather than using the metaphor.

“[...] the cotton weighed heavy as lead” (TT: 126), “Pamuk kurşun gibi ağır çekiyordu” (ST: 138), “my golden-hearted Elif” (TT: 147), “Altın yürekli gelin [...]” (ST: 127). “[...] yesterday’s child Sefer knows about cotton time.” (TT: 209) “Sefer oğlancık bilir diye [...]” (ST: 225), “We’re the old earth, my son” (TT: 283), “Bize eski toprak demişler, eski!” (ST: 316).

In the examples given in the second group above, the literal translation of phrases introduces to the target reader new usages that are peculiar to Turkish language.

Translation of Culture-Specific Usages at Word Level

In some of the examples above, we see the procedure of non-translation, which emphasizes the foreignness of the source text in an open way. The representation of these untranslated words in the target text varies. They can be transcribed, written in italics or explained with footnotes or glosses that follow them. For example, *shalvar* (TT: 32), *Muhtar* (TT: 8), *Agha* (TT: 21) and *tarhana* (TT: 82) are among the

untranslated words that are explained by footnotes. The meaning of “*shalvar*” is also emphasized by the translator in other parts of the novel by using the phrase “*shalvar* trousers” (TT: 32). “Prayer-*tespîh*” (TT: 214) and “bulgur-wheat” (TT: 71) are examples of other Turkish words whose meaning is made clear with a supporting English word.

The word “*avrat*” is used commonly by village people instead of the words “*kadın*” or “*karı*” (“woman” or “wife” in English), and represents a colloquial form of speech. In Thilda Kemal’s translation the informal/colloquial (even vulgar) connotations of this word are erased since it appears in the translation simply as “woman”, as we see in the following example: “Mine’s an ass’s head indeed, *woman*.”(TT: 162), “‘*Avrat*’ dedi, ‘şu benim eşsek kafama bak...’ (ST: 193). This strategy used by the translator is closer to the norm of “acceptability”, which makes the text more comprehensible, easier to understand for the readers of the target culture (Toury, 1980: 55).

Another crucial element is the units of measurement, which are very typical of cultures because there are different kinds of units and every culture is familiar with one of them. In terms of measurement units, Thilda Kemal mostly uses the units of the target culture in her translations. The following examples are from Thilda Kemal’s translation and the italicized words are chosen deliberately to make the units of measurement understandable for the target reader, who is not as familiar with the units “*kuruş*”, “*kilo*”, “*gram*” or “*kilometer*” as they are with the ones used in the target text:

“...he never spent a *penny* of the money he earned” (TT: 243); “These peasants haven’t got an *ounce* of decency in them” (TT: 240), “a long steep ascent, over two *miles* to the top” (TT: 77); “But this slimy old pimp forced him to stomach all this just for a *pound* of grapes.” (TT: 50); “They had not walked a hundred *yards* [...]” (TT: 73).

Conclusion

Looking at the selected examples from the translated text and the comparative analysis of the selected items with the source text, it is possible to come to a conclusion regarding the translation strategies used by Thilda Kemal. I have tried to trace the strategies used by the translator through the representative extracts from the source and the target texts. As Gideon Toury suggests, it is not possible to judge a translation as being purely “adequate” or purely “acceptable” (1995). In this case study, Thilda Kemal’s translation includes strategies that bring it close to both the acceptability and the adequacy poles.

As for the para-textual elements, the facts that the translator’s name is excluded from the cover page and that the author’s name is transcribed as “Yashar Kemal” creates a familiar image of the target text for the target audience.

Under the title extratextual elements I have given place to the reviews published in the English press. Although some of the reviews ignore the fact that this is a translated novel, some of them praise Thilda Kemal for the success of the novel among the target audience, which strengthens the visibility of the translator.

In terms of matricial norms, we have seen that Thilda Kemal interfered with the source text by combining the short sentences or paragraphs together instead of the short and simple sentences of the author or shifting the source text material as well as omitting certain parts. As indicated in the examples, at times these omissions give rise to a loss of feeling or lessen the intensity of the emotions that are present in the source text.

Thilda Kemal also followed a strategy that flattens the nonstandard usages of language in Yaşar Kemal’s novel. That is to say she applies the strategy of “domesticating”, which is explained by Lawrence Venuti’s as the production of a

target text that is as fluent, readable, and plain as an original text so as to give a false impression of a direct access into the writer's text (Venuti, 1995). The term "flatten" is used interchangeably with the term "domesticating" and within the context of "law of conversion" as Gideon Toury explains in *Descriptive Translation Studies and Beyond* as "textual relations obtaining in the original are often modified [...] in favour of (more) habitual options offered by a target culture" (Toury, 1995: 268). Although the foreignness of the text is reflected to a certain extent through nontranslations of culture specific words or literal translations of some idioms and proverbs, on the basis of my descriptive analysis of *The Wind from the Plain* it would be fair to state that Thilda Kemal's translation is closer to the pole of acceptability.

CHAPTER 4

DESCRIPTIVE TRANSLATION ANALYSIS OF *IRON EARTH, COPPER SKY*

(*YER DEMİR GÖK BAKIR*)

The Plot

Yer Demir Gök Bakır, the second novel of *The Wind from the Plain* trilogy, is the story of the villagers who are in economic hardship since they have failed to pick enough cotton to pay their debts to Adil Efendi, who gives them loans. As they are unable to pay their debts to Adil Efendi, they start waiting in the fear that he will come and take all they have. The muhtar and Koca Halil are the two people who are responsible for the difficult situation that the villagers are in. Koca Halil is responsible because he does not warn the villagers at the right time to go down to the plain since he is concerned about his own health and cannot dare to walk all the way to the plains. The muhtar, on the other hand, is the main reason why the villagers are disappointed with that year's harvest. Since he gets bribed by the landowners, he takes the villagers to barren fields on purpose.

While the whole village is waiting for Adil Efendi in terror, one person in the village, Taşbaş, still seems to have some hope. In the eyes of the villagers, Taşbaş becomes a hero, even more than that, a saint. Everybody thinks that he is a holy person who has performed miracles. Actually, the only thing that makes Taşbaş different is that he knows about the fact that the muhtar takes the villagers to the barren fields for his own advantage. Hence, he warns everybody beforehand; however, no one takes him seriously and once they return home with no money they all realize that he had foreseen the whole thing. Out of hopelessness they make up a myth and stick to that; this is how Taşbaş becomes a saint in the village of Yalak.

Although Taşbaş tries to convince the villagers that he is an ordinary person just like everybody else, no one wants to let go of the idea that he is a saint and can save them. In the end, as a result of the efforts of the muhtar, who thinks Taşbaş is a threat to his authority, Taşbaş is taken away by the police.

What the reader witnesses in *Iron Earth Copper Sky* is the creation of myth in a situation of despair, fear and hopelessness. While introducing mythical elements into *Yer Demir Gök Bakır*, Yaşar Kemal makes use of the old myths of Anatolia such as the legend of Lokman Hekim, a shepherd who was believed to be a holy person and the discoverer of, the potion of immortality, and Molla Ahmet, a religious figure and writer of famous eulogies, who lived in the late 16th century. When talking about *Iron Earth, Copper Sky* in his interview with Alain Bosquet, Yaşar Kemal says,

When I described the genesis of a myth in this work, I made great use of already existing myths as well as an awareness of ancient rhapsodies. I slipped in a wise man, a poet, a blind magician- even at the expense of the developing story. These story-tellers, these narrators, these interpolated tales reinforce what I wish to say. (1992: 140)

During the initial chapters, Yaşar Kemal mostly conveys the villagers' fear of Adil Efendi, and to do this he depicts their psychological situations and the landscapes that are dark and cold, just like the inner worlds of the characters. This fear leads to the myth that makes Taşbaş a saint, and starting from the twentieth chapter in the source text the main theme of the novel changes from fear and despair to fantasy and miracles. As Berna Moran suggests, *Yer Demir, Gök Bakır* can be examined in two parts: the first part, where Yaşar Kemal builds up the fear theme and the second part, the creation of a myth (Moran, 1997).

Paratextual and Extra-Textual Elements

Extra-Textual Elements

The version of *Iron Earth, Copper Sky* I have was published by Collins and Harvill Press in 1974, and my source text was published by Güven Yayınevi in 1963. Before going into the content of the novel for the translation analysis, I would rather dwell upon what has been written about it. Like Kemal's other novels, *Yer Demir Gök Bakır* was translated into many languages and its French translation was awarded the "Best Novel of the Year" prize by The Association of French Critics in 1977, the year it was published in France. In his article entitled "Turkish Delights", Anthony Thwaite describes Kemal's novel as lying "on the borderland between fiction and legend" (1979: 20). Although, as I shall demonstrate below, the omissions carried out in the translation result in a toning-down of feelings such as fear and hopelessness, the uncanny character of the novel identified by Thwaite is also manifest in the translation. Thwaite underlines the simple and modest nature of life in a Turkish village but also points to the supernatural events that are recounted by the characters of the novel to each other in the form of rumors and fairy tales. Regarding the way Kemal tells his story, Thwaite claims, "The pacing of all this, as distinct from the plotting, is sometimes too leisurely and discursive, perhaps, for Western urban readers - an audience Mr. Kemal has presumably never had in mind" (1979: 20). The fact that the plot of the novel does not proceed very fast and that the novel concentrates on the description of the moods of the characters and the Anatolian legends seems to make the novel rather stagnant for the target reader. This might be one of the reasons why Thilda Kemal carried out so many omissions while translating *Yer Demir Gök Bakır*, especially with respect to the long dialogues or the

parts where Yaşar Kemal goes into detailed descriptions of the landscapes or psychological analysis of the villagers. She might have omitted or summarized such parts in order to make the target text more fluent and gripping.

Thwaite defines Yaşar Kemal's style as follows: "Folklore and oral epic, comic interludes, moments of sexual passion, lyrically 'poetic' bits, satirical realism, participants who inexplicably come and go are all intermittently present without being woven together"(1979: 20). Since the integrity of most of the sentences is preserved to a great extent in the translation, the poetic characteristic of the source text is carried into the target text as well.

Paratextual Elements

Cover Design and Blurbs

In this section I am going to dwell upon the cover page and back cover text, as well as the inner cover of the target text in order to see how the target text had been presented to the target reader.

On the cover page, the author's name is placed under the title of the novel as "YASHAR KEMAL". Thilda Kemal's name does not appear on the cover page and there is no indication of the fact that the novel is a translated work. Thilda Kemal's name is not given on the cover page of the first edition published in the U.S. in 1979 by William Morrow and Company either. However, on the jacket of the U.S. edition a note attracts attention to Thilda Kemal as Yaşar Kemal's wife and translator: "Yashar Kemal is married, and his wife, Thilda, has translated several of his novels including *Iron Earth*, *Copper Sky*, into English." This note introduces the translator to the target reader and although her name is not presented on the cover page, it

contributes to Thilda Kemal's visibility as the translator of the novel.

If we get back to the inner cover of the 1974 edition of the translated novel published in England, there is a note that reads "by the same author Memed, my Hawk, The Wind from the Plain, Anatolian Tales, They Burn the Thistles." With this note, the publishing house presents the author to the target reader through his other books that have been translated into English. Again on the inner cover, the fact that the book is a translation is emphasized with the statement "Translated from the Turkish by THILDA KEMAL". This statement is written in a smaller font when compared to the title of the book and the author's name, both of which are placed before it. As Şehnaz Tahir states in her doctoral thesis, such an arrangement represents the subordination of the translator to the author (2001: 201). Having said this, the way *Iron Earth Copper Sky* is presented to the target reader differs from the presentation of *The Wind from the Plain* in the sense that the former signals the visibility of the translator by mentioning her name on the inner cover page if not on the main cover of the book, whereas it is not possible to realize the presence of a translator in *The Wind from the Plain* since neither Thilda Kemal's name nor the title of the source text is mentioned on the cover or inner-cover pages.

With regards to the 1963 print of the source book there is a foreword which gives information on Yaşar Kemal's life and works, and it emphasizes the fact that his works have been translated into various languages. The foreword also notes that Kemal's novel *Ortadirek* (1960) is being translated into English to be published in England and the United States; however Thilda Kemal's name is not mentioned as the translator of *Ortadirek*. This foreword, which introduces the author to his readers through biographical data and a list of his published works, is not included in the translation. It could have been helpful to introduce Yaşar Kemal to the target reader

if such a foreword had been added to the translated novel as well.

Matricial Norms

Segmentation of Chapters

The fact that *Iron Earth, Copper Sky* consists of 36 chapters whereas there are 47 chapters in the source text indicates that Thilda Kemal did not stick to the matricial norms of the source text, but reorganized the target text by summarizing and combining the chapters in the source. The reorganized version of the target text is as follows: chapter 4 and 6 are summarized and they form chapter 4; chapters 10, 11 and 12 are merged into chapter 8, chapters 13 and 14 into chapter 9, chapters 15 and 16 into chapter 10, chapters 17, 18 and 19 into chapter 11, chapters 31 and 32 into chapter 23 and chapters 41, 42 and 43 into chapter 33 in the target text. The remaining chapters which have not been merged together are not translated fully either and chapter 5 and chapter 33 of the source text are omitted completely.

When the lengths of the chapters are compared, one recognizes that the chapters in the target text are much shorter, even when they are the combination of two or more chapters in the source text. Since the size of the typesets is the same in both the source and the target texts, such a comparison of the texts in terms of length is legitimate. The reason for a shorter target text emanates from the fact that Thilda Kemal chose to summarize these chapters before merging them.

Thilda Kemal plays with the text in different ways and there are omissions in every chapter at different levels. When the content of the chapters is examined, it is observed that Thilda Kemal predominantly omits repetitive dialogues and descriptions. In the following section, these omissions will be discussed and

explained in detail.

Omissions/Additions

In Alain Bosquet's interview with Yaşar Kemal, there is an important remark added as a footnote to Kemal's comments on his novel: "One should be aware that the English translation of *Iron Earth, Copper Sky* is an abridgement, and therefore some of the elements that Kemal describes as occurring in the novel are nonexistent or diminished in the English edition" (Bosquet, 1999: 140). I believe this remark tells us a lot about the translation strategies of Thilda Kemal in terms of matricial norms.

In *Yer Demir Gök Bakır*, Yaşar Kemal describes nature, landscapes and people, their physical and psychological states, in great detail as he does in all of his novels. Dialogues among the villagers, where he uses a colloquial tone and repetitions as well as dialectal elements, are other important characteristics of the novel in question. When we analyze the translated text, we see that not all of these features are reflected in the target text. Alain Bosquet's note reminding that *Iron Earth, Copper Sky* is an "abridgement" warns the reader about the absent parts in the translation (Bosquet, 1999: 140). Let us examine what makes Thilda Kemal's translation an "abridgement", which parts are summarized/omitted and what the effects of these omissions are on the translated text.

As I mentioned in the preceding section, Thilda Kemal omitted two whole chapters, chapter 5 and 33. Chapter 5 is about the secret love of two young people from the village, Recep and Hüsne. This short chapter tells about how they make love secretly on a cold winter night and how Hüsne feels guilty about what they have done. This chapter does not play a major role in the plot in terms of affecting the

flow of events; however, it reflects a less-known and unspoken side of village life. Hence, the omission of this chapter does not ruin the flow of events but without it the target text lacks a part where the reader witnesses the naïve feelings of a village girl. This is because Hüsne thinks that they (Recep and herself) are responsible for the trouble the village is in because they have had a sexual relationship while they are not married. In that sense, the fifth chapter actually reveals an important aspect of the approach to sexuality and ethics in a Turkish village in the 1960s.

Chapter 33, on the other hand, is quite crucial for the sequence of events because it includes the main themes in the novel such as fear and hope. For example, in this chapter the idea that Taşbaş is a saint is reinforced and one of the villagers, Memidik, claims that he has seen Taşbaş in a fusion of green lights at night. However, Taşbaş tries to resist the villagers and convince them that he is not a saint, but even his friend Ali wants to believe that he is a saint and that he can save them from the trouble with Adil Efendi. In this sense, the 33rd chapter tells the reader a lot about the moods of the villagers; how desperate and frightened they are. Also in this chapter, Ali and Taşbaş talk about Muhtar Sefer's negative feelings about the fact that Taşbaş is recognized as a saint among the villagers, and there is a foreshadowing of the evil things that Muhtar will do to Taşbaş to get rid of him. For instance, the sentence "Benim başıma büyük işler gelecek. Eğer Sefer böylesine korkuyorsa, o ne yapar yapar da başıma bir iş getirir," uttered by Taşbaş hints that Sefer will harm him since he is afraid of losing his authority because of Taşbaş (ST: 37, omitted in the TT). However, as a result of the omission of this chapter, none of these revelations can be conveyed to the target reader.

With regards to omissions on a smaller scale within the chapters, I would like to start with an example that represents the theme of fear in the source text but which

is omitted in the target text. The first chapter, where Ali's children Hasan and Ummahan are walking in the mountain, consists of 21 pages in the source text whereas it is only 8 pages in the translation. The part where the villagers' fear of Adil Efendi is mentioned for the first time in the source text is omitted by Thilda Kemal in the translation:

It was in their blood, all inside them. It could be felt in their breathing [...] Who was coming? No one dares to utter his name, no one wants to show others that s/he is afraid and the fear increases day by day (omitted in the TT).

“Kanlarına, derilerine, iliklerine işlemişti. Soluk alışlarında vardı [...] Kim bu gelen? Kimsecikler adını ağzına alamıyor, kimse kimseye korktuğunu belli etmek istemiyor. Gün geçtikçe de, gün geçtikçe de korku artıyor” (ST: 29).

The following excerpts are also examples of the omission of sentences/paragraphs that convey to the reader the feeling of fear felt by the villagers toward Adil Efendi:

These villagers are damned creatures, Adil Effendi. They will go insane while waiting. This fear, this waiting... Waiting with the fear of Adil within them will drive the villagers out of their minds. Most of them have already lost their minds, turned into bloody wolves, Adil Effendi! (omitted in the TT).

“Bu köylü lanet yaratıktır Adil Efendi. Bekleye bekleme bir delilik çıkaracak. Bu korku, bu bekleme... İçinde Adil ağsını yutarak bekleme, köylüyü zıvanadan çıkaracak. Şimdiden çoğu zıvanadan çıktı, ağzı kanlı kurda döndü, Adil Efendi!” (ST: 115).

There was fear inside Meryemce. Could Adil come and run away with the things on a person? She was about to burst. That worm inside her was killing her (omitted in the TT).

“Meryemcenin içindeyse bir korku vardı. Adil gelir de bir insanın üstündekileri soyup alabilir miydi? Patlıyordu. İçindeki bu kurt onu yiyip bitiriyordu [...]” (ST: 124).

As I have mentioned, fear is an important theme in the novel and despite the omissions of certain parts that convey this fear, this theme is still present in the target text if not as strong as it is in the source text. The excerpts above from the source text strengthen the theme of fear; however since they are omitted in the translation the

emphasis on this theme becomes weaker in the target text.

Again in the first chapter, there is a part about the experience that Koca Halil had when one day he got lost up in the mountain and found himself in a place which was believed to belong to the sultan of the fairies. This part is the first place that gives the reader the clue that the novel consists of fantastic elements too. However, this part that starts “Bir gece Koca Halil yolunu şaşırıp da düşmüş kayalığın arkasına... Bir bakmış ki iki bin bağlama bir yerde, iki bin kaval bir yerde... Türlü çalgılar. Oynayan kızlar. Işık içinde herşey [...]”¹⁵ (ST: 20) is also omitted in Thilda Kemal’s translation. Yaşar Kemal has commented that he makes the readers “enter an imaginary world and believe in it” (Bosquet, 1999: 141). This effort of the author is apparent in the novel, especially in the parts where the villagers claim that they have seen supernatural visions just like Koca Halil describes above. All the things they see or they think that they see are a part of the myth they have created and believed in. However, the first implication of this “imaginary world” is left out in the translation.

Thilda Kemal also tends to omit the detailed descriptions of the psychological states of the characters to which Yaşar Kemal gives emphasis in the source text. The part below that conveys in detail Hasan’s mood while he is wandering in the mountains is left out in the translation:

“Hasanın yüreği burkuluyordu. İçinde bir sıkıntı vardı ki, tarifsiz. Kısılmış gözlerini açıp da azıcık öteye, beş adım ileriye bakamıyordu. Hani insan bir yaz günü, bir ovada uykudan uyanır ya, uyanır ki birdenbire gözlerine, üstüne başına bir güneş dolar. İnsan bütün gücüyle üstüne çöken güneşin ağırlığı altında kımıldayamaz olur, yere kapanır kalır, bir türlü doğrulamaz, gözlerini de açamaz... İşte Hasanın şimdiki hali tam böyleydi. Yalnız yere kapanmış değil, gözleri kapalı değil, gözleri kısılmış, iki adım ötesine bakmadan

¹⁵ “One night Koca Halil lost his way and found himself behind the rock cliffs... He was surprised to see two thousand instruments on one side and two thousand shepherds’ pipes on another side. Various kinds of instruments. Dancing girls. Bright lights everywhere...”

yürüyor. Bazı, kendine gelince, gözlerini açıyor, bakıyor, gözleri alışıyor, içine kapanınca uykudan uyanır gibi güneş onu çarpıyor, bir sallanıyor, irkiliyor, sonra gene uyuyor” (ST: 15).

Omissions of this sort that give the reader a detailed insight into the feelings or psychological and sometimes physical situations of the characters do not affect the flow of events directly; however, they still take away from the feelings that the source text conveys to its readers. By summarizing certain parts or omitting them completely, Thilda Kemal decreases the feelings of fear and hopelessness that are very apparent in the source text, and by not translating the descriptions of the psychological states of the characters she makes it difficult for the target reader to delve into the depths of a character.

Yaşar Kemal uses repetitions, especially in his dialogues, most of the time as a part of the colloquial language the villagers use and sometimes to convey different kinds of feelings such as anxiety, sorrow, excitement or anger. Thilda Kemal tends to omit these repetitions in *Iron Earth, Copper Sky*, as she had done in *The Wind from the Plain*. In the excerpt below, the muhtar is expressing his anger towards Taşbaş and blaming him for cheating the people in the village. His tone is very harsh in the source text; he uses slang words such as “ulan” and “ayı” and at the end of his sentence he repeats the word “ezerim” (“I’ll grind you to a pulp”) three times as if he is promising to himself that he will crush Taşbaş. In the target text, however, the repetition of “ezerim” is omitted, as are the slang words, so the muhtar’s speech sounds milder and more refined than it does in the ST.

And here you are, stuffing our poor ignorant people with fables, nonsense about miracles and spells, so they will be left for another few centuries in the mud and degradation they’ve been wallowing in so long. But I’ll grind you to pulp! (TT: 180).

Ulan ayı, sen burada efsaneler uydurup, halkı kandırıyor ve halk bu çamur, bu zillet, bu karanlık, bu yoksulluk, bu cehalet içinde böyle yüzyıllar kalsın diye onlara kerametler gösterip, büyüler yapıyorsun. Ben de seni bu yirminci

yüzyılın hatırı için ezerim. Ezerim ezerim ezerim (ST: 340).

In the second chapter, the narrator relates Koca Halil's escape from the village using the interjection word "vay" abundantly and repetitively as a way of expressing surprise and frustration:

Birden sarılacak bir dal, dolu bir yer buldu. Gözlerinin önünde bir kurtuluş, bir sevinç umudu, bir top ışık gibi patladı. Köylü niçin dövmedi, niçin öldürmedi? Vay namussuz, vay alçak köylü vay! Vay düşman, vay kindar köylü vay! Vay yerin göğün canavarları vay! İşte bu kimsenin, yeraltındaki yedi kat yerüstündeki şeytanın da aklına gelmezdi. (ST: 57).

In Thilda Kemal's translation, most of these sentences are omitted, so that, the target text is more of a summary of the paragraph from the source text: "Nothing could fill the emptiness in him. They had not killed him, they had not even struck him" (TT: 25). In this translation, due to the omissions there is neither a trace of anger nor a colloquial tone that was created by Yaşar Kemal in the source text through the use of the interjection word "vay". Besides, in the source text it could be claimed that the perspective of the author leaves its traces in the narrative, in that it is not clear who the thoughts about the villagers belong to; they could be Koca Halil's feelings as well as Yaşar Kemal's. In the latter case, it would mean that Yaşar Kemal gets subjectively involved in the story and that the narrator is actually expressing his feelings/anger towards the villagers. However, such potential authorial involvement is not so apparent in the English narrative. In the target text, the excerpt from the source text presented above is summarized and Thilda Kemal's narrator seems only to report what has happened, without getting involved and without registering Koca Halil's feelings.

I have tried to analyze the results of Thilda Kemal's omissions in *Iron Earth, Copper Sky*; as regards the reasons for these; there may be a number of them. In order to discuss these reasons, I have to be speculative to a certain extent since I did not

have the opportunity to talk to the translator herself. However, thinking that one reason for the dramatic amount of omissions in the target text could have been the time limitation set by the publishing house, I asked Yaşar Kemal how much time Thilda Kemal was given for the translation of his book *Yer Demir Gök Bakır*. Although he could not recall the exact amount of time Thilda Kemal had spent on her translation, he did tell me that she had always been offered as much time as she needed for her translations (Kemal, personal communication, 2006). This information suggests that the reason for Thilda Kemal's omissions could not have been simply a time constraint.

She might have acted according to the norms of the target culture, and for the sake of creating a more acceptable story she might have omitted certain parts such as detailed descriptions of people, landscapes, moods of the characters, explanations/elaborations of certain themes such as fear, hopelessness or hope. In view of her knowledge of English literature, I would suggest that her habitus as a translator inclined her to make her translation more fluent; being familiar with the culture of the target language and a reader who had a certain background and interest in the literary field of the target language, she might have guessed that the long descriptions or repetitions that Yaşar Kemal uses in his novel would slow down the target reader and make the text excessively "leisurely" and "discursive", as claimed by Thwaite (1979: 20).

No matter what the reasons are, such an unrestrained approach towards the source text is at the same time an indication of Thilda Kemal's authority in the translation process. Of course, she is not the only translator who has applied omissions to a translation; however, the amount of omissions, especially in the novel in question, and her relationship to the author makes it worthwhile to pay special

attention to this feature of her translating practice. One of the questions that comes to mind is this: “Was the author aware of these omissions and what was his opinion about them?” At first, considering the relationship between them, one would think that Thilda Kemal and Yaşar Kemal worked together in the translation process. However, the fact that Yaşar Kemal is not competent in the target language restricts the collaborative work they could have carried out. Moreover, Yaşar Kemal stated outright that he did not play a role in determining the translation strategies of Thilda Kemal (2006, personal communication). In this sense, Thilda Kemal certainly did not subordinate herself to the hegemony of the author as a translator. Once the fact that Yaşar and Thilda Kemal had divergence of opinions on their translation strategies while translating the French novel *Les Bijoutiers de Clair de lune* (1954) into Turkish together is considered it becomes apparent that they had different approaches to translation. However, as the analysis of Thilda Kemal’s translations of Yaşar Kemal’s works proves, Thilda Kemal is not influenced by her husband’s views and she is independent in her decisions regarding her translation strategies.

Thilda Kemal makes changes in the material of the source text not only through omissions but also by adding certain elements to the target text that do not exist in the source text. In the example below, Ummuhan and Hasan, while talking about Adil Efendi, do not mention his name, and this creates a certain mystery regarding the subject of their conversation.

“Suuuuuuss!” dedi. “Biliyor musun, Ummahan ben öyle korkuyorum ki... Gelecek diye ödüm patlıyor” (ST: 23).

“Shh!” he said. Do you know, Ummuhan, I’m frightened of that village. I’m afraid *Adil Effendi* will come...” (TT: 30).

It is as if Hasan deliberately does not mention Adil Efendi’s name, probably due to his

fear of him. However, in the translation that mystery is lost; it is obvious that Hasan is talking about Adil Efendi. It is possible to explain Thilda Kemal's strategy of making an explanatory translation by giving away the subject in two ways: She might have preferred to make the translation more explanatory and easier to understand or this could have been her solution for dealing with the gender ambiguity in the verb "gelecek". Since the target language requires a subject to be used before the verb and it differentiates between female and male pronouns, Thilda Kemal may have regarded it as obligatory according to the grammatical rules of English to reveal Adil Effendi's name.

As we have seen, Thilda Kemal is independent in her decisions regarding her translation strategies. The case is just the opposite with Orhan Pamuk and his translators. Pamuk is a Turkish author whose works have been widely translated into English and who has acquired even more fame through being awarded the Nobel Prize. However, Pamuk takes an active role in the translation process; having advanced competence in English, he works side by side with his translators. One of these, Maureen Freely has described the process of translation as being very challenging since they had heated debates during the translation process. She relates an anecdote about the time when she and Pamuk discussed for three hours straight while translating *Istanbul*, and they were so involved in their discussion that they hardly realized the people around watching them in amazement and surprise. On the basis of Freely's account, it would almost seem as if Orhan Pamuk was the co-translator of his novels. Freely states that if she were to use a wrong word in her translation she knew that Pamuk would get upset but they would find a common point at the end of their discussions (Baykan, 2007). The situation was very different with Thilda and Yaşar Kemal; indeed, it is a fact that Thilda Kemal had a strong influence

on Yaşar Kemal's literature not only in English but also in Turkish. As I mentioned before, Thilda edited Yaşar's writing in Turkish, and as far as the analysis of her translations shows us, she acted remarkably freely in her translations without the authoritative influence of the author, which is rarely the case in a translation process.

Segmentation of Paragraphs

In the analysis of *The Wind from the Plain*, we saw that Thilda Kemal plays with the internal segmentation of the source text and generally tends to combine short sentences and paragraphs. In *Iron Earth, Copper Sky*, her interference in the segmentation of the source text is even more apparent. As we have seen in detail in the Omissions/Additions section, Thilda Kemal omits big chunks of the source text. In the example below, she combines two paragraphs of the first chapter, and while doing this, she combines the short sentences while omitting certain parts:

He moved closer to the fire, straining his long thin neck. His huge lack eyes shone brightly in his bony face. A faint scar ran down his left temple to his neck like a vein. His hair, roughly clipped by his mother, stood out in ragged tufts. Brother and sister were very much alike, slight of build, slim fingered and dark eyed. But Ummahan's mouth was full and red, strangely alive in the wanness of her face, like a bright late-blooming flower on the autumnal steppe (TT: 10).

Hasan arkasını döndü. Ayakları sapsarıydı. Yarılmıştı. İis sürülmüş bir sarı. Boynu upuzundu Hasanın. Yüzünde deriden başka birşey yoktu dersin. Kemiğe yapışmış deri. Dudakları incecik. Üstünü kabuk bağlamış. Azıcık da morarmış dudakları. Dişleri apak pırlıltı içinde. Gözleri kocaman, kara. Sol doluğunda, incecik bir yanık izi var. Bir dammar gibi boynuna kadar iniyor. Saçını anası merdiven kesmiş. Tutam tutam, keçi kırkıkları gibi duruyor başında. Hasanın parmakları inanılmayacak kadar uzun, ince. Ayakları da öyle.

Ummuhanla birbirlerine çok benziyorlar. İncelikleri, elleri, gözleri. Yalnız Ummuhanın dudakları dolgun, kırmızı. Kızın yüzü solgun, bitkin, kederli, akla karışık donuk bir sarı. Kırmızı dudakları bütün bu ölmüş yüz içinde

kırmızı, parlak, capcanlı. Bozkırın sarı, yanık güz gazelleri arasında açmış bir çiçek gibi (ST: 24).

As a result of the combination of short sentences, the target text sounds more complex, and Thilda Kemal might have thought that this was a characteristic that the target reader expected from a literary text. Combining sentences and even paragraphs runs parallel to the translator's strategy of summarizing and reorganizing the textual material in the source text. With the biggest amount of omissions and the substantial reorganization of chapters and paragraphs, *Iron Earth, Copper Sky* is the translation in which we can best recognize the influence of Thilda Kemal in shaping the matricial norms of the text.

Translation of Proper Names

In *Yer Demir Gök Bakır*, Yaşar Kemal uses titles and nicknames before people's names, just as he does in *Ortadirek* and his other novels. These nicknames are crucial because they have semantic values and represent various characteristics of people. While translating the proper names in *Iron Earth, Copper Sky*, Thilda Kemal follows a similar approach to the one she uses in *The Wind from the Plain*. As we see in the examples below, Thilda Kemal either translates the adjectives before the names or transcribes the proper names in order to make them familiar for the target reader:

Old Halil (TT: 7) – Koca Halil (ST: 15); Long Ali (TT: 8) – Uzun Ali (ST: 34); Meryemdje (TT: 7) – Meryemce (ST: 28); Spellbound Ahmet (TT: 11) – Vurgun Ahmet (ST: 36); Kel Aşık (ST: 19) – Bald Minstrel (TT: 36); Taşbaş (ST: 37) – Tashbash (TT: 16) also explained in footnote as “stonehead”; Batty Bekir (67) – Delice Bekir (ST: 118); Shirtless (TT: 81) – Gömleksiz (ST: 118); Adil Effendi (TT: 15) – Adil Efendi (ST: 37); Hüsneh (TT: 38) – Hüsne (ST: 78); Köstüoğlu (TT: 82) – Köstüoğlu (ST: 179); Ökkesh Dağkurdu (TT: 83) – Ökkeş Dağkurdu (ST: 181)

She uses the same strategy for the translation of place names, which makes her translation acceptable in terms of proper names. As we see above, the name Taşbaş, which has a semantic value, is simply transcribed on its first occurrence; however, in chapter 32, where the history of this name is told in the form of an epic story, Thilda Kemal gives the literal translation of the name in a footnote as “Tashbash: Stonehead”. Through an overall analysis, one can see that Thilda Kemal is concerned with the semantic values of proper names in *Yer Demir Gök Bakır*, and chooses a strategy that makes her translation acceptable in terms of the transfer of proper names. She acts according to the norms of the target culture while translating proper names and transcribes them accordingly. For instance, she uses the letters “ö” and “ü” as in “Ökkesh” and “Hüsneh” but she avoids the letter “ğ” and transcribes “Dağkurdu” as “Dagkurdu”. Since “ö” and “ü” exist in the German alphabet, these letters are probably more familiar for the target readership than the letter “ğ”. Besides, the transcription of the letters “ğ,” “ş” and “ç” can be related to the lack of these printing characters at foreign publishers so the publishing house probably transcribed these letters because it was technically impossible to print them as they appeared in the Turkish text.

In *Iron Earth, Copper Sky*, we find the titles “Agha” and “Effendi”, which are used as the English “equivalents” of “Ağa” and “Efendi”. In her previous translation published in 1963 (*The Wind from the Plain*), Thilda Kemal explained the word “agha” in a footnote as “Agha: A title given to landlords and rich villagers”. She might have constructed the translation of *Iron Earth, Copper Sky* (1974) according to her previous translation and as a result felt no need to describe the foreign elements in the latter novel since they had already been defined in *The Wind from the Plain*. Although the target reader can deduce the meaning of such untranslated titles from

the context, for an exact definition one is required to have read the first book of the trilogy. However, when one considers the extensive time period between these two translations, it is also possible that readers may have become familiar with such terms through various texts / translations about Turkey and Turkish culture. When it comes to works of this kind published between the years 1963 and 1974, which would have contributed to the familiarization of some terms in Turkish, one can name *Tales Alive in Turkey* edited by Warren S. Walker and Ahmet E. Uysal (1966), *Köroğlu the Singing Bandit* by Fazıl Hüsnü Dağlarca and translated by Barbara Walker, and *The Book of Dede Korkut: A Turkish Epic*, translated by Faruk Sümer, Ahmet E. Uysal and Warren S. Walker (Paker and Yılmaz, 2004: 15).

The translation of place names or the adjectives before people's names is helpful in terms of conveying the semantic quality of these proper names to the target reader. Otherwise they would be no more than a group of meaningless names that create difficulty in reading. Here are some examples of place names as they appear in the target text:

Chukurova (TT: 15) - Çukurova (ST: 28); The Mount Tekech (TT: 19) - Tekeç Dağı (ST: 42); Long Valley (TT: 26) - Uzundere (ST: 64); Mortar Stone (TT: 26) - Dibektaş (ST: 64); Secret Cave (TT: 210) - Körmağara (ST: 373)

Çukurova, which appears frequently in the source text, is transcribed the same way it was in *The Wind from the Plain*. Other proper names of places are translated word for word most of the time. Körmağara, however could have been translated as Blind Cave if it were translated literally but Thilda Kemal translates it according to its physical characteristic in the source text (since it cannot be noticed easily from the outside, villagers call the cave "Körmağara"). Translating or transcribing the proper names in the source text makes them easier to read and understand for the target reader; however, creating a rather acceptable translation tones down the "otherness"

of the source text. Looking at the proper names, it would be almost impossible to guess that the text was originally written in Turkish. It is the case, though, that a choice does need to be made when it comes to the translation of proper names. The translator either opts for acceptability and conveys the meaning of the names (in the case that they have semantic value) and transcribes them for the convenience of the target reader or keeps the foreignness of the source text and sacrifices the meaning that the names convey. Thilda Kemal seems to have chosen the first option and performed a rather acceptable translation of the proper names.

Translation of Colloquial Language and Dialects

As was noted in Chapter 2, Yaşar Kemal has always been considered by literary critics and readers alike to be a contemporary story-teller who has a very powerful discourse which has its roots in the language spoken by Anatolians, the language and narrative style of Turkish bards. Yaşar Kemal states that he has been deeply influenced by bards like Karacaoğlan, Pir Sultan Abdal and Dadaloğlu and he uses the narrative styles used by these bards as if telling epic stories orally (Bosquet, 1992: 63).

In an interview with Erdal Öz, Yaşar Kemal emphasizes that a novel can not be written using only the language of the elites, which he names “Istanbul Turkish”, and that he enriches his narrative with the language of the Anatolian people (Gürsel, 2000: 107). In his novels, including *Yer Demir Gök Bakır*, he uses the Çukurova dialect as well as slang words and idioms. He also builds short and inverted sentences, especially in his dialogues which reflect the simple language used by the villagers. However, as was discussed in detail in the previous chapter, it is difficult to

translate dialects and colloquial uses of language. As a solution to such difficulty, Thilda Kemal combines the short sentences and flattens the Çukurova dialect most of the time. In the example below, Thilda Kemal uses standard English to describe the scene which Yaşar Kemal describes using local words such as “hilim hilim,” “giyit,” “yunmuş” and, as a result, the local and dialectal quality of the paragraph is standardized.

[...]But the sky was clear, the sunlight fell brightly over the spotless snow, washing the whole world clean, even down to the rags they wore (TT: 48).

[...] Her şey, insanların bedenleri, hilim hilim, paçavra giyitleri bile bu aydınlıkta bir iyice yunmuş, arınmış. Ama gene de köyün üstünde bir toz bulutu, ağır bir toz fırtınası varmış gibi geliyor insanlara (ST: 118).

Similarly, in the example below Thilda Kemal translates the word “çemremiştî” as “rolled up”. As a native speaker of Turkish I could only guess the meaning of “çemremiştî” because being a part of the local language “çemremek” is not used widely in Turkish; however, its meaning is apparent in the English translation. There is no doubt that the translation of local and regional dialects is difficult, especially if they do not manifest themselves in a dialogue, where it is easier for the translator to recreate the colloquial quality of the text by using slang or idiomatic language even if this does still occur within the constraints of the target language norms. In the rest of the above-mentioned dialogue, Yaşar Kemal uses the phrase “Kurban olayım Hasanım [...]” which Thilda Kemal translates as “For heaven’s sake, Hasan”. Hasan’s mother uses the phrase “kurban olayım” to beg Hasan; this is a widely used colloquial phrase in Turkish, and Thilda Kemal manages to create the same impression of the colloquial use of language with the English phrase “for heaven’s sake”. In another line, this time uttered by Hasan, Yaşar Kemal uses the idiom “ölüyün körü”. Hasan is mad about her sister Ummahan’s ignorance of the secret he is about to tell her:

Ummahan:

“Söylemeeee...” diye, umursamadı. “Sanki söyleyince ne olacakmış yani?”

Hasan sert:

“Ölüyün körü olur,” diye çıkıştı.” (ST: 10).

“Don’t then!” She shrugged. “As if I cared!”

“Like hell you don’t!” (TT: 5)

This phrase is actually “elinin körü” in standard Turkish but it is used with a different pronunciation in Çukurova region, as we see in the source text. Thilda Kemal tries to recreate the colloquial atmosphere by using slang language “Like hell you don’t!” but still she does not reflect the dialect, which she might have managed, for instance, by drawing on the accent of London English and writing “ell” instead of “hell”.

In the extract below, Ömer tries to persuade Memidik to deny the myth about Taşbaş, that is, that he saw him in the forest at night like a saint with green lights behind him. While talking to Memidik, Ömer gets extremely frustrated; he uses slang words and refers to him as “ulan” as well as repeating certain words such as “kardaş”, “haydi”, “haydi konuş”. The parts italicized in the source text give the text its colloquial quality. As a result of the colloquial uses, such as the nonstandard use of the word “kardeş” or “köylüye varıp diyeceksin ki,” “altı üstü, dibi başı,” “horul da horul, mışıl da mışıl” the reader gets the impression that these are the words of a villager. Moreover, these nursery rhyme-like expressions lend the text the appearance of an oral story. Yaşar Kemal also uses language- and culture-specific idioms such as “ocağımızı söndürürken bülbüller gibi şakıyordun” and “elini ayağımı öpeyim”.

A corpse would have made more sound than Memidik.

“So you won’t talk, eh cousin? A little while ago though, when you were telling all those lies you were warbling away like a nightingale. But you’ll speak yet, or I’ll kill you and throw your carcass into the Peri Caves. Come, brother, there’s a brave lad. All it amounts to is that you’ll say you had a dream and thought it was real. And Tashbash will back you up too. How could it have been anything but a dream, he’ll say, when I was home all night and sound asleep? [...] (TT: 133).

Tařta ses var, Memidikte ses yok.

“*Ulan kardař, teyzeođlu, sen hi konuřmayacak mısın? Az once yalanı atarkn, yalanı atıp ocađımızı sndürürken bülbüller gibi řakıyordun. Konuřsana teyze ođlu. Nolursun konuř. Elini ayađını öpeyim konuř, yoksa seni öldüreceđim. Öldürüp de Peri mađaralarına götürüp atacađım leřini. Haydi kardař, haydi teyzemin güzel ođlu, haydi yiđidim. Nedir, altı üstü, dibi bařı bir sözcük... Köylüye varıp diyeceksin ki, ben düř gördüm de gerek sandım. Tařbařođlu da diyecek ki köylüye, bu deli ođlan düř görmüş. Ben evimde horul da horul, mıřıl da mıřıl uyuyordum, diyecek [...]* (italics mine) (ST: 269).

In Thilda Kemal’s translation, slang words, idioms and repetitions are omitted. In the excerpt, Ömer speaks with a rather standard register and Thilda does use the short forms of auxiliary verbs. She translates the idiom “bülbüller gibi řakıyordun” literally as “you were warbling away like a nightingale,” which is not a common expression in the target language but helps to maintain the colloquial atmosphere to a certain extent at the same time as creating a foreignizing effect. For the rest of the idioms, however, she chooses omission, instead of giving a literal translation or their semantic equivalents in the target language.

Translation of Culture-Specific Usages at Phrase Level

When analyzing Thilda Kemal’s first translation, *The Wind from the Plain*, we saw that she followed an inconsistent strategy while translating the culture- or language-specific elements at phrase level. That is to say, in some places she reflects the foreignness of the source text through the literal translations of Turkish idioms such as “May my two eyes drop in front of me,” whereas at other times she chooses to make a more acceptable translation by either omitting the foreign elements or translating them with what would be familiar to the target reader.

In *Iron Earth, Copper Sky*, although we do see the same literal translation of the phrase “iki gözüm önüme aksın” as “May my two eyes drop down before me if

I'm lying" (TT: 125), Thilda mostly renders the idiomatic uses in Turkish through standard uses in the target language. As we may see in the examples below, the italicized parts in the excerpts from the source text are translated without the use of any idiomatic phrases:

"Father, I've told you again and again no one's giving you a thought. The villagers have enough to worry about as it is [...]" (TT: 19).

"Baba sen delirdin mi? Köylünün seni aklına getirdiği bile yok. *Köylü başı kayısı olmuş* zaten. Kendi derdine düşmüş [...]" (ST: 44).

"Ah, man is just an animal," he must have said [...]" (TT: 46).

"Şu insanoğlu *çiğ süt emmiştir*," demişti. "Dünyadaki tek mil yaratık *adam olur* da, şu insanoğlu adam olmaz [...]" (ST: 113).

He lay there till night fall, trembling with expectation, straining his ears towards the door. Weren't they going to come after all? (TT: 20)

Üstünde yorgan, titreyerek, kulağı kapının tıkırtısında, ha geldi ha gelecekler. Geceye kadar *yüreği kalkarak bekledi*. Olmadı, gelmediler (ST: 44)

The use of these idioms and phrases we see in the source text is not restricted to the Çukurova region, except for the phrase "köylü başı kayısı olmuş" which emphasizes the fact that the villagers have a lot to care about and that their minds are extremely busy, as Thilda Kemal indicates in her translation too. Hence one can argue that, when it comes to the translation of culture- and language-specific elements at phrase level, Thilda Kemal tends to offer a descriptive translation that would not sound foreign and even awkward to the target reader. This of course results in the failure to transfer the idiomatic color of Yaşar Kemal's writing, which is a central attribute of his style. Thilda Kemal's strategy creates a more fluent translation which would not surprise or slow down the target reader. It is also possible to interpret Thilda Kemal's acceptable translation as a choice between conveying the meaning or the stylistic quality of the source text.

Translation of Culture-Specific Usages at Word Level

It is a fact that Yaşar Kemal's novels are loaded with culture-specific elements, which may at times also sound foreign to a Turkish reader, especially when these elements are regional. Since Thilda Kemal predominantly flattens these culture-specific uses or translates them using more common words or phrases in the target language it is easier even for me as a Turkish native speaker to read Yaşar Kemal in the English translation. However, Thilda Kemal does not always opt for what is familiar for the target reader; she uses a mixed strategy while dealing with the culture-specific elements (at both word and phrase level) and at times reflects the “foreignness” of the source text. One of the most apparent places where we realize this feeling of foreignness is the use of nontranslations. Some untranslated words attract one's attention while reading the target text. The words listed below are not only untranslated but also italicized by the translator:

Mevlut (TT: 7); *peri(s)* (TT: 11); *tarhana* soup (TT: 20); *namaz* (TT:21), *bulgur* (TT: 31); *kilim* (TT: 35); *zurna*, *halay* (TT: 36); *saz* (51); *yufka* bread (TT: 71)

By italicizing the untranslated words, Thilda Kemal emphasizes the foreignness of these specific elements from the source culture. However, these words are unlikely to be completely alien and incomprehensible to the target reader because, first of all, it is always possible to guess their meanings from the context if not possible to understand/imagine what they exactly refer to. In the example below, for instance, it is apparent that “saz” is a kind of musical instrument:

The Bald Minstrel laid his *saz* across his knees and sat on in a trance, eyes closed, erect, silent. This was not an act. He could have deceived them once, twice but not forever.

Gently he took up his *saz*, touched a chord, once, and started playing, rapt and timeless. Suddenly he broke off (TT: 51).

There are also places where the meanings of the untranslated words are made explicit by adding a noun that describes the Turkish word such as “*yufka* bread”, “*tarhana* soup”. Thilda Kemal had applied the same method in *The Wind from the Plain*, in which she had used expressions like “shalvar trousers” and “bulgur-wheat”. Such a method has a didactic side, since this way the translator introduces some Turkish culture-specific words to the target reader. Lawrence Venuti claims that the foreignness of the source text does not need to be so extreme that it would force the target reader too much. He states that “a strategic use of minority elements” would help the translator to cross cultural boundaries (Venuti, 1998b: 12). This is what we see in Thilda Kemal’s translation regarding the culture specific elements at lexical level.

Another way of presenting the foreign elements in the source text is through footnotes. Thilda Kemal chooses to explain some of the non-translations in the footnotes such as:

Mevlut: a memorial service for the dead (TT: 7).

Muhtar: village headman (TT: 15).

These footnotes teach the target reader the Turkish words as well as their meanings while at the same time emphasizing the foreignness of the source text. Thilda Kemal explains the meaning of the word “muhtar” in *The Wind from the Plain* in a different way and in a more detailed way as “The representative of the Government in the village, elected by the villagers themselves. Replaces the former ‘headman’ of the Ottoman Empire” (TT: 8). The reason for a more detailed definition of “muhtar” in *The Wind from the Plain* is likely to be the fact that this was the first book of the trilogy. The target reader who reads *Iron Earth, Copper Sky* may be considered to be familiar with the word from the previous book of the series. Similarly, I should reiterate that Thilda Kemal does not give a definition of the word “agha” – “ağa” in

the latter novel whereas she explains it with a footnote in *The Wind from the Plain*.

Conclusion

Thilda Kemal's translation of *Yer Demir Gök Bakır* is more of a summary of the source text due to the large amount of omissions applied by the translator. The result of these omissions, as discussed above, is a text that has less emotional power than the source text, which is loaded with feelings of fear, despair and mythical beliefs. As for her micro-decisions in the translation, it is not possible to talk of an entirely consistent strategy; however, the dominant strategy used by the translator is in favor of an acceptable translation that domesticates the foreign elements of the source text through various techniques such as omissions, standard uses of English and less idiomatic language.

Throughout the novel, Thilda Kemal most of the time combines short sentences or omits the repeated elements. She summarizes the feelings of the characters and tends to describe them with a few sentences as a part of the narrative, whereas they are actually expressed through long dialogues in the source text. As a consequence of such a strategy, Thilda Kemal's narrative has a more 'objective' and 'distanced' feel to it, and the narrator of the English novel does not seem to get as involved in the story and its world as does that of the Turkish source. When compared to Yaşar Kemal's language, the language spoken by characters in Thilda Kemal's translation is more proper, with less slang and more syntactic complexity. This strategy disguises the oral quality of Kemal's style.

The foreignness of proper names is domesticated through the transcriptions of the names and translations of the titles or place names. In this way, the semantic

values of these names are successfully conveyed to the target reader but at the same time the authenticity of the source text is lost. In this sense, the issue of gain and loss in the translation becomes debatable. Thilda does reflect the foreign elements in the source text up to a certain extent through the non-translated words which are written in italics and at times explained in footnotes.

Hence, an overall analysis of *Iron Earth, Copper Sky* shows this to be an extraordinary translation due to the omissions applied by the translator. Although Thilda Kemal uses various strategies in her translation, the dominant strategy is acceptability in Toury's terms. The translator's choice for an acceptable translation would presumably have emerged from her interest in reaching a wider target readership. Through a translation which does not force the reader with foreign elements and sentence structures that are unfamiliar according to the linguistic rules of the English language it would be easier to reach more readers. On the question of the common tendency in the market with respect to translation, Maureen Freely has claimed in an interview with Joy E. Stocke that "editors may have their own agendas". She mentions "a kind of a cultural imperialism" with some of the editors that leads to a tendency to take out the elements which seems strange or foreign for the target audience (Freely in Stocke, 2007). This observation by her is applicable to the translations of Thilda Kemal as well, since her comment on "cultural imperialism" is made with reference to translations done from minor languages into major ones. However there is a difference between the situation explained by Freely and Thilda Kemal's case; Freely thinks that the application of "cultural imperialism" is the editor's choice not the translator's. Freely's observation also supports Venuti's claim that when a minor language is being translated into a major one, the translation strategies help to sustain the prevailing hegemony of the major language by not

reflecting the foreignness of the original text but assimilating it in terms of the cultural values of the receiving culture (Venuti, 1998b: 8). This view could well be considered as an explanation for Thilda Kemal's dominant translation strategies; however, it should be noted that the elimination of foreign elements could not have been the responsibility of the publishing house or editor alone as Thilda Kemal received the final version of her translation before it was published and consented for it to be published in this form (Kemal, personal communication, 2006).

CHAPTER 5

DESCRIPTIVE TRANSLATION ANALYSIS OF *THE UNDYING GRASS*

(*ÖLMEZ OTU*)

The Plot

In *The Undying Grass*, the third novel of *The Wind from the Plain* trilogy, the villagers go to Çukurova in another cotton-picking season to work and earn money in order to pay their debts to Adil Efendi. However, Uzun Ali's mother Meryemce is too old to bear the journey to Çukurova so Ali has to leave his mother in the village and take the rest of his family to the fields. Since Meryemce is an old woman, it is dangerous for her to stay in the village all alone but there is no other choice for them. The villagers misinterpret this situation and think that Ali has killed his mother. On the other hand, Muhtar Sefer has some evil plans for Ali; he plans to make him a *persona non grata* among the villagers. In order for his plan to be realistic, he sends Ömer to the village to kill Meryemce; however, being warmly welcomed by the old woman, Ömer cannot harm her.

Sefer is a trouble maker for the other villagers too. Memidik is beaten up by Sefer's men and he wants to kill Sefer to get back at him. Because he is a young man, Memidik's dignity is destroyed when he is beaten so he wants to get revenge on the muhtar. Another person that Sefer wants to harm is Taşbaş, who is a saint in the eyes of the villagers. Sefer's efforts in persuading the villagers that Taşbaş is an ordinary person are in vain; what is more, the villagers listen to what Taşbaş has to say and noone, not even the family of the muhtar, talks to Sefer, because Taşbaş has told them not to.

For a long time, Memidik is unable to kill muhtar Sefer and in the end he kills someone else by mistake, an agha called Şevket Bey. Having their own difficulties, everybody in the village prays for Taşbaş to come and save them from their hardships such as drought or the cruelty of the aghas and the muhtar; however, when Taşbaş shows up one day, half dead, in an exhausted state the villagers prefer to believe that he is a copy of Taşbaş that Allah has sent in order to test their faith in him. They are so under the influence of the idea that Taşbaş has become a saint that they all persuade themselves that the man they are looking at, amidst all their misery, is someone they should destroy in order to prove their faith in the real Taşbaş. Finally, Taşbaş really dies and that is the ultimate step that motivates Memidik to murder Sefer. Memidik kills Sefer in front of the villagers and gets arrested. At the end of the cotton picking season, the villagers earn enough money to pay their debts to Adil Efendi and go back to their village of Yalak.

Paratextual and Extra-Textual Elements

Extra-Textual Elements

The Undying Grass, being the final book of the trilogy, has gained noteworthy interest not only in Turkey but also throughout the world and received the attention of important newspapers and magazines. One of the most prestigious newspapers in the U.S., *The New York Times*, gave place to the novel in Katha Pollitt's article "Turkish Trouble" in 1978. Pollitt emphasizes what she believes Americans will perceive to be the authenticity of the landscapes, people and their stories in Yaşar Kemal's novel: "[...] for American readers the fascination of his novels lies largely in his depiction of a way of life as utterly alien to us as life on Mars" (Pollitt, 1978:

37). Although Pollitt exaggerates the foreignness of the world in Kemal's novels it is true that the average American reader would not be familiar with the geography or the life style in these novels. And there is no doubt that this quality of Yaşar Kemal's novels makes the translation process even more challenging for the translator because it becomes the responsibility of the translator (in this case Thilda Kemal's) to determine how and up to what extent to transfer this foreignness to the target text. If we recall Anthony Thwaite's review on *Iron Earth, Copper Sky*, he described Kemal's novel as "sometimes too leisurely and discursive" (1979: 21). A similar comment is made by Pollitt on *The Undying Grass*: "As a novel *The Undying Grass* is a bit slow-moving, but as a portrait of a people and a way of life it couldn't be better" (Pollitt, 1978: 38). In *Ölmez Otu* Yaşar Kemal is telling the story of a group of people living in Çukurova but in Pollitt's review he is seen as representing "a portrait of a people," which ascribes even more importance to Kemal's writing because the target audience is not familiar with the people and the culture in the source text. Hence, a part of a lesser-known literature and culture Kemal's work tends to be representative in the target language. Yaşar Kemal's novels are rich in long descriptions, deep psychological analysis and dialogues, hence both of the reviewers, Thwaite and Pollitt, describe the plot of Kemal's novels as "slow-moving". The fact that the same evaluation is made with respect to, *Iron Earth, Copper Sky* is interesting, given the large scale of omissions in the translation.

The second part of Pollitt's quote — "as a portrait of a people and a way of life it couldn't be better" — is in fact used on the back cover of the original novel, namely on the most recent impression published by Yapı Kredi Yayınları in 2006. It is true that Kemal reflects the lives of the villagers very naturally and realistically and this realistic way of presenting the village life impresses the reader.

Paratextual Elements

Cover Design and Blurbs

On the cover page of the first print of *The Undying Grass* (1977) by Collins and Harvill Press, the title of the novel, *The Undying Grass*, is presented above the author's name, which is again transcribed as "Yashar Kemal". Since neither the name of the translator nor the title of the source book is mentioned on the cover page, at first sight it is not apparent that this book is a translation. The same sort of presentation is true for the other translations of Yaşar Kemal's novels as far as we have analyzed in the previous chapters.

On the back cover page, there is a brief summary of the plot that introduces the theme of the novel through its main parts as well as a short biography of Yaşar Kemal that gives information on his childhood, youth and how he started writing. On the back cover of the 1978 print, the first edition published in the U.S., there are excerpts from American reviews of Yaşar Kemal's novel *They Burn the Thistles*. The mention of Yaşar Kemal's other works that have been translated and have received positive reviews would be impressive for the target readers even if they are not familiar with the author. Besides, on the jacket of the U.S. edition there is the same note about Thilda Kemal that appeared on the inner jacket of *Iron Earth, Copper Sky* (1979) published in the United States.

On the inner cover page of the 1977 print of the translated novel, the previously translated books of Yaşar Kemal are listed under the title "by the same author" as they were also listed in *Iron Earth Copper Sky*. Thilda Kemal's name is written under the author's name and the book's title using a smaller typeset as "Translated from the Turkish by Thilda Kemal". The hierarchy between the author

and the translator as represented through the page design of the novel is consistent with that in the other two target texts I have analyzed. At the bottom of the inner cover page stands the emblem and name of the publishing house: “THE COLLINS AND HARVILL PRESS”.

Matricial Norms

Segmentation of Chapters

The segmentation of the chapters in *The Undying Grass* and *Ölmez Otu* is the same; both texts consist of 47 chapters. In the source text, the number of each chapter is not actually indicated; instead, a few sentences about the highlights of that chapter written in italics are used as a marker of a new chapter. However, in the target text we see numbers at the beginning of each chapter as well as the summaries of each part we encounter in the source text. These summaries are helpful in the sense that they give the readers an idea of what they are about to read; for instance, the first chapter starts as follows:

*How day by day Memidik's anger grew within him
until it was past enduring (TT: 5).*

*Memidiğin içindeki öfkenin gün geçtikçe azması, dayanılmaz bir hal alması.
(ST: 5).*

The summary format in *Ölmez Otu* is not seen in the previous two books of the trilogy. Besides making it easier to follow up the events for the reader and awaking their curiosity, these summaries also highlight the narrative voice, and by keeping the same format Thilda Kemal creates the same kind of emphasis on the narrative in the target text.

Looking at the number of pages in both texts one can claim that there are no large scale omissions in the translation of *Ölmez Otu*. The source text consists of 454 pages whereas the target text is a total of 322 pages and both texts are written in identical typefaces. However it should be noted that the sizes of the books differ from one another, the source book having smaller size pages than the translated novel. When the content of the translation is compared to the source text it becomes clear that Thilda Kemal sticks to the matricial norms of the source text to a greater extent than in her other translations, especially when *The Undying Grass* is compared to her translation of *Yer Demir Gök Bakır*. She uses the material in the Turkish text without summarizing the source text or omitting big chunks of it; however she does play with the internal segmentation of chapters as we are going to examine in detail further on in this chapter.

Segmentation of Paragraphs

Thilda Kemal's strategy in the reorganization of paragraphs in *The Undying Grass* is similar to the choices we have traced in her previous translations. Combining short sentences into longer and more complex ones using commas or conjunctions, and combining two or three paragraphs that are rather short are the strategies Thilda Kemal makes use of while translating. Another strategy that attracts attention at first sight is that Thilda Kemal incorporates the dialogues into the paragraphs containing narrative whereas the dialogues can be followed in separate paragraphs in the source text. The example below explains this point more clearly:

“All by herself!” Elif exclaimed. “Alone in this empty village? A helpless old woman... Why, we wouldn't find a single bone of her body when we came back!”

“Is that what you think, Elif?” He shook his head despondently. “Yes, perhaps you’re right. Then there’s no help for it, we stay here and let Adil Effendi do his worst.”

“Or else she’d set out after us,” Elif pursued. “ And we’d find her dead on the road...”

“Elif!” he called out breathlessly. “Elif, come here” (TT: 25).

Elif:

“Bir başına! Tek başına bomboş köyde... El tutmaz, ayak tutmaz. Kurdun, kuşun, urlunun uğursuzun içinde... Biz dönene kadar kemikleri bile kalmaz.”

Ali başını kederle salladı:

“Gücü yetmez, el ayak tutmaz. Öyleyse vazgeçelim. Olmadı, olmadı. Burada kaldı gitti. Varsın Adil Efendi de canımı alsın.”

Elif:

“Burada kalırsa ardımıza düşerse yollarda ölüp de kalmaz mı? Biz onu burda koyar gidersek o bomboş köyde kalmaz. Başını taştan taşa vurur.”

İçeriye seslendi:

“Elif, Elif! Elif dışarı çık hele...” (ST: 36).

In the Turkish text, Elif and Ali’s dialogue is organized as if the text is the script of a play or film. However, as she does in the other translations we have already analyzed, Thilda Kemal here tends to combine the explanatory statements such as “Elif exclaimed” or “He shook his head despondently” with the dialogues in a single paragraph, so that the translated text does not look like a play text. This is a matter of following the target language norms because the format in the source text is a common feature of Turkish punctuation; whereas Thilda Kemal’s presentation of these dialogues is more acceptable in the target language because it is in line with English punctuation. The difference in the formatting of the target text accentuates the narrative component of the novel and takes the emphasis away from the dialogues.

The paragraph below is a good example of the translator’s preference for longer sentences and her combination of paragraphs:

And so they made their way back to the wattle-huts. Fires were lit and the men sat about them in silence with hanging heads, waiting for the evening meal to be cooked. From afar came the rumble of busy tractors. Their headlights dotted the night like a starry sky. Everyone's thoughts dwelt on the dark thing up there in the middle of the field with its flashing eyes. They were uneasy but they would have been so even without that strange shadow. It was the same every year when they came down to the Chukurova. A feeling of eeriness, a fluttering fear would take hold of them, but it would gradually die down as time wore on, leaving only a crushed undercurrent of disquiet (TT: 29).

Alaçıklara geldiler. Ateşler yandı. Ateşlerin dört yanına oturmuş insanlar başlarını önlerine eğmişlerdi. Yemekleri pişti. Herkes yemeğe oturdu. Sessiz kıpırtısız yediler. Uzaklardan traktör sesleri geliyor, nadastaki traktörlerin ışıkları geceyi yıldız yıldız damgalıyordu. Hepsi birden bir süre yakındaki bir traktörün patpatını dinlediler.

Herkes durmadan tarlanın ortasındaki gözleri ışıl ışıl yanan karartıyı düşünüyordu. Çukurova tekin değildir. Karartı olmasa da Çukurovaya ilk indiklerinde içlerine bir ürperme, bir yadırgama, bir korku düşer, sonra usul usul buraya alıştırlardı. Alıştırlardı demek kolay, yadırgamayı, o ezik korkuyu bir türlü içlerinden söküp atamazlardı (ST: 41-42).

Thilda Kemal omits some of the short sentences as well. For instance, the sentences “Yemekleri pişti. Herkes yemeğe oturdu. Sessiz kıpırtısız yediler.” are not included in the translation. It is apparent from the previous sentences that the people gathered to have dinner so the translator apparently decided that these three sentences are not necessary and neither the meaning of the text nor the flow of events would have changed had she omitted them. However, these short sentences give the text the taste of an oral story, an important quality of Yaşar Kemal's narrative; after all, he is known as a story teller who follows in the tradition of earlier bards such as Dadaloğlu and Karacaoğlu.

As this example illustrates, the extent of omissions in *The Undying Grass* is not as great as that in *Iron Earth, Copper Sky*; however, Thilda Kemal still does not stick to the source text material strictly. In the following section, I shall present examples of the translator's omissions in the translation and their effects on the translated text.

Omissions/Additions

In *The Undying Grass*, Thilda Kemal sticks more to the matricial norms of the source text than she had done in her previous translations, *The Wind from the Plain* and, especially, *Iron Earth, Copper Sky*. She translates the long descriptions of natural scenes and the dialogues almost fully. There are still small-scale omissions, but they do not affect the tone of the translated text dramatically although they result in a decrease in the emotional value of the text and a variation in the style. If we examine the excerpt below, we see that the translator omits the parts emphasized in italics, and these parts give details about Ali's manners while talking to his mother. Ali does not want to leave his mother in the village and go to Çukurova but he cannot take her with him because she is too old to manage the whole journey. As a solution, he refuses to go to Çukurova to pick cotton and, as we see in the source text below, he repeats the words "bil bakalım" a number of times, showing both his anxiety and enthusiasm while persuading his mother that he has reasons for not going to Çukurova. However, in Thilda Kemal's translation these repetitions are omitted as well as the details that describe Ali's movements and gestures while talking to his mother:

"Mother," he whispered in a mysterious voice, "shall I tell you the truth? Why I don't want to go down to the cotton this year? Guess. Come now, guess." He laughed. "All right, I'll tell you. It's because I've found out there's no cotton to be picked this year [...]" (TT: 23).

Elini kaldırdı:

"Ana," dedi. "Hah, hah! Ben niye gitmiyorum Çukurova'ya? Niye gitmiyorum da Çukurova'ya, kalıyorum? Bil bakalım." *Sustu. Birkaç adım daha attı. Bil de niye gitmedim. Bil de...*"

Dışarıya çıktı, içeriye girdi.

"*Bil bakalım.*"

*Durdu, gözlerini sevinçli, müthiş sırlar bilirmiş gibi anasının yüzüne dikti. Sonra sesini yükseltti:*¹⁶

“Bu yıl Çukurova’da pamuk olmadı [...]” (ST: 33).

The omitted parts describe the instantaneous changes in Ali’s state of mood in the Turkish text. The source text reader can get the feeling that Ali is anxious because he can’t stand still; he goes out and comes into the room; he keeps asking his mother to guess why he did not go to Çukurova, and all these gestures raise a feeling of curiosity before Ali explains his reason for staying in the village. Hence, the omissions result in a shift in the representation of Ali and his emotions as well as a decrease of tension in the target text.

Thilda Kemal tends to omit the repetitions in the dialogues. These repetitions give hints about the psychological conditions of the characters. In the example below, Ali is furious about being forced to leave his mother in the village alone and go to Çukurova; as a result of his anger, he repeats some of his words:

“Well, I won’t!” Ali burst out. I’m not mad. Waste land, that’s what the Chukurova is this year, waste barren land. We’ve got plenty of that around here as it is, haven’t we?” (TT: 24).

Ali:

“Gitmem işte,” diye var gücüyle bağırdı. “ben o ahmak köylü gibi deli değilim. Deli, deli, deli değilim. Bu yıl Çukurova boz toprak. Kıraç, boz, bomboz toprak. Boz toprak burada da dolu, maksat boz topraksa...” (ST: 33)

The translator could have kept the repetitions and have translated the text as “I’m not mad like those fool villagers. I’m not mad, mad, mad. Waste land, that’s what the Chukurova is this year, waste barren land. We’ve got plenty of waste land around here, if it’s about the waste land...” However, Thilda Kemal chooses to omit the repetitions as she does in the other translations analyzed in the preceding chapters of this study. As a result of such omissions, the intensity and complexity of the feelings

¹⁶ “He stopped talking. He took a few more steps. ‘Guess why I didn’t go. Guess.’ He went out and came back in. ‘Come on, guess.’ He stopped, looked at his mother’s face happily, as if he knew fantastic secrets. Then, he raised his voice.”

of the characters in the source text cannot be conveyed to the target reader fully. However, without these repetitions the target text becomes more fast-moving and, if we recall Pollitt's criticism of *The Undying Grass*, fluency was one of the presumed expectations of the target reader; hence, the aim of creating a text that was acceptable for the target audience may have been the reason for the omissions by the translator. These repetitions are also a part of the colloquial tone of the villagers' conversations; however they are excised in the target text. Another example of the omission of repetitions by the translator is as follows:

“Who's that? Shirtless cried out in his deep booming voice. “Get up. Get up if you're not dead... Say something!” (TT: 28).

Birden Gmleksizoęlu durdu. Kyller de durdular. İrkiliřtiler. Gmleksizoęlu kalın, davudi sesiyle olanca gcyle baęırdı:
“Kimsin sen? Ayaęa kalk. Saę mısın, l m? l m, saę mı? Cin misin peri misin? řeytan mısın melek mi? Kalk ayaęa!” (ST: 40).

Thilda Kemal rewrote the words of Gmleksizoęlu using part of the material in the source text but her lines are not totally dependent on the source text. We do not see the part where Gmleksizoęlu asks the shadow whether he is dead or alive, a jinn or a fairy, devil or angel. These omitted words reflect the mystical aspect of the novel, and this aspect is an important quality of the source text because the villagers approach every event with a spiritual suspicion. Having said this, although in this particular part of the text Thilda Kemal fails to convey some of the mythical and spiritual quality of the novel through her omission of Gmleksizoęlu's words, this quality is transmitted elsewhere, since her omissions are only on a small scale in the novel as a whole.

It should also be noted that there are no footnotes in this third book of the trilogy except for one translator's note that informs the target reader about the use of the word “Kadın” (Woman): “Woman is added to Turkish feminine proper names

when the person is elderly” (TT: 81). In her previous translations, Thilda Kemal had explained some of the untranslated words and titles such as “*agha*”, “*muhtar*” or “*effendi*” in footnotes but in *The Undying Grass* the same words are repeated but not defined in footnotes, maybe precisely because these definitions had already been given in the first two books. Whatever the reason for the absence of explanatory footnotes may be, it is apparent that finding out about the “foreign” words or concepts is considered to be the readers’ duty.

Translation of Proper Names

Before starting an analysis of the treatment of proper names in the target text, I would like to mention a note on the page right before the first chapter of *The Undying Grass* (1996). The note concerns the transcription of proper names in the translation and reads as follows: “We would like to state that for technical reasons the names *Ömer*, *Ökkesh* and *Ümmet* are printed throughout the book as *Omer*, *Okkesh* and *Ummet*” (TT: 4). In other words, the letters “*ö*” and “*ü*” are not used and are transcribed instead as “*o*” and “*u*” in the translation. The reason for these transcriptions is given as “technical” so it is apparent from this note that the publishing house did not have the chance to print Turkish characters, which means the decisions about the transcription of certain letters belong to the publishing house and not the translator in this case. *The Undying Grass*, after all, is the final book of a trilogy, and these names have appeared in their Turkish (i.e. unlauded) form in the first two novels of *The Wind from the Plain* series, so that this sort of note does not exist in any of the other two books. As for the rest of the transcribed names, Thilda Kemal follows the same strategy she followed in her previous translations and

rewrites the names that are written with letters peculiar to the Turkish alphabet in a way that can be easily read/pronounced by the English-speaking readers. If we are to give examples; Jeyhan River (TT: 5), Ceyhan ırmağı (ST: 5); Omer (TT: 6), Ömer (ST: 6); Chukurova (TT: 7), Çukurova (ST: 6); Injejik (TT: 12), İncecik (ST: 15); Tashbash (TT: 12), Taşbaşoğlu (ST: 15); Jabbar (TT: 12), Cabbar (ST: 15); Meryemdje (TT: 13), Meryemce (ST: 15); Okkesh Dagkurdu (TT: 20), Ökkeş Dağkurdu (ST: 27); Hassan (TT: 33), Hasan (ST: 45); Adil Effendi (TT: 33), Adil Efendi (ST: 45); Shevket Bey (TT: 69), Şevket Bey (ST: 79) are the transcribed names in *The Undying Grass* for the sake of a more acceptable translation. The rest of the names which do not include letters that are foreign to the target reader are kept unchanged in the source text: Memidik, Elif, Ali, Ummahan, Bekir, Sefer, Halil.

Thilda Kemal is consistent in her strategy of translating the titles or nicknames that come before the actual names in the source text, and she uses the same equivalents she had used in the previous books of the trilogy such as:

Old Halil (TT: 12), Koca Halil (ST: 15); Spellbound Ahmet (TT: 23), Vurgun Ahmet (ST: 28); Shirtless (TT: 28), Gömleksizozğlu (ST: 33); Mount Tekech (TT: 32), Tekeç Dağı (ST: 38); Blindish Hassan (TT: 35), Körce Hasan (ST: 42); Longish Ali (TT: 37), Uzunca Ali (ST: 44); Zaladja Woman (TT: 51), Zalaca Kadın (ST: 63); Batty Bekir (TT: 53), Delice Bekir (ST: 64)

As can be inferred from the examples, Thilda Kemal is consistent in her translation and transcription of proper names. She uses the same titles and nicknames in English as well as transcribing the Turkish names in the same manner she does in her previous translations of the trilogy. It is apparent that she adjusts the names according to the norms of the target language and makes it easier for the target reader to read and understand the names of people as well as places. It is noteworthy that she does not use glossaries or footnotes for the transfer of proper names; this way she tones down the foreignness of the source text as represented by the Turkish names.

Translation of Colloquial Language and Dialects

In the previous chapters I discussed the difficulty of translating dialects and recreating the colloquial tone in the translation. Since Yaşar Kemal's language is rich in regional idioms and usages as well as the slang and inverted sentences that are part of the spoken language he uses widely, especially in dialogues, Thilda Kemal's task, I believe, was difficult. Although the dialect of the villagers is standardized in the translations of all three novels of the trilogy, she tries to recreate the colloquial tone to a certain extent through inverted sentences and the use of informal register. Still, Thilda Kemal's language is much more formal than the language in the source text. In the example below, Ali's mother Meryemce is trying to prove to Ali that she is strong enough to walk to Çukurova with the rest of the village. Her language is a good example of the daily language of a villager; it has a colloquial tone through the use of words like "Kurban olduğum yavrularım." "Bakın, hele bakın". "Maşallah deyin, maşallah!" She also uses inverted sentences like "Kalma benim yüzümden burada. Demir gibiyim de som çelik," which again strengthens the informal tone:

She planted herself before Ali.

"Look, look at me, my Ali," she said. "See how well I am! Isn't your mother as nimble as a young gazelle?"

"Yes, like a gazelle!" Ali said quickly. "How did you do it, Mother? Have you drunk of the water of life? Like Koroğlu's immortal white horse..."

"Ah, Ali my child, you don't know your mother!" Meryemdje said as she executed a few skips. "See? I can walk like this all the way down to the Chukurova plain and right up to the lake of Mediterranea itself. There's no need to remain here because of me. Don't worry. I'll not be a burden again. You won't have to carry me this time. Forget about last year. You must go. How can you stay here when the whole village has gone? Who ever heard of such a thing? Look! Look at me..." She flung her stick down and began to run. "Say mashallah. Mashallah! Strong as steel I am, my children. .. Look, just look!" She was gasping now, but still unwilling to give up. "You see... You saw! [...]" (TT: 22).

]

Geldi, Alinin karşısında durdu.

“Alim,” dedi, “*kurban olduğum yavrum, bak bak! Baksana bana! Nasılım ha? Dimdik, ceren gibi değil mi anan?*”

Ali neye uğradığını bilememişti. Şu dimdik, gelin gibi, ceylan gibi kadın anası mıydı gerçekten? O muydu? Bir türlü gözlerine inanamıyor, gözlerini ovuşturup ovuşturup bakıyordu.

Sevincinden ne yapacağını bilemedi, bir ara kekeleydi, bir şeyler söylemek istedi, söylemedi. Sonra çabuk çabuk:

“Ceren gibisin, ceren... Şaştım. Hayat suyu mu içtin anam? Köroğlunun Kıratı gibi? Ceren, ceren gibisin, anam, dimdik.”

Meryemce avluda oradan oraya koşarcasına yürüyor, koşuyor, atlıyor, zıplıyordu.

“Alim, yavrum, sen ne sandın ananı. İşte senin garip anacığın böyledir. Ben Çukura kadar da, Akçadeniz gölüne kadar da işte böyle böyle yürürüm. *Kalma benim yüzümden burada. Bir daha senin sırtına yük, başına bela olmam.* Giden yılı unut. Adam hiç Çukurovaya gitmez mi? Tüm köylü gider de adam bir başına kalır mı burada? Olur mu yavrum? Bak, bak, anana bak!” Elinden değneğini de fırlatıp attı, oradan oraya koşarak gidip gelmeye başladı.

“Maşallah deyin, maşallah! Demir gibiyim de som çelik. Kurban olduğum yavrularım. Bakın, hele bakın. Bakın ha, bakın!” (ST: 31, italics mine).

The inverted sentences uttered by Meryemce attract attention in this paragraph, and Thilda Kemal’s treatment of these inverted structures varies. She replicates the inversion in the sentence “Demir gibiyim de som çelik” as “Strong as steel I am, my children,” which makes the translated sentence just as marked as the Turkish sentence. However, Thilda Kemal does not replicate the structure of all the inverted sentences in this paragraph; the part “*Kalma benim yüzümden burada. Bir daha senin sırtına yük, başına bela olmam*” is translated as “There’s no need to remain here because of me. Don’t worry. I’ll not be a burden again.” The emotional tone of Meryemce’s words is mostly lost as a result of the change in the sentence structure. On the other hand, the translator transcribes the culture-specific word “Maşallah” as “Mashallah” without explaining its meaning or function. By keeping the word “Maşallah”, which is a common expression in Islamic culture that is supposed to guard against any kind of bad luck or evil thoughts, Thilda Kemal introduces a foreign element to the target readership; however if the readers do not know the

meaning of this word it fails to represent the colloquial tone it gives to the source text.

There are many repetitions in the excerpt from the source text; Thilda Kemal tries to convey this stylistic quality to the target text up to certain extent if not fully because she does not use as many repetitions. The dialectal use of the word “anne” as “ana” is translated as “mother” in a rather formal way, and a colloquial use “hele” is omitted in the translation.

The use of informal words is kept in the translation too; however in a smoother way. In the paragraph where Koca Halil swears at Meryemce, Muhtar Sefer and Taşbaşoğlu his language is quite harsh in Yaşar Kemal’s text. Thilda Kemal transfers the tone by using slang words but she does not translate the swearwords in Turkish literally. The more gentle tone of Thilda Kemal’s translation also smoothens the anger of Koca Halil toward the people in his own village.

“Ah these Injejik villagers... They’re what I call human beings. Not like those mean people at home who don’t know my true worth. When I think of that old harridan Meryemdje, that vicious Muhtar Sefer, that simpleton of a Tashbash...” (TT: 12)

“İşte adam dediğin, yiğit insan dediğin bunlar, bu İncecik köylüleri gibi olur! Kadrim bilememişin eline düştüm o alçak köyde. Meryemce orospusunun, yedi düvel orospusunun, sümüklü de alçak Seferin, ahmak Taşbaşın eline düştüm” (ST: 15).

Also, Thilda Kemal’s preference for an archaism for translating the word “orospu,” which is a modern and hard-hitting use attracts one’s attention. The word “harridan” makes the reader stop for a moment because such an archaic use is unexpected in the context where it is used just like the word “orospu” strikes one’s attention although for a different reason, for being a strong swearword.

Translation of Culture-Specific Usages at Phrase Level

In *The Undying Grass*, like in the previous two translations we have analyzed, it is possible to see literal translations of Turkish idioms and proverbs. A common idiom to convince people that one is telling the truth, “iki gözüm önüme aksın” is translated the same way as it was in *The Wind from the Plain* and *Iron Earth, Copper Sky*:

“May my two eyes drop down in front of me if I’m lying,”(TT: 27).

“İki gözüm önüme aksın ki, ...” (ST: 38).

A reader who has read one or both of the other books of this trilogy would be familiar with this idiom, which is otherwise totally foreign for a standard target reader. Although the literal translations of the Turkish idioms sound foreign it is possible to guess their meaning or function from the context they are used in. The excerpts below are good examples of the literal translation strategy used by Thilda Kemal while translating some of the culture-specific phrases in the source text:

“Yes, Omer dear, you just watch and see how your mother Meryemdje will get you your bride Bedriyé as smoothly as drawing a hair from a pat of butter,” (TT: 308)

“Ömerim , yavrum Meryemce Anan yağdan kıl çeker gibi yapar Bedriye işini” (ST: 340).

“Bless your hands” (TT: 321).

“Eline sağlık” (ST: 352).

Through these literal translations Thilda Kemal creates foreignness in the target text. However, Thilda Kemal does not always follow the same strategy while translating culture-specific idioms and phrases. Most of the time she either finds an equivalent for the phrase in the target language or omits the idiomatic phrases by using non-figurative language in her translation. In the example below Ali’s son Hasan uses

some idioms but Thilda Kemal prefers to use a standard language rather than idiomatic phrases:

[...] Hah-ha, use your heads! Old Halil, that master thief, that deserter from the Yemen wars...” (TT: 99).

“[...] Ahha, *aklınıza turp sıkayım!* Koca Halil, hırsızlar başı, *dört kitapta katli vacip*, Yemen kaçkını...” (ST: 126, italics mine).

Thilda Kemal transfers the underlying meaning of the phrase “aklınıza turp sıkayım” without using an idiom that would correspond to it in the target language or translating it literally into the target language. Since the idiom is not followed by any extra information that would make its meaning clearer and it is not easily predictable in the way it is use a literal translation would not make any sense to the target reader and this could be the reason for Thilda Kemal’s descriptive translation. She omits the phrase “dört kitapta katli vacip,” a significant phrase that states that Koca Halil is a sinner so that killing him would not be a sin according to any holy books, this part is not translated, either through the use of an idiom or standard language.

Gömleksizoğlu uses a language rich in idioms while describing Uzun Ali to the police. He tries to convince the police that Ali is a two-faced person who can deceive others easily through his honest and respectful behaviour although he is actually a liar:

“[...] Don’t you let yourself be deceived by Long Ali’s meek looks. He’s deep, that one...” (TT: 95).

“[...] Sen bakma *boyun büküşüne* Uzunca Ali’nin öyle. İkiyüzlüdür o. Burada huzurunda *el pençe durur, bastığın yeri öper*. Arkanı dönmeye gör üstüne bir güler, bir güler şaşarsın” (ST: 122, italics mine).

As we see in the translation, Thilda Kemal does not use any idioms or figurative phrases. The phrases emphasized in italics in the source text explain Ali’s attitudes

toward others very well because idioms have strong meanings which are difficult to find a correspondence to through standard uses. The phrase “boyun büküşüne” which means that he seems very humble and obedient is translated as “his meek looks” and does not give the same strong effect as in the source text. The idioms “El pençe durur” and “bastığın yeri öper” also imply how respectful and humble Ali seems but these parts are omitted. Hence, as demonstrated in this section, Thilda Kemal predominantly standardizes the idiomatic language as well as summarizing some parts of the source text that is rich in language-specific idioms.

Thilda Kemal’s preference for standard language instead of idiomatic phrases in the source text affects the general tone of the translation and in particular the colloquial tone of Yaşar Kemal’s novel. For instance, in the source text Yaşar Kemal uses the phrase “Ali’nin yüreği cızzz etti” (ST: 54) to express Ali’s sorrow for leaving his mother alone in the village. Thilda Kemal translates this part as “Here Ali slowed down, the pain in his heart sharper than ever” (TT: 38). The phrase “yüreği cız etti” carries considerable power and has a colloquial tone, and Yaşar Kemal increases the emotional value of the phrase through onomatopoeia (cızzz); however Thilda Kemal’s translation is not colloquial although it sounds poetic through the use of inverted sentence structure. As we see, Thilda Kemal uses a mixed strategy for the translation of culture- and language-specific uses in the source text; however as for her dominant strategy one can claim that she prefers acceptability and rarely transfers the foreignness of the Turkish idioms to her translation.

Translation of Culture-Specific Usages at Word Level

In the translated text it is possible to see untranslated words in italics; Thilda Kemal uses the same strategy she had used in her previous translations analyzed within the corpus of this study. These untranslated words are more or less the same in all the three translated books of the trilogy. They are culture-specific words and mostly food names that are peculiar to Turkish cuisine such as “*tarhana* soup”(TT: 46), “*bulgur* pilaff” (TT: 58), “*yufka* bread” (TT: 62), and “*raki*” (TT: 69). As can be seen, the untranslated words are followed by an English noun that describes the meaning of the Turkish words in italics. This is a strategy used by Thilda Kemal in her previous translations too. As I have mentioned before, the untranslated words are mostly the same in all three books of the trilogy but still there are slight changes; for instance, “*bulgur* pilaff” is used as “bulgur-wheat” in *Iron Earth, Copper Sky* although they both refer to the same thing (bulgur pilavı) in Turkish. Besides this, the representation of Turkish lexical items can be seen to vary when *The Undying Grass* is compared to the other two books of the trilogy because Thilda Kemal does not follow a consistent strategy when italicizing the non-translations, as we will see in the examples below.

There are other untranslated words that are not food names such as “*namaz* prayer” (TT: 34), “*yatsi* prayer” (TT: 138) and “*shalvar*-trousers” (TT: 140). These words are also followed by descriptive nouns which make them less foreign and more easily comprehensible for the target reader. The word “*namaz*” for instance is not translated or defined but it is apparent that it is used in a religious context since it is followed by the word “prayer”. Since Thilda Kemal does not explain any of the untranslated words in a footnote or in a glossary in *The Undying Grass*, these

descriptive English nouns help the target readers to establish a semantic connection with these non-translations. In this way, the Turkish words, which bring Thilda Kemal's translation closer to the adequacy norm, do not stand in the text as foreign elements but can actually make sense to a reader who does not know a word of Turkish. As we have seen in her previous translations, there are times when Thilda Kemal leaves the target reader alone with the foreign elements in the target text. For instance, the words "kurush" (TT: 83), "*tasbih*" (TT: 111), and "*muhtar*" (TT: 37) are not followed by descriptive nouns or explained in footnotes, glossaries or within the sentence they are used in. Hence, it is the reader's responsibility to find out about the meanings of these foreign words. It should be noted that it is easier for a reader who has followed the previous two books of the trilogy to understand the untranslated culture- or language-specific words because, as I have mentioned before, they are common in all three books of the trilogy. What is more, the majority of them are defined in footnotes in the first book of the trilogy, *The Wind from the Plain*.

Another important point is that, as can be seen in the examples, it is not possible to talk about consistency in Thilda Kemal's strategy of using italics. Thilda Kemal does not italicize "kurush" and "shalvar-trousers" whereas the rest of the non-translations are emphasized by italics. It should also be noted that the word "muhtar" is not italicized when used as a title ("Muhtar Sefer") but only when used as a noun (*muhtar's* house, 37). On the other hand, Thilda Kemal is consistent in transcribing the Turkish words, which makes it easier for the target reader to read and pronounce them.

Culture-specific words that have a religious aspect such as "maşallah" and "inşallah" are also kept untranslated although transcribed to make the foreign letter

“ş” easily readable for the English-speaking audience. Although their meanings are foreign to the target reader, the function of these words is apparent from the context they are used in: “She flung her stick down and began to run. “Say mashallah. Mashallah! Strong as steel I am, my children” (TT: 22); “Elinden değneğini de fırlatıp attı, oradan oraya koşarak gidip gelmeye başladı. Maşallah deyin, maşallah! Demir gibiyim de som çelik” (ST: 31). These untranslated words which have a religious content give the target text an authentic flavor.

When the translation of culture-specific words is considered in *The Undying Grass*, one can argue that Thilda Kemal deliberately transfers the foreignness of the source text to the target text through non-translations of certain words. While doing this, she does not create a feeling of total foreignness or opt for radical, adequacy but predominantly introduces these Turkish words to the target reader by adding English descriptive nouns after the untranslated lexical items. Since we have analyzed all three translations of the *Dağın Öte Yüzü* trilogy, it would be legitimate to conclude that her strategy of reflecting the foreignness of Turkish cultural elements to the target text is consistent in all of her translations.

Conclusion

In *The Undying Grass* Thilda Kemal does not play with the segmentation of chapters; the number of chapters is identical in both the target and source text and there are no mergings of chapters as in the *Iron Earth, Copper Sky*. However, she does not stick to the source text material in terms of internal segmentation, and reorganizes the source text. That is to say, for the sake of a more fluent text that would comply more with the norms of the target language and the expectations of the

target audience she combines short sentences and rather short paragraphs, thereby creating more complex structures instead of Yaşar Kemal's simpler sentences.

Another strategy regarding the matricial norms of the target text is the omission of certain items. Although the scale of omissions is small in *The Undying Grass* when compared to that of *Iron Earth*, *Copper Sky*, they mostly affect the stylistic quality of the target text. The combination of short sentences into longer ones, for instance, results in the loss of the oral quality of the novel. Omissions also affect the emotional value of the target text; the narrative and the reactions of the characters are rather subjective and milder in the translation as a result of the omissions of certain parts, especially repetitive words and phrases. Excision of the repetitions increases the fluency of the target text and changes the colloquial tone, which is an important quality of the source text, into a formal one.

Thilda Kemal follows a consistent strategy in translating the titles and nicknames, and these translations parallel her previous translations. Hence there is a unity among all three books of the trilogy in terms of the translation of the names added before a proper noun. The translator deals with these proper nouns in a way that would fit in with the norms of the target language. She domesticates the foreignness of the Turkish names by transcribing them according to the linguistic rules of the target language; however it should again be noted that the translator's choices regarding the transcription of the Turkish characters would be due to the technical conditions of the publisher.

Another strategy that makes Thilda Kemal's translation closer to the pole of acceptability is the standardization of dialects, and changing the structure of the inverted sentences. She also smoothens the use of slang and does not use as strong

words as in the source text, which again results in the softening of the colloquial tone of the villagers' discourse.

Although rarely, she translates some of the idioms literally, and emphasizes though this foreignizing technique the fact that the text is a translation. All in all, her dominant strategy at phrase level is to find an equivalent for the Turkish idioms in the target language or omit the idiomatic phrase completely. Regarding Thilda Kemal's strategies at word level, the absence of footnotes, despite the untranslated words, leaves the responsibility of dealing with these words to the target reader. However, Thilda Kemal softens the foreignness of these untranslated elements by adding English descriptive words after them.

Since I have analyzed all three translations by Thilda Kemal within the scope of this study, it is now time to give a summary of the answers to the questions Mona Baker raises regarding research on the style of a translator. I have examined the translation strategies of Thilda Kemal, which shape the stylistic features of the target texts, and compared these features with those in the source text. As a result, it becomes clear that Thilda Kemal's translational decisions lead to target texts with fairly different stylistic characteristics than those of the source texts, which is the answer to Baker's first question: "is a translator's preference for specific linguistic options independent of the style of the original author?" (Baker, 2000: 248).

The answer to the second question, "is it independent of general preferences of the source language, and possibly the norms or poetics of a given sociolect?" (*ibid.*) is again "yes" because Thilda Kemal's strategies, as explained in Chapters 3, 4 and 5, conform to the norms of the target language and culture; hence, they help to create a rather "fluent" text in English. This quality of the translations supports

Venuti's claim that the prevailing norm in Anglo-American culture is to produce fluent translations in English (Venuti, 1994).

It should also be noted that Yaşar Kemal's use of non-standard language such as dialects has been criticized by most of the critics and authors of the period because it was against the grain of literary norms of Turkish literature. Memet Fuat, one of the names who criticizes Yaşar Kemal's use of non-standard Turkish in his novels, states that even if the dialectal language of villagers is used in a novel for the sake of creating a realistic narrative it would harm the Turkish literary tradition. Besides, the language of a literary work is supposed to form good example to its readers (Mehmet Fuat in Çiftlikçi, 1997: 487). Hence, when the source text is evaluated within the literary and social norms of its period it becomes clear that linguistic homogeneity was encouraged by the majority of the critics, and by "flattening out" the non-standard usages Thilda Kemal seems to sustain homogeneity within the target text.

Finally, the differences between the stylistic qualities of the target and the source texts can be explained by the "social, cultural or ideological positioning of the individual translator," as Baker suggests in her third question. The power that Thilda Kemal enjoyed in diverging from the source texts at various levels while translating paralleled her interventions in Yaşar Kemal's novels during their creation process. As was mentioned before, she used to type Kemal's writings but she also used to make comments and corrections while typing them; hence, acting as the editor of the source texts may have given her the initiative to make changes while translating them. Apparently, being the wife of the author also gave her more confidence and freedom in applying her decisions concerning the translation strategies. Yaşar Kemal underlines that she was accustomed to the special usages in the language of the Çukurova region because she lived together with the author, whose homeland is the

Çukurova, and also because they had trips to the region, all of which helped to make her familiar with the linguistic features she encountered in the source texts (Kemal, personal communication, 2006). Such privileges seem to have given her the initiative to act rather freely when it came to her translational decisions.

CHAPTER 6

DESCRIPTIVE TRANSLATION ANALYSIS OF *THEY BURN THE THISTLES*

(*İNCE MEMED II*)

The Plot

They Burn The Thistles (İnce Memed 2), the second book of the *İnce Memed* series, relates the struggle of the Anavarza villagers with the local landowners and aghas who exploit them and deplete their earnings. Ali Safa Bey is a landowner who had fought during the War of Independence against the French and was awarded a medal for his services. After the war he became very much obsessed with land and he wants to own every bit of land in Anavarza. The only obstacle in his way is Vayvay, the largest village in Anavarza, so he believes that if he manages to get the Vayvay village too all of Anavarza will soon be his property. However, the villagers, especially Koca Osman, Kamer Ana, Seyfali the headman and Ferhat Hoca, refuse to give up their land and endure the oppression from Ali Safa Bey and even the government officials. The villagers begin to see İnce Memed as their saviour. İnce Memed is a young brigand from the mountains; he had killed Abdi Ağa, the murderer of his wife Hatçe, his son and his mother, and has come to Vayvay to hide. Memed kills Ali Safa Bey but one cannot get rid of evil people by killing them; Ali Safa Bey's Hamza takes his place after his brother's death. İnce Memed kills Hamza too and becomes a legend in the eyes of the Vayvay villagers.

Paratextual and Extra-Textual Elements

Extra-Textual Elements

The target text that I shall use in this chapter is a copy of the 1973 print of *They Burn the Thistles*, published by Collins and Harvill Press in London, and the source text to refer to for comparative analysis is the 1969 print of *İnce Memed 2* published by Ant Yayınları. The reason why *They Burn the Thistles* is included in this thesis is the fact that it is the only book of Yaşar Kemal that was translated into English by a different translator than Thilda Kemal; it was translated by Margaret E. Platon. As the only target text created by a different translator, Platon's translation will mainly be used as a yardstick for comparison.

Before examining the extra-textual information on the target text, I should note that, despite all the research I have carried out so far, the only information I could acquire about Margaret E. Platon is the fact that she is an American linguist, whose specialty is the Turkish language (Kemal, personal communication, 2006). While there is very limited information on the translator, it is possible to encounter reviews and news on the translation itself. The translation of *İnce Memed 1 (Memed, My Hawk)* by Edouard Roditi and Thilda Kemal was Yaşar Kemal's first novel that was translated into English, and it met with remarkable interest from the target audience; as the second book of the *İnce Memed* series, *They Burn the Thistles* already had a certain readership in the target language who was familiar with Kemal's protagonist, İnce Memed.

Reviewers in the British and American media paid attention to *They Burn the Thistles* during the years it was first published in Britain and the United States. *The New York Times* review places emphasis on the mythical quality of the novel, with

the novelist Paul Theroux claiming, “It is like a myth, but the mythic quality is given concreteness in the distinct personalities of the villagers...” (Theroux 1977). Another prominent characteristic of Kemal’s novels, the realistic style and the vividness of the narrative in his works, is emphasized in the anonymous review in *The Los Angeles Times*: “There is the smell of dried sweat and blood, but there is also the sweet scent of stirrup-high mint at the edge of a bubbling brook.” Within the same review, Kemal’s competency in describing nature and the quality of his work as a folk-tale is highlighted with these words: “There are a lot of facts and folklore in the story along with delightful fantasy, all told with an intimacy of detail that makes for fine reading. Kemal’s descriptions of the Turkish landscape, animals and plant life are sharp and vivid” (Kemal, 1973: back cover).

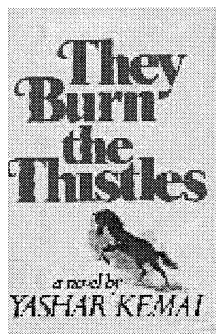
İnce Memed is an epic hero and Yaşar Kemal follows the tradition of old storytellers while telling the story of this young brigand; his narrative carries the characteristics of oral literature. The epic quality of his novel and his competency in representing the stylistic features of oral literature in *İnce Memed 2* is praised by the critics in the foreign media too. His writing has frequently been compared to that of Homer, as we also see in the review of *The Los Angeles Times*, which claims that in *They Burn the Thistles* Kemal tells his story in “the grand manner of Homeric tradition”. John Berger also focuses attention on Kemal’s talent in story telling by defining him as “[...] one of the modern world’s great storytellers” (Kemal, 1973: back cover). Knowing that these reviews written on Kemal’s literature are based on the translation of his novel, without even going into the analysis of the target text one can argue that the oral and epic qualities of Kemal’s novel are reflected in the translation of *İnce Memed 2*.

The political aspect of the novel's plot is emphasized by various critics as well. Herbert Mitgang summarizes the plot of *They Burn the Thistles* as “an epic story of a bitter war during the 1920s between the poor Turkish peasants of the Taurus Mountains of Anatolia and the greedy Aghas who covet their land” (Mitgang, 1977: 23). The translation of *İnce Memed 2* was published in the United States four years after its publication in England, and Mitgang reminds his readers that, when *They Burn the Thistles* was first published, the British critics compared Yaşar Kemal to Thomas Hardy and Ignazio Silone for his interest in soil as a theme in his novels.

Paratextual Elements

Cover Design and Blurbs

On the 1973 print of *They Burn the Thistles* by Collins and Harvill Press the title of the translation is written in big fonts with the name of the author below it transcribed as “Yashar Kemal”. There is no indication of the fact that it is a translated work or that it is the second novel of the *İnce Memed* series.



As for the inner cover, the title of the translation is given in large capital letters as “THEY BURN THE THISTLES”. Below the title, the transcription of the author’s name is presented in a smaller font, again in capital letters, as “YASHAR KEMAL”. The translator, however, is again introduced after the author as “Translated from the Turkish by MARGARET E. PLATON,” in smaller characters. Just like in *Iron Earth*, *Copper Sky* and *The Undying Grass* there is a note that reads “by the same author Memed, My Hawk, The Wind from the Plain, Anatolian Tales”. These are the three novels by Yaşar Kemal that had been translated into English up to 1973, and this information serves to introduce or reintroduce the author to the target readers.

On the back cover of the translated book, the novel’s plot is summarized, and while introducing İnce Memed, the protagonist of the novel, the fact that the village people are oppressed and that İnce Memed risks his life to fight for these people is emphasized. Following the short description of the plot blurbs from various international newspapers and magazines, which I have referred to in the previous part, are presented, namely excerpts from *The New York Times*, *The Los Angeles Times*, *The Washington Post* and the *Times Literary Supplement*.

Matricial Norms

Segmentation of Chapters

As we saw in the previous chapters, Thilda Kemal tends to play with the matricial features of the source text and does not necessarily stick to the norms of the Turkish novel; *The Undying Grass*, in which she follows the same chapter segmentation as the source text, is an exception when her strategy of chapter segmentation is considered. As for Platon’s translation, the number of chapters in the source text and

the target text are identical; they both consist of 55 chapters. When the source and the target texts are compared in terms of page numbers, there is no significant difference either. The target text, which is written in an identical typeset to the source text, consists of 412 pages whereas the source text is of 590 pages. However it should be noted that the size of the translated novel is larger than size of the Turkish novel, which would explain the difference in the page numbers of the source and target texts despite the fact that Margaret Platon did not apply any large scale omissions in her translation. When the analysis of the *The Wind from the Plain* trilogy is considered, it can be claimed that, with the exception of Thilda Kemal's last translation (*The Undying Grass*), Thilda Kemal's strategy of making large scale omissions differs from that of Margaret Platon.

In order to have a broader idea concerning Platon's translation strategies concerning matricial norms I am going to study her treatment of paragraph segmentations as well as the omissions and additions in the target text.

Segmentation of Paragraphs

Margaret Platon's intervention in the source text in terms of the organization of paragraphs does not seem to have had a significant impact when the source and the target texts are compared. Although it is not possible to claim that she completely sticks to the paragraph segmentation in the source text, since there are small differences in her organization of the target text paragraphs, it is true that when compared to Thilda Kemal's treatment of internal segmentation, Platon is a good deal more faithful to the source text.

A close analysis of the paragraph segmentation reveals that Platon sometimes

merges very short paragraphs consisting of one or two sentences, as exemplified in the excerpts below:

“Osman Agha, why did you come right up to my door, and then turn away again?”

Selver was the same age as Osman Agha. Her husband and sons had all gone into the army, and had never returned. She had no relatives, and lived all alone in a hut at the end of the village. A long way away in another village she had a grandson” (TT: 27).

“Osman Ađam, Osman Ađam adam tam kapıya gelir de eřikten geriye döner mi?”

Selver Gelin de Koca Osmanın yařındaydı. Kocası, çocukları hep askerliđe gitmiřler, bir daha dönmemiřlerdi. Kimsiz kimsesizdi, köyün ucundaki bu huđda tek başına yaşıyordu. Uzaktá, öteki köyde yalnız bir tek torunu vardı” (ST: 38).

Ali Safa Bey’s expression became sombre, angry. “Let him burn,” he said. “Let the stallion burn. Burn to ashes.” He took a deep breath. “Well, go and wash the horses down. And change your clothes. Where has Zeynel got to? He’ll know exactly what’s happened. Until Zeynel’s here, we can’t be certain of anything” (TT: 45).

Ali Safa Beyin yüzü acılı, öfkeli bir hal aldı:

“Yansın,” dedi, “o at yansın. Yansın kül olsun.” Rahat bir soluk aldı. “Haydi gidin atları yıkayın. Giyitlerinizi de deđiřtirin. Zeynel nerede kaldı acaba? Asıl haber onda. Zeynel gelmeden hiçbir řey belli olmaz” (ST: 64).

As can be seen from the examples, the merged paragraphs are very short and include lines uttered by one of the characters. In the first example, for instance, the sentence uttered by Selver Gelin, “Osman Ađam, Osman Ađam adam tam kapıya gelir de eřikten geriye döner mi?” is combined with the next paragraph although it stands separately in the source text. Similarly, the explanatory sentence “Ali Safa Beyin yüzü acılı, öfkeli bir hal aldı:” is merged into the next paragraph that includes Ali Safa Bey’s words. Such an organization does not create a significant change in the target text since the translator does not omit any textual material while combining

these sentences and does not change the structure of sentences by combining them. For instance, in the examples above, the short form of the sentences is preserved in the translation, as in “‘Let him burn,’ he said. ‘Let the stallion burn. Burn to ashes.’” Similarly, the excerpt below is representative of Platon’s combination of short paragraphs while retaining the structure of sentences although they are simple and short:

Mother Kamer locked and bolted the door fast. “Come, Memed,” said Osman, “come and help me. Help me to make a door there, so that you can relieve yourself in comfort [...] (TT: 54).

Kamer Ana kapıyı kilitledi, bir iyice de arkasından sürgüledi.
“Gel Memed,” dedi Koca Osman, yardım et bana. Yardım et de şu kapıyı açayım, sen de güzel güzel çatla [...] (ST: 76).

To be sure, in Platon’s translation, the merging of paragraphs is very rare and hardly noticeable since it involves the combination of one sentence with the next paragraph; therefore it does not make a note-worthy difference in the paragraph segmentation. In Thilda Kemal’s translations, in contrast, the merging of paragraphs is more conspicuous, in that is accompanied by considerable omissions and the combination of short sentences. The excerpt below from *Iron Earth, Copper Sky* as also mentioned in Chapter 4 is a representative example to Thilda Kemal’s translation strategies regarding the organization of paragraphs:

He moved closer to the fire, straining his long thin neck. His huge lack eyes shone brightly in his bony face. A faint scar ran down his left temple to his neck like a vein. His hair, roughly clipped by his mother, stood out in ragged tufts. Brother and sister were very much alike, slight of build, slim fingered and dark eyed. But Ummahan’s mouth was full and red, strangely alive in the wanness of her face, like a bright late-blooming flower on the autumnal steppe (TT: 10).

Hasan arkasını döndü. Ayakları sapsarıydı. Yarılmıştı. İis sürülmüş bir sarı. Boynu upuzundu Hasanın. Yüzünde deriden başka birşey yoktu dersin. Kemiğe

yapışmış deri. Dudakları incecik. Üstünü kabuk bağlamış. Azıcık da morarmış dudakları. Dişleri apak pırlıta içinde. Gözleri kocaman, kara. Sol duduğunda, incecik bir yanık izi var. Bir dammar gibi boynuna kadar iniyor. Saçını anası merdiven kesmiş. Tutam tutam, keçi kırkıkları gibi duruyor başında. Hasanın parmakları inanılmayacak kadar uzun, ince. Ayakları da öyle.

Ummuhanla birbirlerine çok benziyorlar. İncelikleri, elleri, gözleri. Yalnız Ummuhanın dudakları dolgun, kırmızı. Kızın yüzü solgun, bitkin, kederli, akla karışık donuk bir sarı. Kırmızı dudakları bütün bu ölmüş yüz içinde kırmızı, parlak, capcanlı. Bozkırın sarı, yanık güz gazelleri arasında açmış bir çiçek gibi (ST: 24).

As can be inferred from the example, two paragraphs of the source text are merged into one paragraph, and a note-worthy amount of these paragraphs is omitted. When compared to Thilda Kemal's translation strategy regarding the segmentation of paragraphs as represented above, Margaret Platon's fairly modest intervention to the source text can be realized more clearly.

Omissions/Additions

Margaret Platon opts for a strategy of adequacy when it concerns her decisions as to which source text material to translate; hence there are hardly any large-scale omissions in her translation.

In the fourteenth chapter, Ferhat Hoca and Koca Osman go to see Yobazoğlu Hasan, who moved to a shelter outside the village with his wife and three children after his house was burnt down by the Sergeant. In the excerpt below, Koca Osman is trying to persuade Hasan to come back to the village because otherwise he and his family will starve to death or die from illness.

“Hassan, my child,” he began in his quavering voice. We've come to you, Ferhat Hodja and I, to put an end to this misery of yours away from home. You'll die of hunger if you stay here. Whether a man lives or dies

it should be among his own kin. We've come to take you back. We'll hire a cart and put your family on it and go back home" (TT: 86).

"Ferhat Hocayla sana geldik ki, yavrum Hasan, bu gurbet ellerde daha fazla sersebil olmayasın. Şu oturduğun eve bak! Gerin geçimin de yok herhalde. Ne demeye geldin buraya? Köylü sana ne yaptı? Burada acından da ölürsün. İnsan ölürse de kalırsa da emmisinin içinde ölüp kalmalı. Seni götürmeye geldik. Şuradan bir araba tutalım da bindirelim çoluk çocuğu, varıp gidelim köyümüze"(ST: 123).

The sentences in italics are omitted in the target text. When we consider these sentences in terms of substantial meaning or structure their omission does not make a difference in the stylistic features of the translation; however without the omitted lines the seriousness of the hardships that Hasan is going through is not reflected in the translation as intensely as it is in the source text. In this sense one can mention similarity in the effects of the omissions applied by Kemal and Platon on the target text; they parallel the norms of the target literature in the sense that they contribute to the brevity of the text and reduce the intensity of emotions. Although it would always be a probability that these omissions are results of Thilda Kemal's edition of Platon's translation, it is not possible to tell for sure in which parts Thilda Kemal intervened as an editor.

We see that Platon omits some sentences from the paragraph below, where Koca Osman goes through a dilemma trying to decide whether or not to tell Ferhat Hoca about İnce Memed. In the source text, his indecisiveness is emphasized through the sentences I have italicized below but they are not translated into the target language. Although the target text still conveys the message that Koca Osman keeps changing his mind about sharing his secret about İnce Memed with Ferhat Hoca the details of his thoughts are missing in the translated text:

Old Osman was wondering whether Ferhat Hodja had guessed about Slim Memed or not. Should he tell him? Ferhat Hodja would never betray

them. The next minute he had changed his mind. The son of man has sucked raw milk, he would tell himself. You can't trust anyone (TT: 89-90).

Koca Osmanın aklından Ferhat Hocanın İnce Memedi bilip bilmediği hiç çıkmıyordu. Bir bilmeyen adam bu kadar mutlu olabilir mi, diye düşünüyor, az sonra, ne bilsin Ferhat Hoca, aslında yiğit adamdır, diye tam tersini aklından geçiriyordu. Sonra da, söylesem, Ferhat Hoca da Memedi görse, onunla konuşsa, diyordu. Ne icap eder ki... Ferhat Hoca hayınlık etmez, diye güvenini tazeliyor, sonra da insanoğlu çiğ süt emmiştir, güven olmaz, diye vazgeçiyordu. Dilinin ucuna ucuna geliyor, İnce Memed, diyecek oluyor, hemen vazgeçiyordu (ST: 129).

In Thilda Kemal's translations, we have seen that she follows a pattern in her omission of the source text material and noticeably tends to omit the repetitive parts and culture-specific idioms. In Platon's translation, on the other hand, it is not possible to trace such a pattern regarding her omissions. As it will also be explained with relevant examples in the section about the translation of colloquial and dialectal language, unlike Thilda Kemal, she preserves the fullness of the source text while translating the repetitions that Yaşar Kemal uses abundantly in his dialogues and, as can also be seen in the example above, Platon does not omit the culture/language-specific usages. Although I am going to dwell upon this subject in detail in the following parts I would like to draw attention to the literal translation of the idiom "insanoğlu çiğ süt emmiştir" as "The son of man has sucked raw milk." She translates this phrase while omitting other sentences which do not affect the target text in terms of style.

Margaret Platon also makes certain additions to her translation, and these additions serve to make the "foreign" features of the target text more familiar for the target reader. As I am going to study in the part entitled "The Translation of Culture-Specific Usages at Word Level" Platon leaves some of the culture-specific words untranslated in the target text but she follows "a strategic use of minority elements"

in Venuti's terms and explains these "foreign elements" in footnotes most of the time. (Venuti, 1998b: 12). Her most apparent additions are the footnotes she uses to explain the meanings of untranslated words in her translation. "Dönüm", a unit of measurement, for instance, is transcribed as "*dunum*" in the target text and explained in a footnote as "dunum or dönüm is approximately a quarter of an acre" (TT: 10).

Another untranslated word "tarhana", which we have encountered frequently in Thilda Kemal's translations too, is also explained in the footnote: "Wheat mixed with yoghurt and dried in the sun" (TT: 19). An interesting point is that in *The Wind from the Plain* Thilda Kemal explains this item with exactly the same words only with a difference; she adds the information, "This is stored in sacks to be cooked in soups for the winter" (Kemal, 1963: 82). Considering that *The Wind from the Plain* was published ten years before *They Burn the Thistles*, it is very likely that Margaret Platon or the publishing house referred to Kemal's translation and used the same definition for this culture-specific item. Besides, again there is the strong possibility that Thilda Kemal may have added the above mentioned definition of hers as the editor of *They Burn the Thistles*.

Other additions in the form of footnotes are the definitions of the following words: "The Prophet Hızir" (TT: 75), *Hodja* (TT: 76), *chardak* (TT: 159), *nargileh* (175), *dervish* (TT: 370), *kalpak* (396) and *Abdal* (TT: 411). Platon also adds descriptive nouns after the untranslated words and makes their meanings more clear for the target reader without domesticating their foreignness completely. Thilda Kemal follows a similar strategy and adds English words after the non-translations such as "shalvar-trousers" and "namaz prayer" as I have indicated in the previous chapters. Platon uses the same strategy and uses a Turkish word together with an English noun as in "Did Uncle Durmush Ali still lead the merry *halay* dance in spite

of his tired old legs?” (TT: 127) and “People began to dance the halay in a long row, and when night came the *sinsin* fire dance” (TT: 271).

The translator’s additions to the target text serve to define the untranslated words or foreign concepts such as “hoca” and “abdal” to the target reader without losing the foreignness of these untranslated items. The translation strategies of Thilda Kemal and Margaret Platon are similar when it comes to their additions to the target text in the forms of footnotes and descriptive nouns following the Turkish words.

Translation of Proper Names

In Platon’s translation, it is possible to see a lot of transcriptions that facilitate the pronunciation of the Turkish names, as we have also seen in Thilda Kemal’s translations. Platon mainly transcribes the letters “ğ”, “ş”, and “ç” whereas she uses the letters with umlauts such as “ö” and “ü”. A number of examples of such uses by Platon are “Sülemish hill” (TT: 6), Sülemiş tepesi (ST: 9), Süleyman (TT: 127, ST: 178), Ümmet (TT: 128, ST: 179) and Sürmelioghlu Mahmud (TT: 204), Sürmelioglu Mahmud (ST: 262). The use of Turkish letters or transcribing them might also have been a decision taken by the publishing house based on technical reasons as explained in the previous chapters, so one can only be speculative when commenting on the translator’s presentation of proper nouns in the target text. No matter whose decision it was, it is likely that the transcriptions lead the target reader to pronounce the foreign names closer to their original pronunciation.

Platon also translates the titles and nicknames that come before the names of the people, as Thilda Kemal does in her translations: Old Osman (TT: 15), Koca

Osman (ST: 19); Long Jabbar (TT: 128), Uzun Cabbar (ST: 179); Grasshopper Süllü (TT: 342), Çekirge Süllü (ST: 415); Uncle Durmush Ali (TT: 127), Durmuş Ali Emmi (ST: 178). She also translates, and if necessary transcribes, place names as in “River Jeyhan” (5), Mount Hemite (5), Anavarza Castle (5), Kozan Way (6), Sülemish hill (6). Although the translation of the first book of the *İnce Memed* series, *İnce Memed I*, is not a part of the corpus of my study I felt the need to compare the proper names in *Memed, My Hawk* with the ones in *They Burn the Thistles*. Since the latter is the second book of the series, at least the names of the characters are more or less the same in both novels, and after comparing them I have seen that they are transformed into the target texts in exactly the same way. That is to say, the transcriptions of the proper names and the translations of titles/nicknames are identical in the first and the second books of the *İnce Memed* series. This fact brings up the possibility that decisions concerning the translation of proper names may not belong completely to the translator but can be closely related to the policy followed by the publishing house.

In *They Burn the Thistles*, the translation of the words following place names gives the target reader an idea as to what that place refers to. In some places, Platon translates the place names literally in order to convey the semantic meaning hidden in that specific name. For instance, in a part where Adem discovers new places and gives names to these places according to their characteristics and what they look like, Platon gives the literal translation of the names Adem suggests for each place. “Grassy Glade” (TT: 262) for “Çimenlik düzü” (ST: 341), “Sky’s End” (TT: 263) for “Gökbitiren” (ST: 341), “Birdland” (TT: 263) for “Kuşluk Tarlası” (ST: 240) are some of these names. Once they are translated into the target language, the text becomes more meaningful for the target reader because before each place name the

characteristics of that place is explained, which adds a semantic value to the proper nouns, and Platon conveys this semantic value in the target text.

Translation of Colloquial Language and Dialects

In *İnce Memed II*, the use of dialects and the colloquial tone has a significant influence on the style of the source text, as is the case with the rest of Yaşar Kemal's novels. Margaret Platon's approach to the translation of dialects is not different from that of Thilda Kemal; in the translated text the dialects are flattened and transformed into standard English. However, the colloquial tone of the villagers' discourse is recreated in the translation; hence an important characteristic of Yaşar Kemal's style is apparent in *They Burn the Thistles*. Margaret Platon keeps the idiomatic language of Yaşar Kemal through literal translations of regional and culture-specific idioms; she also preserves the sentence structures and the repetitions used as a representative of the oral tradition as well as the natural discourse of the village people. I will try to represent the way Margaret Platon sticks to the colloquial usages present in the source text in her translation through various examples.

The short and repetitive sentences in the excerpt below give the text its colloquial tone. Yaşar Kemal represents the dialogues of the villagers in a realistic way as if telling a story orally, and so does the translator through her adequate translation of the source text material.

“Don't be afraid, my friend. Don't be afraid. Let fear not enter your heart. A timid heart is not acceptable. It can soon be silenced. Don't be frightened. That infidel has done all this in order to frighten you. Don't be afraid! You are a brave man, a man of courage. Don't be afraid, I say! For a man who is afraid cannot be saved, at any time, anywhere, in the air, on the land, or in the sea. Don't be afraid [...] (TT: 36).

Sen yalnız hiç korkma arkadaş. Hiç mi hiç korkma. Yüreğine korkuyu uğratma. Korkan yürek makbul bir yürek değildir. Sesi çabuk kesilir, Yobazım. Sen korkma arkadaş korkma! Bütün bu işleri, seni korkutmak için getiriyor başına o gavur. Korkma yiğidim korkma! Sen yürekli bir adamsın, korkma! Ben sana korkma diyorum arkadaş. Çünkileyim ki korkan kişi hiçbir vakit, hiçbir yerde, havada, hem de karada, hem de denizde hiçbir vakit de iflah olmaz.” Korkma [...] (ST: 50).

As is evident from the excerpt above, Margaret Platon translates every sentence, without any omissions. The structure of the short sentences is also replicated as well as the repetitions. As a result of this strategy adopted by the translator, the style of the source text becomes apparent in the target text too. Similarly, in the excerpt below Koca Osman’s words when he sees İnce Memed in front of his door are translated fully and the repetitive nature of his sentences is carried into the target text:

“My eyes aren’t deceiving me, are they? My ears aren’t deceiving me, are they? So you’re my hawk? I have seen you again in this world with my own eyes... I’ve seen you, I’ve seen you... Welcome back, my boy” (TT: 18).

“Gözüm yalan söylemiyor, öyle mi? Kulağım yalan söylemiyor, öyle mi? Demek sen şahinimsin? Seni bir daha dünya gözüyle gördüm ya... Gördüm ya... Gördüm ya... Eee, hoş geldin bakalım” (ST: 25).

Through these repetitions, Koca Osman’s confusion mixed with happiness is fully transformed into the target text.

In the part where Sefçe is surprised at Koca Osman’s reaction toward the burning of the village, Sefçe keeps repeating the expression “Allah Allah” as a way of representing his confusion because Koca Osman stands in front of the flames and laughs at the situation. Sefçe’s sentences are short and through the uses like “Vay Koca Osman vay!” “Vay kartal gibi yoldaşım vay!” the colloquial tone of his

language is emphasized in the source text. Platon tries to recreate the same impression in her translation through an adequate translation of the colloquial expressions. She also repeats the word “Allah” as many times as it is repeated in the source text except this one time where it is indicated in italics below. Although she echoes the exclamation “vay” with dated expressions in English, “Alas,” and “My, my!” she manages to create the informal nature of Sefçe’s words in the target text:

“Allah, Allah, Allah, Allah. The man’s going mad. He was never like that before. The village is on fire, and he stands there making a joke of it. My, my, Old Osman! You really have reached your dotage. You stoop nowadays, and your brain is addled. Alas, comrade, you were like an eagle. A curse on old age! When a man grows old, he becomes like a child, like a little baby. Oh, the poor chap! Allah, Allah!” (TT: 34).

“Allah Allah, Allah Allah” diyordu. “*Allah Allah* bu adam gittikçe aklını oynatıyor. Eskiden hiç böyle değildi. Köy yanıyor, o durmuş yangının karşısında gül babam gül ediyor. Vay Koca Osman vay! Demek kocadın ha! Belin büküldü, gözünün güheri döküldü ha! Vay Koca Osmanım vay! Vay kartal gibi yoldaşım vay! Kocalık batsın. Bir insane kocayınca çocuk gibi oluyormuş meğer, hem de bebecikler gibi. Vay fıkara! Allah Allah!” (ST: 47).

The literal translation of the idiomatic language contributes to the recreation of Kemal’s style in the target language, and further examples of this will be dealt with in detail in the following section.

Translation of Culture-Specific Usages at Phrase Level

In Margaret Platon’s translation, the foreignness of the source text is preserved to a great extent through the literal translations of language and culture-specific idioms. These idiomatic uses sound foreign in the target language but they represent the linguistic qualities of the source text that is rich in idioms. Unlike Thilda Kemal’s

dominant strategy of omitting or flattening the culture-specific idioms and phrases in the source text, Platon foregrounds their foreignness in her translation.

In the second chapter, soon after İnce Memed takes shelter in Koca Osman's house, his wife Kamer Ana expresses her concern for İnce Memed because she thinks if anyone is to find out about him they would kill Memed immediately. She uses a common Turkish idiom "bir kaşık suda boğarlar" which means that they would kill him if they have the slightest chance, and Platon gives a literal translation of this idiom:

"If they found him, they would drown him in a spoonful of water" (TT: 23).
"Bulsalar bir kaşık suda boğarlar onu" (ST: 30).

In the paragraph below, Koca Osman talks to himself and feels sorry for not welcoming İnce Memed very well, for not being able to make Memed comfortable in his house:

"My hawk, Slim Memed, came to my house as a guest, but just look how badly I've treated him. When the wolf grows old he becomes the plaything of dogs. But you Old Osman, you... you're not even that, you're a dog yourself, a miserable dog [...]" (TT: 70).

"Şahinim, İnce Memedim, evime konuk geldi de, bakındı onu hele nasıl ağırladım. Kurt kocayınca köpeklere oyuncak olmaz. Kurt kocayınca köpek oluyormuş Koca Osman, köpek [...]" (ST: 100).

In the Turkish text, Koca Osman changes the idiom "Kurt kocayınca köpeklere oyuncak olurmuş" to insult himself because he is sorry for not taking good care of İnce Memed. If I make a word for word translation of Koca Osman's words, he says "When the wolf grows old he does not become the plaything of dogs. When a wolf grows old he becomes a dog." However, Platon first gives a literal translation of the original idiom and then adds what Koca Osman calls himself because otherwise his metaphor of wolves and dogs would not convey the same message as it does in the

source text. This way she transfers both the meaning and the idiomatic language in the Turkish text.

Translation of Culture-Specific Usages at Word Level

Platon foreignizes the target text through certain non-translations at lexical level. She italicizes these untranslated words, and this way their “foreignness” is emphasized even more. Thilda Kemal uses the same strategy for some of the Turkish words in her translations; however, it is not possible to talk of a consistent strategy in her choice of the use of italics for non-translations.

Platon transcribes and italicizes all the untranslated words and she introduces them to the target reader either through footnotes or English nouns that follow the Turkish word and give a clue concerning its meaning even if these nouns do not define the words fully. As I have also mentioned in the “Omissions/Additions” part, “*tarhana*” / “*tarhana* soup”, “*Mevlut* prayer” (TT: 89), “*halay* dance”, “*sinsin* fire dance” (TT: 271) are the foreign words followed by English descriptive nouns. These words are peculiar to Turkish or Islamic culture, and they can also be region-specific, like the word “*sinsin*”. The rest of the untranslated words such as “*dunums*” (TT: 10), “*chardak*” (159), “*Vali*” (TT: 306) and “*kalpak*” (TT: 396) are defined in footnotes. It is also important to note that Platon uses the English plural suffix “-s” after the Turkish words as in “*kilims*” and “*dunums*”, which makes the line between the linguistic rules of these two different languages rather vague.

Another strategy that foregrounds the “foreignness” of the source text at word level is that Platon keeps the word “Allah” in many places in her translation. She also uses the word “God” but she is not strict in her strategy concerning the translation of

this lexical item. It is possible to encounter the word “Allah” frequently in the target text. We have seen occurrences of “Allah” in Thilda Kemal’s translations too but they are not as prominent as they are in Platon’s text. Uses like “Allah will send us a leader,” “Allah will not leave his poor servants quite alone” (TT: 166), “Great Allah, get me out of this dilemma” (TT: 273) and “May Allah never take you away from us” (TT: 289) highlight the fact that the characters uttering these sentences are of Islamic religion; hence, Platon’s preference of “Allah” over “God” foregrounds the “foreignness” of the Turkish text regarding its religious context.

Conclusion

Through a detailed analysis of Margaret E. Platon’s translation strategies, one notices crucial differences between her strategies and those of Thilda Kemal, along with some similarities such as their treatment of proper nouns and the use of untranslated words throughout the target text.

The differences in the strategies used by Margaret Platon and Thilda Kemal while translating are critical for the recreation of Yaşar Kemal’s literature in the target language because the translation strategies adopted by the translators directly affect the style of the target text.

If we are to concentrate on these differences, the strategies concerning the treatment of matricial norms are perhaps the most apparent ones. If we consider the overall analysis of the three novels translated by Thilda Kemal, we see that she acts rather freely concerning her decisions about omitting the source text material, whereas Platon is much more adequate in her translation strategies regarding matricial norms, in other words, with respect to the amount of source text material to

be translated. Unlike Thilda Kemal, she preserves the fullness of the source text while translating the repetitive clauses and does not omit the culture or language-specific uses.

Since the translation of proper names is closely related to the policy of the publishing house, I suggest that the identical transcriptions of the names and the same translations of the titles/nicknames such as “Bey”, “Agha” and “Hodja” could well be due to the consistency of the publishing house.

The foreign elements in the target text at word and especially phrase level serve to represent the quality of the source language as well as Yaşar Kemal’s language because his Turkish readers know that he uses an idiomatic language, colloquial words and phrases which represent the dialect of the Çukurova region. If these items were flattened or omitted in the translation, the target reader would not be aware of such stylistic qualities of the author. Platon fails to convey the dialects used in the source text, opting for standard language instead, but, as mentioned before, her loyalty toward sentence structures and the informal uses as well as idioms and phrases in the source text contribute greatly to preserving the author’s style in the target text.

As a result, if we are to once again raise the question “is the translator’s preference for specific linguistic options independent of the style of the original author?” (Baker, 2000) for Platon it becomes clear that she is more dependent to the style of the source text regarding her linguistic choices. However, the “flattening out” of the dialects in Yaşar Kemal’s novel is the translator’s preference and at this point the style of the target text differs from that of the Turkish text. Regarding the rest of her linguistic preferences, as explained throughout this chapter, they mostly parallel the style of the source text author and this creates a text which has certain

“foreign” elements when the norms of the target language are considered. Finally, the translation strategies of Platon which involve her sticking strictly to the norms of the source can be interpreted through reference to her distance from the author of the source text. Being a translator who does not have direct contact with the author and living outside the source culture, she may have found it safer to be less interpretive of the source text elements. Since we do not know how remote Margaret Platon was to the source culture due to the lack of sufficient biographical information on the translator, the comments regarding her position within the source culture would only be speculative.

CHAPTER 7

CONCLUSION

When we look at the English translations of Yaşar Kemal's works within the wider context of translations from so-called minor languages into so-called major ones, the importance of this writer, his work, its translations and their translators becomes evident. He is the most translated Turkish author into English according to the bibliography of Turkish literature in English translation between the years 1949 and 2004 (Paker and Yılmaz, 2004) and Thilda Kemal, being the translator of the seventeen books by Yaşar Kemal, has played a leading role in the familiarization of his work within the English-speaking community.

This thesis has been specifically concerned with the role of Thilda Kemal in the process of recreating Yaşar Kemal's works in English and with her influence on Yaşar Kemal's literature in the target language. Translation is a complex activity that is influenced by the background or life experiences of the translator as well as her relationship with the author of the source texts; this is why before going into the detailed analyses of Thilda Kemal's translations, in Chapter 2 I presented biographical information on Yaşar Kemal and Thilda Kemal as well as a brief introduction of the stylistic qualities of Kemal's works and their potential difficulties in the translation process. As I hope to have shown, the information on Thilda Kemal's life is crucial for evaluating her translation strategies, which are inevitably influenced by her socio-cultural background. Thilda Kemal was a politically-active, well-educated woman, and her knowledge of the target language and literature as well as the fact that she was raised in the source culture surely influenced her approach to both texts.

As Theo Hermans argues, translation can no longer “be regarded primarily in terms of relations between texts or language systems” (Hermans, 1996: 26). This is why it is necessary to evaluate translation with a consideration of the status of the source and the target texts within the binary opposition of “minor” and “major” languages; in this respect Lawrence Venuti’s hypotheses concerning the influence of the asymmetrical power relationships between languages have been made use of while analyzing Thilda Kemal’s translations.

Chapter 3, 4 and 5 comprised descriptive analyses of Thilda Kemal’s translations of the “The Wind from the Plain” trilogy using Gideon Toury’s descriptive approach. These analyses focused on the translation strategies employed by Thilda Kemal concerning matricial norms as well as the culture-specific elements, including proper names, proverbs and idioms, and her treatment of the dialectal language in the source text. In order to determine her role as a translator, having been inspired by Mona Baker’s article “Towards a Methodology for Investigating the Style of a Literary Translator” (2000), I raised the questions of how her translational choices affect the style of the target text, in what ways this style differs from that of the source text and how these choices can be explained. As a result of my analyses, it turns out that Thilda Kemal is not strictly “faithful” to the norms of the source text; she acts rather freely in her choices regarding her translation strategies. Although the foreignness of the source texts are reflected to a certain extent through the untranslated culture-specific words that are explained in footnotes or literal translations of some idioms and proverbs, Thilda Kemal’s translations are closer to the pole of “acceptability” in Toury’s terms.

With regards to matricial norms, Thilda Kemal interfered with the source text by changing the sentence structures and the segmentation of paragraphs. She

preferred longer sentences combined with conjunction words or punctuation instead of the author's short and simple sentences. She also contributed to the "fluency" of the target text by omitting certain parts, especially the elements that would be "foreign" for the target reader like idiomatic uses of the source language, repetitive expressions or dialects peculiar to the Çukurova region. Hence it can be concluded that the dominant strategy used by the translator was in favor of an acceptable translation that domesticates the foreign elements of the source text through various techniques such as omissions, standard uses of English and less idiomatic language. This fluency of the target text increases the distance between the style of the source and the target text. Thilda Kemal's translation strategies seem to support Venuti's claim concerning the dominant tendency when a minor language is being translated into a major one. He argues that the strategies used by the translator help to preserve the prevailing hegemony of the major language (Venuti, 1998b: 8).

Finally, in Chapter 6 Margaret E. Platon's translation of *İnce Memed 2* was analysed as a yardstick for comparison with Thilda Kemal's translations. The analysis of Platon's translation showed that at every level she stuck to the norms of the source text more than Thilda Kemal did, resulting in a translation that was rather more "faithful" to the linguistic and cultural qualities of the source text. Such radical differences between the translation strategies of these two translators prove it to be the case that the relationship between the translator and the author plays a role in the decisions regarding the translation strategies and procedures of a translator. Judging from the analyses in this thesis, it seems that, in the case of Platon, having limited or no contact with the source text author and not having intervened with the source text during its creation process led on to loyalty to the source text elements in the target text. As for Thilda Kemal, on the other hand, the fact that she had acted as the editor

of the source texts seems to have reduced the potential authoritative influence of the author on her decisions, so that she used more initiative in her translational choices than many other translators would have done.

As an outcome of “essentialist” approaches, translation has been associated with “secondariness and failure” (Arrojo, 1997: 21). Such an approach has contributed to the idea that writing is superior to translation, as is the author to the translator, and throughout history translators have not received as much interest and appreciation as they deserve. Being the most influential figure in the spread of Yaşar Kemal’s reputation among the English-speaking audience, Thilda Kemal deserves special attention as an individual translator. This thesis has been a modest attempt to attract attention to the crucial role of Thilda Kemal in the recreation of Yaşar Kemal’s literature in English. This study is concerned with the role of the translator and her translation strategies in Yaşar Kemal’s literature in the target culture. The reception of his works by the target audience and his image in the target literary system merits another study with more emphasis on extra-textual information written on Kemal’s translated works.

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APPENDIX 1

INTERVIEW WITH YAŞAR KEMAL¹⁷

27 MAY, 2006 AND 06 DECEMBER, 2006

1) First of all, how did you and Thilda Kemal meet?

I went to one of my friend's house with one of my colleague from the newspaper *Cumhuriyet*. That friend of mine was insisting me to get married soon because my mother had persuaded him that it was time for me to get married. I kept telling my friend that in order for me to marry someone she had to know well about Karacaoğlan. Thilda was also invited to the meeting at my friend's house, and that night was the first time we saw each other. As we talked I found out that Thilda not only knew Karacaoğlan but also translated some of them into English!

2) I would like to learn about your working relationship with Thilda Kemal. For instance, in an interview with Oral Çalışlar, Thilda Kemal says that she asked you the meaning of most of the words and agricultural terms that belonged to Çukurova while doing her first translation, *The Wind from the Plain*. At what point did she usually need your explanations?

Thilda's knowledge of Turkish was very very good; she knew better Turkish than I did. However, although not many, there were some words and usages peculiar to Adana region that she was not familiar with. In such cases, I explained their meanings to her. The same thing was true for Münevver Andaç, who translated about twenty of my novels into French. She lived in France and used to send me lists of around one hundred and fifty words that she did not know the meanings of. As for Thilda, this number was less because she was living with me, and also we had trips

¹⁷ This interview was originally conducted in Turkish and translated into English by me.

to Çukurova, where she got more accustomed to the special usages in the language of the region.

3) Did she play other roles in relationship to your career and work other than that of translator of literary texts? I have read that Thilda Kemal edited some of your books; what kind of an influence did her ideas have on your writing (style)?

Thilda could type 82 words per minute. I write my novels by hand, and except for *İnce Memed* and *Ortadirek* she was the one who typed all my novels. She did not only type them but also worked as an editor; she used to make comments and corrections while typing what I had written. We used to discuss them, and sometimes I would get frustrated; at those times she would leave the decision to me.

For me, she also translated the foreign reviews written on the translations of my novels from English, French and Spanish into Turkish. I was curious about the reviews; whereas she did not care much about them.

4) In the same interview you mention Thilda Kemal's favorite poets in Spanish (Lorca, Neruda), French (Aragon) and Turkish (Nâzım Hikmet). Which authors or poets did Thilda Kemal enjoy reading most in English?

This may sound exaggerated but she must have read everything in English Literature. I can say that she was a master of English Literature.

5) Where/how did she learn English?

She was a native speaker of Turkish, English and French. She was born in Turkey but her grandmother was English, and did not speak any other languages but English; so as a little girl, Thilda was taught English so that she could communicate with her

grandmother Mathilda. She continued her English education at the English High School in Istanbul and Oxford University.

6) How did *İnce Memed* get to be translated and published in England?

It has an interesting story behind it: One day I was visiting Aliye Berger in her house when she asked me about my novel *İnce Memed*. She told me that everybody was talking about how magnificent the novel was; she was curious and wanted to read it. I bought a copy and signed it for her.

One day while she was reading it on the beach in Palermo, a friend of hers came by and tried to interrupt her but she did not even notice him because she was so into the novel. When her friend learned what she was reading was a Turkish novel, he got interested, too. He asked her to give a summary of the book as soon as she finished reading it, and told her that he would publish it. He was Sir William Collins, the owner of Collins Publishing.

Aliye suggested Edouard Roditi, who was a relative of Thilda, for the translation. Although not very well, he spoke Turkish, and had translated some Turkish poems including of Karacaoğlan and some short stories by Sait Faik together with Thilda for the newspaper *The Times*. When he was offered the translation, he said that he would do it if only his cousin (Thilda Kemal) helped him with it. Thilda agreed to help him with great pleasure. Then, in order to work on the translation, Roditi came to Turkey. During the dinner he asked Thilda who Yaşar Kemal was; he was surprised to learn that Yaşar Kemal was the man sitting next to him at the table. It took Thilda and Edouard Roditi three months to translate the novel and in the end Thilda did not put her name on the translation, it was only Edouard Roditi's name on the book.

7) Can you say anything about the extent to which the publishing house interfered with Thilda Kemal's translation strategies? Was she happy with the attitude of the publishing houses she worked with? (Collins&Harvill – Pantheon Books)

The owner of the publishinghouse Sir William Collins, was a close friend of mine. After reading Thilda's translations, the publishing house used to make very few changes, and the novel would be published with almost no changes by the publishing house. All my books were published by Collins&Harvill Press in England till the death of William Collins; after he died his sons refused to publish my work. Then after the death of his wife and sons, the publishing house went out of business. My books continued to be published by Harvill Press, which was the partner of Collins but they did not treat us well and now I do not have an agreement with any of the publishers in the UK although I will soon have one.

8) Did Thilda Kemal work as a translator before your novels?

No, she only held an award in typing.

9) What do you think about the reception of your works in the English speaking communities? Regarding the reviews and feedbacks of the Turkish and foreign readers, do you see any dissimilarities in the reception of your works?

I believe only Americans understood my work in the way that I expected. Also the reception of Ince Memed translations by the French readership did not disappoint me.

10) In an interview with Alpay Kabacalı you say that *The Saga of a Seagull* is understood in the US while it is not in Turkey. How do you explain this? Do you think it depends on the readership or can it be about the translation of the novel?

I think it has to do with the reader. I believe Americans always understood my works.

11) When you read the reviews by the critics who read your work from the English translations, do you ever think that your style has been interpreted / received in a significantly different way by the target reader?

No, I think my works has been received by the English reader pretty much in the same way it is received by the Turkish readership. I am curious about these reviews; Thilda did not care about them at all.

12) Did Thilda Kemal use to ask your opinion regarding her translation strategies like when adding an explanatory statement or a footnote or if she was to make an omission?

She used to ask the meanings of certain words such as plants', insects' names but after some time she did not ask anything to me while doing her translations.

13) How did you and Thilda Kemal decide on which novels to translate? Did the publishing house have an important influence on your decision?

She did not follow a specific order but she usually translated in a chronological order. That is to say, she would start her translation once I finished writing a book.

14) In the same interview with Alpay Kabacalı you state that, your two translators Thilda Kemal and Münevver Andaç used to say that Turkish is such a rich language

that it is sometimes impossible to translate. Do you think your novels are re-created in the way that you would like them to be?

I am very lucky because I worked with very good translators. They asked me anything they did not understand and they were very competent in both target and source languages. In that sense, yes I am very happy with the translations of my books.

15) What can you say about Margaret E. Platon, the translator of *They Burn the Thistles*? Who was she, how did she get to translate this novel?

The only thing I know about her is that she is an American Turcologist.

16) Can you remember how much time Thilda Kemal approximately needed to translate each book of the *The Other Side of the Mountain Trilogy*? Were there any extreme cases when the publishing house insisted on receiving the translation in a too limited time?

It would depend on the book she was translating. The publishing house waited for Thilda to finish her translation no matter how much time it took.

17) Did Thilda Kemal consult anyone else except you while doing her translations?

She did not consult anybody but she read a lot and she always searched in different books and dictionaries. She would spend hours on single word. She worked very meticulously on her translations.

18) Was she ever interested in writing fiction herself?

I know that she wrote a novel entitled Pili pili, which means hot pepper in Swahili. She never showed her work to me, and we did not talk about it either. I saw that book only once and then it disappeared. She had written it before we got married when she was in Africa. I believe the book was in English but I am not sure.

19) In one of his articles, Mehmet Uzun mentions that you are planning to write your memoirs under the title "Letters to Thilda". What can you say about the content of this book?

It is not easy to write about her. She was a very valuable intellectual and a special person for me. I want to write about her but I do not know when.

20) Lastly, could you think of any other names to whom talking would be helpful in the scope of this study?

Her best friend, Sabahattin Eyuboğlu's wife Magdi Rufer.

APPENDIX 2

SUMMARY OF THE INTERVIEW WITH MAGDI RUFER

7 DECEMBER 2006

Magdi Rufer relates her memories of Thilda Kemal and herself. She talks about their days in prison together. They spent four months in Bayrampaşa Cezaevi in 1971. Thilda never stopped working. She was working hard and translating all day, researching in books and dictionaries. Rufer mentions that they celebrated the French Revolution together every year on July 14.

She was not fond of crowded meetings or parties but she attended small and intimate meetings among close friends. Thilda and Yaşar Kemal had economic problems like the rest of the intelligentsia in Istanbul. Magdi Rufer and Thilda Kemal bought their first fridges on the same day. Magdi Rufer tells about that day and mentions that they called each other any time they put something new in the fridge.

Thilda had a wonderful taste for almost everything; although they did not have much money, she was always classy and elegant. She was a very knowledgeable person, especially in the field of literature; she was an expert in English, Spanish and Turkish literature. She was particularly interested in poetry.