

## THE ROLE OF EDITING IN PUBLISHING TRANSLATIONS: THE CASE OF GEORGE STEINER'S FICTION IN TURKEY

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### ABSTRACT

One of the most significant, yet one of the loosely discussed concepts in publishing sector is editing. Although editorship has been institutionalised in the Western world, it is a rather recent phenomenon in Turkey that is being discussed in detail. In a similar vein, the fictional works of George Steiner, who is a contemporary influential literary critic, are scarcely known in Turkish literary system. The aim of this article is to shed light on editing from the vantage point of Translation Studies with the purpose of demonstrating the crucial role that editing can play during the course of the publication of a translated text. In order to do so, this paper takes the one and only Turkish translation of George Steiner's fictional writings, that is to say, "Return No More" as a focal point. Prior to the analysis of the Turkish translation of the novella in question, however, this article dwells upon the work of George Steiner in general, so as to elaborate on two Steiners: "Steiner the critic", and "Steiner the fictionist". Following the comparative analyses of the source text and the target text, moreover, this paper argues for the re-presentation of George Steiner's fiction in Turkey for a better perception of "Steiner the fictionist" in Turkish literary system. The article concludes with an editorial glance at the anticipated edition of "Return No More" and provides a discussion of the textual and paratextual elements to be used in the new edition of the novella under observation.

### ÖZET

Editörlük, yayıncılık sektörünün en önemli olmakla birlikte, üzerinde en az durulan aşamalarından biridir. Her ne kadar editörlük Batı dünyasında kurumsallaşmış bir yapı olsa da Türkiye'de, ancak yakın tarihlerde ayrıntılı bir şekilde üzerinde durulmaya başlanan bir olgudur. Günümüzün önde gelen edebiyat eleştirmenlerinden George Steiner'in kurgusal eserleri ise editörlüğün söz konusu durumuna benzer bir biçimde, Türk edebiyat dizgesinde fazla tanınmamaktadır. Bu makalenin amacı, editörlüğün, bir çeviri metnin yayınlanma sürecinde oynayabileceği hayati rolü göstermek amacıyla, editörlük kavramına Çeviribilim açısından ışık tutmaktır. Bu amaç doğrultusunda çalışma,

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George Steiner'in kurgusal eserlerinin Türkçe'deki tek çevirisine, *Dönüş Yok Artık* üzerine odaklanmaktadır. Bununla birlikte, bahsi geçen kısa romanın çevirisinin çözümlenmesinden önce makale, "eleştirmen Steiner" ve "yazar Steiner" üzerinde ayrıntılı bir şekilde durabilmek gayesiyle, George Steiner'in eserlerini bütüncül bir bakışla incelemektedir. Ayrıca, kaynak metnin ve erek metnin karşılaştırmalı çözümlenmesinin ardından, çalışma, "yazar Steiner"'ın Türk edebiyat dizgesinde daha iyi bir şekilde alımlanabilmesi için, George Steiner'in kurgusal eserinin yeniden yayımlanması gerektiğini savunmaktadır. Makale, *Dönüş Yok Artık*'ın yeniden basımına, editörlük açısından bakarak, söz konusu eserin yeni baskısında kullanılacak metinsel ve yan-metinsel öğelerin tartışılmasıyla sonlanmaktadır.

### Introduction

Bertolt Brecht, who can be regarded as one of the most influential drama theorists of the twentieth century, was generally reluctant to have his theoretical writings translated into foreign languages.<sup>1</sup> Brecht's attitude may seem like a contradiction with the German dramatist's stance which was based on a dialectical relationship between the reader and the writer. On the other hand, one can easily fathom how Brecht was aware of the fact that the act of translation was a self-referential form, and as a matter of fact, would certainly include various viewpoints of different translators who undertake such a painstaking task under several socio-cultural circumstances. Since Brecht's theoretical writings have been his self-defence against the critics, who were rather hesitant towards his form of theatre, Brecht wanted his writings to stay untouched just because of the fact that any loss of meaning in those works could also distort the main points of his arguments which he has built his theories upon. During the course of time, however, it would be the translations of the German dramatist that would allow him to gain recognition within the realm of theatre history. Even Brecht, who can be considered as a totally irrelevant figure with the study and practice of translation, was conscious of the perils that lurk beneath the translation process.

Indeed, the concerns of Bertolt Brecht with respect to the act of translation are comprehensible. Fair enough, Brecht's anxieties draw attention to one of the most significant, and certainly one of the most essential concepts in decent publishing: editing. To a certain extent, the primary task of an editor in a given translation project is to allay these kind of anxieties of the source text

<sup>1</sup> Cf. White 2004: 9.

author, or the receptive audience regarding the quality of translation. This is true in two respects. In the first place, the editor, who can be regarded as the watchman of the translated text in broad terms, is responsible for the degree of excellence of the publication: the more meticulous the work of the editor, the more decent will be the publication of the translated text. In the second place, the editor, by deploying various publication strategies, like deciding which paratextual elements to use in the book, and so forth, can (in)directly influence the reception of the book in the target culture. Despite the fact that the editorial work undertaken over the course of the publication of a given book might be of little importance for an average reader, from a scholarly perspective, editing particular translated text/s can suggest itself as an invaluable field of research. Furthermore, since editing a given translated text would include the assessment of its quality and amending the text in question at once, it can function as a bridge between the theoretical and practical fields of translation.

In this particular respect, it can be claimed that editing translations, unlike editing indigenous writings, is an issue that invites special consideration. The momentous role that editing can play in a given translation project is indisputable. Yet, to what extent this important role is discussed in detail within the realm of Translation Studies is open to debate. In spite of the profuse number of scholarly works written on the study and practice of editing indigenous writings, one can hardly find a thorough study devoted to editing in translation.<sup>2</sup> The only exception, regarding this situation, might be Brian Mossop's book entitled *Revising and Editing for Translators* (2001), in which the scholar dwells upon the notion of editing from the vantage point of the translation of non-literary texts, that is to say, technical translation. Be that as it may, Mossop's study can be regarded as an important work on the study and practice of editing in translation. In general terms, whether the texts under discussion are literary or non-literary, the very definition of the verb "edit" is univocal in many respects: to "assemble, prepare or adapt an article, a book so that it is suitable for publication; prepare an edition of a literary author's work, especially by researching manuscripts" (Mossop 2001: 10).

<sup>2</sup> It goes without saying that the role of editors in Turkey has recently become the subject of interest amongst the professionals. The discussions regarding the function of editors in publishing sector, as well as the role of editors in literary translations can be considered as significant steps taken towards raising awareness on the subject. For the various discussions on the subject see the sections in the 50<sup>th</sup> and 110<sup>th</sup> issues of *Kitaplık* and sections in the 2<sup>nd</sup> issue of *Kül Eleştiri*.

Notwithstanding the fact that the broad definition of the verb “edit” leaves no room for ambiguity, in publishing sector editing is a notorious concept for its vague connotation/s. As soon as one uses the word “editing”, it becomes rather difficult to understand what s/he refers to: copy-editing, content-editing or line-editing? These so-called categories frequently overlap with each other, and in a given publishing house, an editor might find his or herself doing everything that is concerned with the publication of a book, and as a matter of fact, the copy-editor can become “the workhorse of the editorial team” (Sharpe & Gunther 1994: 16). Therefore, it becomes obligatory for one to set out an operational definition of editor that is going to be used in this paper so as to avoid any misunderstanding. Since the main focus of this paper will be editing in translation, the editor of literary translations should be defined first and foremost: “whether the editor is involved with a magazine or holds an editorship with a publisher, his [*sic*] role is far from mechanical. It is a responsible role, for he owes his allegiance to a triad of deserving entities: to the eventual reader of his product, to the integrity of the translator, and to the reputation of the author” (Wilson 1984: 241). Thus, the operational definition to be used in this study will deem an editor as a person who can meet the needs of the aforementioned responsibilities.

In order to concretise the needs of the responsibilities of the editor of literary translations, this paper will focus on the one and only Turkish translation of George Steiner’s novella titled “Return No More”. Paris born European literary critic, linguist, philosopher, translator, writer, and scholar George Steiner can be considered as one of the most influential contemporary literary figures. Throughout his career, in addition to his theoretical writings, George Steiner has written a considerable number of fictional works as well. Yet, to a certain extent, “Steiner the fictionist” has been overshadowed by “Steiner the critic.” This is even more apparent in Turkey. Although some of the theoretical writings of George Steiner have been translated –and are being translated– into Turkish, next to nothing has been translated from his fictional works.

The mere exception, in this respect, is the translation of George Steiner’s “Return No More”: the novella was translated by Yurdanur Salman as *Dönüş Yok Artık*, and was published by Adam Yayınları in 2002. Prior to the analysis of *Dönüş Yok Artık* from an editorial perspective, however, this paper will discuss in detail the essential features of George Steiner’s fictional works. The purpose of doing so is twofold: on the one hand, a discussion of Steiner’s fiction

can pave the way for the appreciation of the author’s works –including his theoretical works as well– from a broader perspective; and on the other, this kind of discussion can provide a basis for the analysis of “Return No More.” In the light of the findings that will be gained from the analysis of *Dönüş Yok Artık*, this study will seek to offer a re-presentation of the novella in Turkey. In addition to the analysis of textual elements, the paratextual elements anticipated to be used in the new edition of the novella will be discussed in the last section of the paper.

## 1. George Steiner’s Fiction

### 1.1 Steiner the critic, Steiner the fictionist

The German word *Doppelgänger* is hard to grasp. According to *Langenscheidt’s Standard German Dictionary*, *Doppelgänger* stands for “double” (1993: 146). Nevertheless, it signifies much more than its standard dictionary definition. Contrary to this apparent simplicity of the definition, there lies behind the word, complicated ideas, most of which has been the subject/s of psychology and literature during the course of time. A brief look at the origin of the word reinforces the idea that *Doppelgänger* actually implies a performative act – a performative act undertaken by the counterpart of a person. The word in question derives from the formation of *Doppel*, that is to say double, and *gänger* which means goer; hence “double-goer”. The first person to use the word *Doppelgänger* was the German Romantic writer Jean Paul. In his novel entitled *Siebenkäs* (1796), Jean Paul defines *Doppelgänger* as “people who see themselves” (Paul quoted in Webber 1996: 58). From the publication of *Siebenkäs* onwards, this idea, that is, the performative act of “the apparitional double of a living person” (Hobson 2004: 140), haunted the minds of the writers, and consequently gave birth to a body of literary works, the most significant of those being Dostoyevsky’s *The Double*, Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, as well as Oscar Wilde’s *The Picture of Dorian Gray*.

As Andrew Webber observes, “the *Doppelgänger* is an inveterate performer of identity, indeed it could be said to represent the performative character of the subject” (1996: 3), and its traces can be scattered around the whole life of a given person. The case of George Steiner, in this respect,

deserves further attention.<sup>3</sup> Indeed, a glance at the entire writings of the author, demonstrates how two Steiners exist: Steiner the critic, and Steiner the fictionist. Arguably, George Steiner is one of the most distinguished literary critics alive. From the time that he burst upon the literary scene in 1959 with the publication of his first book *Tolstoy or Dostoyevsky: An Essay in the Old Criticism*, Steiner diligently sought to re-define the role of the critic, to examine the situation of language in the era of postmodernism, as well as “to remind humankind that the treasures of its collective memory must be judged in light of its *excess of bestiality* and that so dangerous a job can only fall to its victim-priests, men and women who have been shaped by culture and who have also suffered its depredations” (Wyschogrod 1994: 162, emphasis added). The excess of bestiality which haunted George Steiner’s thoughts throughout his life would be the *Shoah*, namely the Holocaust. The manipulation of language over the course of the *Shoah*, as well the consequences of that manipulation on the post-war culture would be the recurring theme that would –one way or another– manifest itself in the writings of George Steiner.

The fact that the Second World War has a profound effect on the works of George Steiner is by no means a coincidence. This is a deliberate choice of the author. Within this context, then, it can be deduced that Steiner’s approach towards the *Shoah* can be the vital starting point for a sound analysis of the two Steiners; Steiner the critic on the one hand, and Steiner the fictionist on the other. It is interesting to note that throughout his career, these two Steiners have been in constant competition with each other. While Steiner the critic rejects dramatizing the Holocaust on the grounds that “there can be or that there ought to be, any form, style, or code of articulate, intelligible expression somehow adequate to the facts of the *Shoah*” (Steiner quoted in Cheyette 1999: 67), Steiner the fictionist writes against the grain of the most strongly defended opinions with the purpose of developing “a Holocaust hermeneutics of language and culture” (Wyschogrod 1994: 152). And at the heart of George Steiner’s Holocaust hermeneutics of language there exists the crucial actions that he

<sup>3</sup> A prolific essay by one of the leading philosophers of the twentieth century, Sir Isaiah Berlin, merits mentioning here. In his study entitled, “The Hedgehog and the Fox” (1953), Isaiah Berlin refers to a fragmentary piece by the ancient Greek poet Archilochus which reads as “the fox knows many things, but the hedgehog knows one big thing” (Archilochus quoted in Berlin 1997: 436), and uses this Archilochean opposition as a yardstick in terms of distinguishing between artists, musicians, and writers. For a comprehensive study which takes Berlin’s study as a starting point and provides a fruitful discussion of Steiner’s works within this context, see Almansi 1994: 58-73.

persistently puts momentous emphasis in his works, such as *Language and Silence* and *After Babel*: “to understand, to think and to interpret”.

As stated previously, “Steiner the fictionist” has remained under the shadow of “Steiner the critic” to a certain extent, and as a consequence of that, relatively little attention has been paid to the fictional works of the author. Still, as Lillian Kremer maintains, “Steiner contributes significantly to the Holocaust fictional canon with three novellas collected under the title *Anno Domini* and *The Portage to San Cristóbal of A.H.*” (1989: 326-327). In addition to these works, Steiner has written another collection of short stories which bears the title of *Proofs and Three Parables* (1992). Among George Steiner’s fictional works, *The Portage to San Cristóbal of A.H.* was adapted for the stage by Christopher Hampton in 1982, and in the subsequent year, the novel won the PEN-Faulkner Award for Fiction (cf. Sharp 1994: 227, fn. 2). Moreover, Steiner won the Macmillan Silver Pen Award and PEN Macmillan Fiction Prize with *Proofs and Three Parables* in 1992 and in 1993 respectively (Kremer 2003: 1208). In the light of the awards that George Steiner won, then, one can infer how the author’s achievements in fiction have been recognized by the literary circles to a considerable degree.

With respect to the competition between “Steiner the fictionist” and “Steiner the critic”, the first publication years of *Anno Domini* and *The Portage to San Cristóbal of A.H.* merit further attention. For in both of these works in question, “Steiner the fictionist” echoes the reflections of “Steiner the critic”, and as a matter of fact, *Anno Domini* (1964) reflects the gist of *Language and Silence* (1967)<sup>4</sup> and *The Portage to San Cristóbal of A.H.* (1981)<sup>5</sup> resonates with the essence of *After Babel* (1975). Indeed, a close reading of *Anno Domini* and *The Portage to San Cristóbal of A.H.* indicates that Steiner shuns away from offering a dramatic representation of the concentration camps. What George Steiner presents, instead, the psychological situation of the Nazis who regulated the camps in Auschwitz, Treblinka, Buchenwald, Mathausen, Bergen, and so forth; hence the perspective of the enemy or the stranger in Steiner’s fiction.

<sup>4</sup> At this point of discussion it should be noted that *Langue and Silence* is a compilation of George Steiner’s essays written between 1958 and 1966. Therefore, it is most probable for one to regard *Anno Domini* as the purest echoes of the arguments that Steiner puts forward in *Language and Silence*.

<sup>5</sup> *The Portage to San Cristóbal of A.H.* was first published as a separate issue of *Kenyon Review* in 1979. Unless indicated, all references to *The Portage to San Cristóbal of A.H.* are from this edition of the novel.

It is precisely this point that one can pinpoint the line of demarcation between “Steiner the fictionist” and “Steiner the critic.” In one of the seminal essays of *Language and Silence*, namely “Postscript”, as regards to the Holocaust, “Steiner the critic” states that “the best *now*, after so much has been set forth, is, perhaps to be silent; not to add the trivia of literary, sociological debate, to the unspeakable” (1998: 163, emphasis original). The ear catches the Wittgensteinian echo in these words easily. The “unspeakable”, however, would eventually become the driving force of Steiner’s fiction.<sup>6</sup> Through his “Holocaust hermeneutics of language and culture”, “Steiner the fictionist” gets to the bottom of the evil which brought about the Second World War; hence, the controversial finale of *The Portage to San Cristóbal of A.H.* As Ronald Sharp remarks, “as though the subject were not risky enough in itself, Steiner concludes the novel by including in Hitler’s self-defense many of the ideas –and not a few of the phrases– that Steiner had himself used in his own essays” (1994: 205). In *The Portage to San Cristóbal of A.H.*, it is most probable for one to consider Adolf Hitler –or to be more precise, his final speech – as a text that demands interpretation in the strictest sense of the word (cf. Steiner 1979: 115-120).

The case of *Anno Domini* is by no means an exception. A close examination of the three novellas of the collection, namely “Return No More”, “Cake” and “Sweet Mars” respectively, illustrates how Steiner approaches the people who have suffered from the War. Even though each of the novellas under observation is set in peacetime, the presence of the Second World War dominates far and wide of *Anno Domini*. The protagonists’ obsession with the horrors that they have escaped becomes the recurring leitmotif of the collection. According to Bryan Cheyette, “all of his protagonists finally make their ‘rendezvous with hell’ and fatally embrace the terrors that, after the war, continue to obsess them” (1999: 71). The protagonists –whether German, British, French or American– possess in their souls a strong desire to understand the roots of the evil which continues to torment their lives in the post-war society. Consequently, “George Steiner’s fiction operates as a tribunal, where history’s actors stand convicted of crimes against humanity. Whether the scene is a French seaside village, a country mental asylum, or a Brazilian jungle, metaphorically the Steiner stage is the Nuremberg courtroom. Steiner writes like

<sup>6</sup> For the significance of “silence” and how it can be discussed so as to broaden the concept of art, see Sontag 2002: 3-35.

a prosecutor subjecting the witness to historic, psychological, and moral scrutiny” (Kremer 1989: 327).

Nonetheless, this aspect of Steiner’s fiction had its pitfalls as well. The fact that Steiner’s fiction operates as a court of justice brings forth the question of maintaining the balance between theoretical writings and fictional writings. In the Steiner canon, these two areas of writing often overlap with each other. Thus, in his theoretical works Steiner generally writes as a novelist, and in his fictional works his writing becomes too concerned with ideas that one might deem them as theoretical writings. In a continuous competition between “Steiner the critic” and “Steiner the fictionist” this situation is inevitable, and criticism towards Steiner’s fictional works, in this regard, has a point. Then again, Steiner designs his fiction with ideas on purpose. As Ronald Sharp puts it, “one wonders if his critics on this point are not relying on unexamined formalistic assumptions that all too simplistically distinguish the aesthetic from the intellectual, or the imaginative from the theoretical, ignoring the crucial crossovers” (1994: 206). After all, one wonders how much sense a fictional work –or any given artwork– devoid of ideas would make.<sup>7</sup> George Steiner wraps the issue up succinctly: “It is by no means ‘fact-fiction’ I had in mind, but something of the guise intimated not only in the ‘lyric intellections’ of a Bloch or a Péguy but also in the Heraclitean tenor of Wittgenstein’s *Tractatus*. It is at the journeyman level toward the advent of such modes of language under stress of thought that I attempt to serve in my own ‘counter-factual’ narratives. Where it is not arrogant pretense or mere impatience, what passes, quite falsely, for ‘theory’ in the humanities is, in fact, narrative, a storytelling of ideas” (1994: 280).

### 1.2 A representative example of Steiner’s fiction: “Return No More”

Even though the other pieces in *Anno Domini*, that is to say, “Cake” and “Sweet Mars” deserve an in depth analysis, for the purposes of this study, in this section of the paper, the focus will be on “Return No More”, since this novella in question is the only fictional work of George Steiner that has been translated into Turkish.

“Return No More” tells the story of a lame former *Wehrmacht* officer Werner Falk, who returns to the French seaside village in Normandy, where he

<sup>7</sup> From certain perspectives, the goal of any given work of art in the first place may as well be to give pleasure. Still, in terms of building a critical awareness, in terms of expressing the inexpressible, the crucial role that ideas can play in a given artwork is indisputable.

and his unit had been billeted in the house of the Terrennoire family during the German occupation. During his stay in the village of La Hurlette, Falk ordered the hanging of a Terrennoire family son, namely Jean, who was suspected of sending signals to the approaching Allied Forces on D-Day. Even so, years after the war –now a thriving industrialist in Germany– Falk gives up everything and goes to his “rendezvous with hell” with full awareness of the fury that the Terrennoire family have in store for him.

Be that as it may, the house of the Terrennoires has a vital meaning for the former *Wehrmacht* officer. Werner Falk, who has grown up “in a kind of very loud bad dream” (Steiner 1964: 34), can scarcely remember a time when he and the other kids in *Hitlerjugend* “were not marching or shouting and when there were no flags in the street” (34). When the crippled former *Wehrmacht* officer ponders about his boyhood, he says: “All I can remember distinctly are the drums and the uniform I wore as a young pioneer. And the great red flags with the white circle and the black hooked cross in the middle” (34). The drums never stopped beating for Falk until the very first night that he spent in the house of the Terrennoires: “In this house I rose from a death much longer and worse. That night, when Danielle set the pitcher down on the table, the drums stopped beating for the first time” (35). Falk has found the silence that could ease his pains in the presence of the younger daughter of the Terrennoire family, Danielle. Thus Falk, years after the war, returns to La Hurlette so as to propose marriage to Danielle. Danielle, after short hesitation accepts Falk’s proposal. Nevertheless, under such tense circumstances, one could hardly expect for the wedding of the occupier and the occupied to be realised. Steiner, being wholly aware of this fact, turns Falk’s wedding dance into a disastrous moment of collapse. As Jeffrey Mehlman puts it, “an unforgiving brother of the bride draws the (crippled) groom into a collective wedding dance that, with a ‘single screeching note’ blown by a local musician and the ‘mad round’ that ensues, turns into a *Dionysian* romp in which the groom, Falk, falls and is then trampled to death” (2000: 110, emphasis added). The significance of the adjective *Dionysian* is to be underscored here, for the fact that it demonstrates the tragic aspect that Steiner bestows upon “Return No More”. An adept reader of both George Steiner and the Ancient Greek tradition of tragedy, could probably perceive the echoes of Euripides’ *The Bacchae* in “Return No More”.

Although “Return No More” is set in peacetime, the language of the novella reflects the burden of the war to a considerable extent. Therefore, the reader can sense the deep impacts of the war, particularly in the descriptive

passages of “Return No More”. Take, for instance, the passage which gives an account on one of the small paths of the French seaside village:

They had not taken the straight way to La Hurlette but had strayed on to a small path which led to the rim of the cliff. There it plunged sharply down the face, ending in a niche dug out of the rock. Just large enough for two men, the hollow had served as a machine-gun nest. Looming from the dirt parapet, the barrel had a cruel sweep of the bay. Below it the cliff fell sheer into the sea. Like a gannet’s eyrie, the narrow platform hung suspended between the dark folds of the rock and the clamour of the water. Falk had often gone there to inspect the watch, to inhale the salt rush of night or peer at the red flashes on the English coast. One had to speak loud to make oneself heard above the seethe and bellow of the waves. During the March storms, spray had been known to leap skyward, sending a plume of cold white mist over the huddled gunners. But on summer nights, at the recession of the tide, there were moments of near silence, with the sea running far below, the foam driven on it like white leaves. (Steiner 1964: 46)

The passage is remarkable in the sense that it depicts a region of the village which has a weighty meaning for Falk. Danielle, after appreciating Falk’s love, walks with him back to La Hurlette. At this moment of “Return No More”, one could easily deem Falk as one of the happiest men on earth, for the girl whom he loves so dearly has spared enough time to weigh his offer, and they have declared their love to each other. In a similar vein, one could expect from the author of the novella to develop an atmosphere that would resonate with Falk’s psychological situation. Yet Steiner, by incarnating the horrors of the war, turns this apparently happy mood upside down. Steiner, being the expert analyst of style, resembles the narrow platform, from where the Germans used to fusillade the bay, to a gannet’s eyrie. Within this context, one can infer how Steiner creates a striking effect on the part of the readers through his usage of simile. The innocence of a gannet and the bestiality of the enemy evoke a contrasting image that can generate a profound effect on the reader. What is more, Steiner’s usage of synonyms, such as nest and eyrie, enriches the language of the passage –hence the language of “Return No More”– to a certain extent. In this excerpt, “with the turbulence of the ambient seascape woven deftly into its fabric of images” (Mehlman 2000: 110), Steiner scatters his “ideas” around the passage. Thus, the narrator’s depiction of silence is achieved through the contrasting conditions of the sea.

The fictional writings of George Steiner, in the words of the author himself, are, “allegories of argument, ‘stagings’ of ideas” (1994: 279). And “Return No More” is rife with passages in which various ideas clash with each

other. Consider Falk's reply to Danielle in their exchange as regards to Falk's return to La Hurlette:

Simple? On the contrary. It's much simpler to stiffen in silence or hate. Hate keeps warm. That's child's play. It would have been much simpler for me to die in Hamburg near the canal. Or to stay in Hanover and marry a widow with a pension and cast the image of you out of my mind. Do you think it's easy to come back here? In Germany we don't talk about the past. We all have amnesia or perhaps someone put an iron collar around our necks so that we can't look back. That's one way of doing it. Then there's the other, the unrelenting way. Steep yourself in the remembered horrors. Build them around you like a high safe wall. Is that any less easy or dishonest?" (Steiner 1964: 42)

A close reading of Falk's words demonstrates how they run against the grain of post-war Germany. In opposition to the rest of the German people, most of whom "suffer" heavily from their amnesia, Falk refuses to forget his horrors; he is back in La Hurlette to embrace his fears. Falk, instead of immersing himself in his recollected horrors, finds himself obliged to return to the village. In a manner evoking the previous excerpt, Steiner's contrasting images are at work in this passage as well. But with one major difference: while the contrasting images have been achieved through the depictions of the seascape in the preceding excerpt, in Falk's words, the level of contrast have been expanded beyond the idyllic descriptions. This time Steiner contrasts Germany's national amnesia "with those in France who have unrelenting memory" (Cheyette 1999: 71). The contrasts between Germany and France, between the occupier and the occupied, between silence and the beating of drums, all of which have been dispersed around every nook and cranny of "Return No More" allow Steiner to lay the ground for his "Holocaust hermeneutics of culture." Consequently, through the contrasting images and ideas that Steiner weaves into "Return No More", he manages to combine "the individual psychology with broad intellectual-ideological preoccupations" (Knupnick 1994: 49).

All in all, "Return No More" can be deemed as one of the significant examples of George Steiner's fictional works. Indeed, with the other pieces of *Anno Domini*, namely, "Cake" and "Sweet Mars" respectively, George Steiner has contributed significantly to the Anglo-Saxon literary world which had been searching for the writers who could "interpret" the war. The words of one of the major figures of the American publishing sector, and longtime editor in chief of Doubleday, namely, Ken McCormick, fortifies this point to a considerable degree: "When the war fiction comes I think it will be more philosophical and less a matter of action than war fiction in the past" (1962: 27). When looked

from this vantage point, then, it can be claimed that George Steiner's *Anno Domini* meets the philosophical expectations of the Anglo-Saxon literary world to a certain extent.

As the preceding analysis of the novella has indicated, one can hear the echoes of the ideas that Steiner puts forward in his critical and philosophical writings in "Return No More". Moreover, the novella in question can be considered as a touchstone in terms of developing a thorough approach to Steiner's works in general. As argued previously, "Steiner the critic" and "Steiner the fictionist" have been in constant competition throughout the author's career. "Steiner the fictionist", being the "inveterate performer" of George Steiner, has been quite influential in the sense of concretising the author's attempts during the course of the development of his "Holocaust hermeneutics of language and culture".

## 2. The Turkish Edition of "Return no More": *Dönüş Yok Artık*

### 2.1 The Turkish translation of "Return no More"

George Steiner's "Return No More" was translated into Turkish by the acclaimed translator Yurdanur Salman as *Dönüş Yok Artık*, and the novella was published by one of the remarkable publishing houses of Turkey, Adam Yayınları in 2002. From the year that the publishing house in question was founded (1981) onwards, thanks to its numerous publications both from the native and foreign authors, Adam Yayınları has played vital part in the course of the evolution of contemporary Turkish literature. Unfortunately, the publishing house went into liquidation in 2006 due to financial reasons. This brief overview regarding Adam Yayınları is significant in two respects: for one thing, it explains –albeit hypothetically– the publishing house's decision in terms of omitting the translation of the other pieces of *Anno Domini*, that is to say, "Cake" and "Sweet Mars", from the Turkish edition of the book; and for another, the publication of *Dönüş Yok Artık*, can be deemed as one of the significant contributions that Adam Yayınları made during its financially declining years, in terms of introducing George Steiner to the Turkish readers.

The fact that George Steiner has been introduced to the Turkish literary system via one of his fictional writings arouses interest here. In contradistinction to the author's perception around the globe, that is, his ranking amongst the leading critics alive, owing to the publication of *Dönüş Yok Artık*, the name "George Steiner" would bring to the mind of an average Turkish



reader an author of fictional writings in the first place. Apparently in Turkey, “Steiner the fictionist” is –at least theoretically– one step ahead of “Steiner the critic”. As a consequence, “Steiner the fictionist” would be judged according to the merits of the translator of “Return No More”, namely, Yurdanur Salman, by the Turkish readers. Hence, the quality of the translation of “Return No More” becomes one of the primary issues to be discussed. A close examination of *Dönüş Yok Artık*, therefore, can provide priceless data in the sense of estimating the perception of “Steiner the fictionist” by the Turkish readers. Needless to say, this examination to be made in this part of the study has no intention of labelling the translation of the novella as “good”, “bad”, “adequate”, and so forth. The ultimate aim of the examination of *Dönüş Yok Artık* is to provide a basis for the analysis of the TT from an editorial perspective. After all, “being an experienced translator is no guarantee of competence in a particular effort” (Barzun 1986: 43), and “every editor should have, must have, cannot act effectively without, one foremost rule: Never accept a translation unskeptically” (Wilson 1984: 243). Thus, representative passages of “Return No More” can serve as a starting point for the analysis of the translation.

Two striking excerpts taken from “Return No More”, in this respect, can offer valuable information regarding the translation of *Dönüş Yok Artık*. Take, for example, the passage which gives a detailed account of Falk’s return to the house of the Terrenaires years after the war:

Then he saw the ash tree to the left of the house and his spirit went molten. It stood in leaf, more grey now than silver. Through the foliage he could make out, unmistakable, the stab of the branch on which they hanged Jean Terrenaire. The night the invasion had begun **on the beaches to the west**, a patrol had caught the boy perched near the summit of the cliff. He was signalling to the shadows at sea. They had carried him back to La Hurlette, his face beaten livid with their rifle butts. Falk sought to question him but he merely spat out his teeth. So they let the family out of the cellar for a moment to say good-bye and then dragged him to the ash tree. **Falk had seen the thing done.** (Steiner 1964: 16, emphasis added)

Sonra Falk evin sol yanındaki dişbudak ağacını gördü ve ruhu **sanki** eriyip yok oldu. Ağaç yapraklarla örtülmüştü; gümüş renginden çok yemyeşil bir görünüm içindeydi. Falk, yaprakların arasından, hiç yanılığa yer bırakmayacak biçimde, Jean Terrenaire’ı astıkları o kesik dalı seçebiliyordu. İstilanın başladığı gece, **batıdaki sahilde** devriye gezmekte olan asker, oğlanı yarların doruk noktasının bulunduğu yere tünemiş durumda bulmuştu. Çocuk, denizdeki gölgelere işaret veriyordu. Alıp çocuğu La Hurlette’ye taşımışlardı; yüzü tüfeklerin dipçikleriyle dövüle dövüle mosmor olmuştu. Falk onu sorgulamaya çalışmıştı, ama çocuk yalnızca dişlerinin arasından yere tükürmüştü. Bu nedenle onlar da, oğullarına veda etsinler diye aileyi kısa bir süre mahzenden dışarıya bıraktılar; sonra da oğullarını sürükleyerek dişbudak ağacının altına getirdiler. **Falk, böyle bir şeye daha önce de tanık olmuştu.** (Salman 2002: 13-14, emphasis added)

The significance of the excerpt lies not only behind its description of the unforgivable guilt of Falk, that is to say, ordering the hanging of Jean Terrenaire, but also exists in its direct reference to D-Day. A general look at Yurdanur Salman’s translation is indicative of the translator merits in terms of resonating with the language of the ST. Nonetheless, in some crucial parts of the passage, that is, in the direct reference to D-Day, as well as in Falk’s portrayal as a *Wehrmacht* officer in wartime, it is most probable for the TT reader to perceive George Steiner’s text in a rather different way. To begin with, Yurdanur Salman’s choice of “sanki” at the first sentence of the paragraph is of interest. The meaning of the first sentence of the ST is straightforward. Seeing the ash tree on the left of the house of the Terrenaires had a direct impact on Falk and Steiner makes this clear without having recourse to the usage of a simile. Then again, Yurdanur Salman’s usage of “sanki”, literally, “like”, diminishes the prospective effect that seeing the ash tree might create on Falk to a certain extent in the TT.

Yet, this aspect of Yurdanur Salman’s translation is of secondary importance; after all, as Jiří Levý has already shown in the sixties, translation is a decision making process<sup>8</sup> and every translator can develop various approaches during the course of a given translation project. In Yurdanur Salman’s translation, there are much more critical aspects than this point which demand to be taken into consideration. In Steiner’s text, the direct reference to D-Day leaves no room for any type of misunderstanding: “The night the invasion had begun on the beaches to the west, a patrol had caught the boy perched near the summit of the cliff.” The invasion that Steiner refers to is, of course, the Allied Invasion of Normandy which took place on the 6<sup>th</sup> of June in 1944. From Yurdanur Salman’s translation of that sentence, however, one can grasp this direct reference to D-Day rather ineptly, given that in the TT, the invasion does not begin on the beaches to the west; it begins during the night, somewhere unknown. Instead of the invasion, the patrol on the beat appears to be on the beaches to the west. One further point that merits attention is the last sentence of the paragraph which reads as: “Falk had seen the thing done.” Falk, in a manner evoking a cold-blooded tyrant, wants to see the hanging of Jean Terrenaire done for good. Falk has said the word and it was done. On the other hand, in the TT, Falk is depicted as a person who had witnessed such a thing before; not as a brutal *Wehrmacht* officer of the wartime.

<sup>8</sup> Cf. Levý 2000: 148-159.



Years after the war, however, this brutal *Wehrmacht* officer of the wartime has gone, and has been substituted by a humane person who has suffered psychologically during the war and now eager to expiate his guilt/s. The conversation between Falk and the other members of the Terrenoire family is one of the noteworthy parts of “Return No More” regarding the clash of ideas between the occupier and the occupied. In the words of Lillian Kremer, “in an effort to convey his own and Germany’s wartime suffering, Falk tells the French family of the Hamburg bombing and fire storm when he joined a Gestapo euthenasia [*sic*] squad killing phosphorous burn victims, including a young woman whose face was too severely burned for positive identification, but whom he thought was his sister” (1989: 327). Consider Falk’s account with respect to the Hamburg bombings:

New fires had driven the smoke upwards and guided me like wildly swinging lamps. In the **burning** craters **single** houses or parts of houses still stood upright. **The passage of flame** had traced strange designs on the walls, as if a black ivy had sprung up. Often I had to step across the dead. Some had been burned **alive** trapped by curtains of fire; others had been blown to pieces or struck by shrapnel. **But many lay outwardly unhurt, their mouths wide open.** They had died of suffocation when the flames drank the air. I saw a young boy who must have died **actually** breathing fire; it had singed his mouth and leaped down his throat, blackening the flesh. **Scorched into the asphalt next to him was the brown shadow of a cat.** (Steiner 1964: 22, emphasis added)

Yeni çıkan yangınlar dumanları yukarı doğru itiyor, çılgınca salınan lambalar gibi bana yol gösteriyordu. **Alev alev** yanan kraterlerin içinde **tek tek** evler ya da evlerden geri kalmış parçalar hâlâ dimdik ayakta duruyordu. **Her yeri yalayıp geçen alevler**, duvarların üzerinde, oracıkta kapkara bir sarmaşık fişkırtıvermiş gibi garip izler bırakmıştı. Çoğu zaman cesetlerin üstünden atlayarak ilerlemek zorunda kalıyordum. Bazıları ateş perdelerinin arasında sıkışmış, **diri diri** yanmıştı; kimileri de ya paramparça olmuş ya da şarapnellere yere yıkılmıştı. **Ama çoğu kişi, dıştan hiç yaralanmamış gibi görünüyor, ağızları sonuna dek açılmış halde uzanmış yatıyorlardı.** Alevlerin havayı bütünüyle yutması sonucunda oksijensiz kalıp ölmüşlerdi. Alevleri soluyarak ölmüş bir oğlan çocuğu gördüm; alevler ağzını dağlamış, etini yakıp karartarak boğazından içeri girmişti. **Onun yanında da dağlanarak asfalta yapışmış bir kedi ölüsünün kahverengi lekesi uzanıyordu.** (Salman 2002: 20, emphasis added)

Observe how Steiner gives the enemy the unique chance to “speak” in his metaphorically Nuremberg court through Falk’s narration of the Hamburg bombings in the ST. Indeed from Falk’s words, it becomes possible for the reader to understand how Germany suffered in the war. In this excerpt, the perspective of the enemy is wholly at work. And Salman’s translation reverberates with the ST to a certain extent. Salman’s usage of reiterations, such as “alev alev”, “tek tek”, and “diri diri” reinforce the traumatic experience that

Falk has been through in the course of the Hamburg bombings. Furthermore, Salman’s choice of rendering “the passages of flame” as “her yeri yalayıp geçen alevler” fortifies the profound effect that the American bombings create on the part of the reader. Additionally, Salman’s translation of “their mouths wide open” as “ağızları sonuna dek açılmış halde” re-produces the ST effect in the TT to a certain extent. Salman’s translation is noteworthy in the sense that it allows the reader the unique chance to grasp the final effort of the Germans to speak. Be that as it may, the effect that Steiner produces in his text reaches its peak in the last sentence of the paragraph and Salman’s translation of that sentence reads rather arbitrary. Steiner, by providing an abstract, yet dense image of the corpse of a cat, exposes to view the excess of bestiality that the Hamburg bombings have created. What Steiner provides is just the image; not the corpse. Nevertheless, in the TT, this part of the sentence reads as “kedi ölüsü”, literally, “the corpse of a cat”. From this perspective, one can see how Yurdanur Salman concretises an abstract image of the ST, and prevents the reader from perceiving the excess of bestiality of the Hamburg bombings from the perspective that George Steiner provides.

## 2.2 An editorial glance at *Dönüş Yok Artık*

According to Leslie Wilson, “the publication of a translation without a consideration of its accuracy –in keeping the spirit and meaning, through fidelity to form and content, of the original– is quite simply an irresponsible and too often a damaging act of omission. The editor must be sure in his [*sic*] own mind that the translation is a true representation of the original work” (1984: 247). One should not, of course, take Wilson’s obsession with fidelity too literally, for the fact that fidelity in translation is a notorious concept for the prescriptive implications that it evokes. Still, Wilson’s momentous emphasis on the true representation of the original work, can be deemed as one of the ultimate goals of any given translation project. And this issue can be the vital starting point in terms of taking an editorial look at *Dönüş Yok Artık*.

Unfortunately, one can hardly regard *Dönüş Yok Artık* as a true representation of “Return No More”. Indeed, a meticulous reading of *Dönüş Yok Artık* indicates how the translation of the novella pleads for a serious editorial work. When *Dönüş Yok Artık* is read in the light of “Return No More”, it becomes possible for one to observe several omissions and typos in Yurdanur Salman’s translation. It goes without saying that such shortcomings, omissions and typos, can impede the reader from grasping Steiner’s text in its entirety to a

considerable degree. From this vantage point, it can be seen that a comparative analysis of both the source and the target text can provide invaluable insights *vis-à-vis* the quality of a translated text. And such an analysis can by no means be done away in the course of editing a given translated text. Consider, for a moment, this passage, in which the reader can find a striking account of Falk at the moment when he reaches the house of the Terrennoire family:

**The tree had thickened but the branch retained its dragon motion and Falk could not take his eyes from it.** As he started towards the house, he remembered suddenly that the Terrennoires would be waiting. **The boy from the market-place had scurried before him to give warning.** They would be at his throat before he could cross the threshold. Hatred lay across his path like an unsteady glare. Forcing back his shoulders, Falk glanced at the window of the corner room, his room, and saw the foxglove on the sill, as he had left it. **Here had been his island in the ravening sea, here she had brought him the warm, grass-scented milk in a blue pitcher.** He pressed on. (Steiner 1964: 17, emphasis added)

**Ağaç artık kalınlaşmıştı ama o dal, ejderhaya benzer kıvrımını hâlâ koruyordu.** Falk, eve doğru ilerlemeye başlayınca, birden Terrennoir'ın kendisini beklemekte olduklarını anladı. **Pazar yerindeki erkek çocuk, haberi iletme üzere önceden hızla buraya koşmuştu.** Falk daha eşikten içeriye adımını atmadan, onun boğazına atlayacaklardı. Nefret, yolunun üstünde dengesiz bir alev parlaması gibi uzanıyordu. Falk, omuzlarını zorla arkaya doğru iterek köşedeki odanın, kendi odasının penceresine baktı; pencerenin kenarında, yüksükötunun bıraktığı gibi durmakta olduğunu gördü. **Kudurmuş denizin ortasında burası onun sığındığı oda olmuştu; o kız ılık, çimen kokulu sütü, mavi bir sürahinin içinde burada getirmişti kendisine.** Falk, yoluna hızla devam etti. (Salman 2002: 14, emphasis added)

Set side by side, the two texts explain each other clearly. The excerpt taken from Yurdanur Salman's translation opens with a crucial shortcoming. In George Steiner's text, what Falk sees is the ash tree that his unit hanged Jean Terrennoire from D-Day. The branch of the ash tree has such a deep impact on Falk that he cannot "take his eyes from it". Falk is entirely struck by the horrors that the branch evokes. However, due to the omission of that part of the sentence of the ST, Yurdanur Salman's translation carries almost nothing to the reader in terms of the traumatic effect that the branch of the ash tree has on Falk. What the TT reader gets instead is merely the "dragon motion" of the branch; certainly not Falk's excessive preoccupation with it. Furthermore, it is most probable for the second highlighted sentence to leave the TT reader perplexed to some extent. Whereas the ST makes it clear enough that "the boy from the market-place had scurried before" Falk to warn the Terrennoires that the former *Wehrmacht* officer is back in the village, Yurdanur Salman's choice of not translating "him" gives rise to an ambiguity in the TT. The chances are

that the TT reader might likely ask questions, such as "before what?" and "before whom?"

Last, but by no means the least point to be made regarding the excerpt under observation is the typo in the penultimate sentence. Even though typos can be considered as technical issues, as well as small details of the publication of a given text, it is most probable for them to obscure the perception of the reader. The typo in Yurdanur Salman's translation can be fathomed with a glance at the ST. "Here had been his island in the ravening sea", writes Steiner, and explains how Falk's room in the house of the Terrennoire family has been his unique shelter during the turbulent years of the war. Notice how the previous sentence of the ST concentrates on Falk's room. Apparently, the Turkish equivalent of the word "room" was still lingering on the translator's mind when she was translating that sentence in question. As a matter of fact, Falk's "island in the ravening sea" turns into "Falk's room in the ravening sea" in Yurdanur Salman's translation. The flaw is by all means a technical one; but the effect it has on the TT reader is beyond technical repair.

At this point of discussion, one could plausibly want to hold an optimistic opinion, and argue that Yurdanur Salman's omission to translate "Falk could not take his eyes from it" in the preceding excerpt, as well as turning Falk's "island in the ravening sea" into "Falk's room in the ravening sea" is just mere coincidences deriving from a momentary lack of consciousness. Moreover, one could even take one step further, and through a brief glance at the title page of *Dönüş Yok Artık*, argue that no editorial work has been undertaken in the course of the publication of the book, therefore, the translator cannot be held responsible for the skipped parts and typos, both of which can hinder the perception of the reader to a considerable extent. Be that as it may, the fact that there is no implication in regards to the editorial work in the title page of *Dönüş Yok Artık* can by no means lead the translator to evade the responsibility of going through the translation scrupulously during the course of the publication. In the final analysis, "the translator can take nothing for granted. He [*sic*] must be steadily suspicious, inquisitive, a double man vigilant and hostile in self-examination" (Barzun 1986: 48). Where the translator hands in the translated text to the publishing house, the work of the editor starts. The editor's meticulous reading of the TT in view of the ST should be –or ought to be– the foremost principle of the publication of the translated texts. And this is the one of the ultimate points that this study aims to draw attention to.

Yet, Yurdanur Salman's aforementioned omission in her translation is not the only instance. *Dönüş Yok Artık* is laden with omissions all of which can leave the reader baffled during the course of reading the translation. Take, for example, the exchange that takes place between Falk and Danielle. The conversation is remarkable in the sense that it shows Danielle's concerns about the future of their relationship:

"I'm afraid Falk. I'm afraid."

"Of what?"

"I don't know. Of what they'll say in the village. Of your German friends. Of Jean. I fear his ghost. It will seek us out. It will harrow our lives. **Don't laugh at me.** It's God's truth. He will find us and damn us to hell."

"I am not laughing, Danielle. Perhaps he will come. In some ways I wish he could. It would make my happiness more bearing. If we receive him into our lives, he will forgive us. Ghosts are watchdogs and children must learn to live with them in the house. And learn their language. I have heard it. They speak like snow." (Steiner 1964: 49, emphasis added)

"Korkuyorum, Falk. Korkuyorum."

"Nedir korktuğun?"

"Bilmiyorum. Köyde ne diyeceklerinden korkuyorum. Senin Alman arkadaşlarından. Jean'dan. Onun hayaletinden korkuyorum. Bizim peşimizi bırakmayacaktır. Yaşamlarımızı mahvedecektir. **Bana gelince, Tanrı'nın bildiği bir gerçek bu.** Jean gelip beni bulacaktır ve lanetleyerek cehenneme gönderecektir."

"**Ben gülmüyorum,** Danielle. Jean belki gelir. Bir bakıma onun gelmesini ben de istiyorum. Bu, mutluluğumu daha katlanılabilir kılacaktır. Onu yaşamlarımızın içine alırsak, o da bizi başılayacaktır. Hayaletler bekçi köpekleri gibidir; çocukların aynı evin içinde onlarla birlikte yaşamayı öğrenmeleri gerekir. Onların dilini öğrenmeleri gerekir. Ben bu dili duydum. Karın yağmasına benzer bir sesle konuşur onlar." (Salman 2002: 52, emphasis added)

Rather lengthy, but a necessary quote for one to comprehend the context that surrounds the dialogue. Danielle, in an effort to disclose her fears with regards to their relationship, tells Falk how she is afraid. Danielle is not only afraid of Germans, but also she is afraid of her own people, and most significantly of Jean. Danielle fears that the ghost of Jean will seek them out and harrow their lives, but all the while, she does neither want to sound childish nor naïve. Thus, she tells Falk not to laugh so as to make him understand that she is serious about the issue in the strictest sense of the word. Yurdanur Salman's translation, on the other hand, omits "don't laugh at me", and reads as "bana gelince, Tanrı'nın bildiği bir gerçek bu", literally, "as for me, it's God's truth." Although this omission does not create vagueness on the TT reader at this part of the translation, its deep impact strikes the reader when Falk starts in his

sentence by "Ben gülmüyorum." In the TT, Falk all of a sudden mentions laughing and leaves the reader confused.

In a similar vein, it is most probable for the TT to draw inaccurate conclusions regarding the characters of the novella. Consider the beginning of the dialogue between Falk and Nicole, the older daughter of the Terrennoire family:

"What about you, Nicole? Did you get on with Jean?"

"No," she said. "**I'm not a hypocrite like the others.** So I'll tell you. ... (Steiner 1964: 30, emphasis added)

"Peki senin durumun neydi, Nicole? Senin Jean'le aran iyi miydi?"

"Hayır," dedi Nicole. "**Ben de öbürleri gibi ikiyüzlünün biriyim.** Bu nedenle sana anlatabilirim. ... (Salman 2002: 30, emphasis added)

Falk, in order to understand Nicole's relationship with Jean, asks her about their past. Falk's unique aim is to grasp the traumatic effect that hanging of Jean has left on the Terrennoire family. Nicole, being one of the few members of the Terrennoire family, who "actually" speaks with Falk, feels at home when talking to him. With the purpose of showing Falk how she is different from the other members of the family, Nicole says that she is "not a hypocrite like the others." Yurdanur Salman's (mis)translation, however, makes Nicole "a hypocrite like the others," and as a matter of fact, the reader can scarcely be sure of her intentions towards Falk.

One final note regarding *Dönüş Yok Artık* is the inconsistency in terms of explaining the foreign expressions that George Steiner uses in "Return No More". Actually, Steiner's usage of French and German expressions throughout his critical and fictional works in general, derives from his trilingualism. "Return No More" is not an exception in this respect. Throughout the novella, Steiner aptly scatters French phrases and German expressions around the text. A close reading of "Return No More" demonstrates how the novella is replete with French phrases, and German expressions most of which are, in fact, direct references to the Third Reich. On the other hand, in *Dönüş Yok Artık*, even though most of the French expressions are explained in footnotes, one can observe a considerable amount of unexplained French and German expressions.

On the basis of the findings of this close examination of *Dönüş Yok Artık* from an editorial perspective, one can see how George Steiner's one and only

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On the basis of the findings of this close examination of *Dönüş Yok Artık* from an editorial perspective, one can see how George Steiner's one and only

translated work in Turkish demands serious editorial work. The next section of this paper will concentrate on the anticipated new edition of *Dönüş Yok Artık* in the light of the findings that this analysis provided.

### 3. Anticipated New Edition of *Dönüş Yok Artık*

#### 3.1 The motives behind the retranslation of “Return no More”

One can hardly argue against the dynamic nature of translation. Similarly, one can barely dispute the enticing nature of the act of translation. A brief look at the history of translation signifies that “humankind can scarcely be contended with the existing translations” (Dinçel 2007: 356), and as a matter of fact, “out of a vital compulsion for immediacy and precise echo” (Steiner 1977: 29-30) has constantly retranslated the classical, as well as the canonical works. Even such a quick glance at the history of translation, implies that translation is first and foremost a critical act.

So is editing. As Barbara Epler remarks succinctly, “editing doesn’t seem to be a process of knowing but asking” (2008: 16). Thus far in this study, *Dönüş Yok Artık* has been subjected to a close analysis from an editorial perspective with the purpose of exposing to view the crucial part that editors can play in literary translations. As indicated previously, the publication of *Dönüş Yok Artık* devoid of editorial work has had vital shortcomings regarding the quality of translation. The findings that have been gained through the comparative analysis of both the source and the target text, might give rise to the conclusion that retranslating “Return No More” can be a plausible decision in terms of appreciating George Steiner’s fictional works in Turkey. As Şehnaz Tahir-Gürçağlar puts it, “the need to update or modernize the language of a translation, the publication of a revised or expanded source text, and the discovery of mistakes or misinterpretations in the first translation all serve as legitimate justifications for retranslation” (2008: 235). From this vantage point, it can be seen that retranslating “Return No More” can be regarded not only as a fruitful choice, but also, from a scholarly perspective, a justified choice.<sup>9</sup>

<sup>9</sup> Or a more fruitful choice would be retranslating “Return No More” and translating the other pieces of *Anno Domini*, that is to say, “Cake” and “Sweet Mars” respectively, so as to publish George Steiner’s debut novellas in their entirety.

#### 3.2 Textual elements

It is highly likely for the translation process acquire a significant role throughout the publication. “Collaboration”, writes Robert Wechsler, “is yet another wonderful way to approach literature” (1998: 201). Indeed, returning once again to Bertolt Brecht, whose ideas on the translations of his theoretical writings have served as a starting point for this study, one can observe how collaboration lies at the core of the German dramatist’s thoughts on acting: “that it [acting] must be part of a collaborative, collective process, all the actors working towards a common goal, and that the specific intention and style of performance should be allowed to emerge during this interactive rehearsal process in which the whole company participates” (Eddershaw 1996: 36). In view of this remark, one could plausibly take a step further and argue for the significance of collaboration in a given translation process as well.

During the course of translating “Return No More”, collaborative working between the translator and the editor can prove to be a beneficial decision in terms of enhancing the quality of translation. The translation of the significant textual elements of “Return No More”, in this respect, becomes of utmost importance. As the analysis undertaken in the preceding sections of this study has indicated, various textual elements of “Return No More” convey direct references to the historical facts and the Third Reich regime, most of which can serve as touchstones in terms of approaching Steiner’s text from a historical context. The most significant of these textual elements are Steiner’s usage of German words and expressions, such as “*Hitlerjugend*”, “*Wehrmacht*”, “*Gruppenführer*”, “*Herr Kapitän*”, and so forth. No doubt there lies behind Steiner’s choice of using these German words an effort to underscore the horrors that they convey to the reader.

Correspondingly, George Steiner’s aptly scattered French phrases around “Return No More” allow the text to acquire a polylingual feature. Consequently, it becomes highly likely for several complications, such as how to render these expressions, and so on, to confront the translator during the translation process. One plausible solution for this issue, as well as the above mentioned issue regarding the German phrases, can be giving the explanations of French and German expressions with footnotes. As indicated previously in this study, although most of the French expressions were explained with footnotes in Yurdanur Salman’s translation of “Return No More”, the reader could still encounter unexplained French and German phrases in the text. It goes without



saying that for the sake of consistency, giving the explanations of the non-English expressions of “Return No More” in footnotes can serve as a reasonable solution to the issue. In so doing, the polylingual feature of “Return No More” can be sustained, even if not wholly, to some degree.

One additional point with respect to the textual elements of “Return No More” is the translation of the very word “invasion”. As the preceding analysis of this study has illustrated, this word has a vital function in “Return No More”. Since the protagonist of the novella, Werner Falk, ordered the hanging of Jean Terrenoire on the night the Allied Invasion of Normandy had begun on the beaches to the west of La Hurllette, and since the hanging of Jean Terrenoire is associated with the source of hatred against Falk throughout the novella, the word “invasion” acquires a crucial role in “Return No More”. Therefore, this textual element in translation, one could plausibly argue require additional consideration. A close reading of *Dönüş Yok Artık*, suggests that there is no consistency in terms of rendering the word “invasion.” In *Dönüş Yok Artık*, the word under question is translated as “istila” and “çıkarma” both of which carry the meaning of the ST. Be that as it may, for the sake of being attuned to the historical terminology, as well as being consistent in the translation, the word in question should be rendered as “çıkarma”, owing to the fact that in Turkish historiography “the Allied Invasion of Normandy” refers to “Normandiya Çıkarması.”

This brief overview as regards to the textual elements that necessitate further consideration during the course of retranslating “Return No More” calls forth the discussion of the paratextual elements anticipated to be used in the new edition of the novella.

### 3.3 Paratextual elements

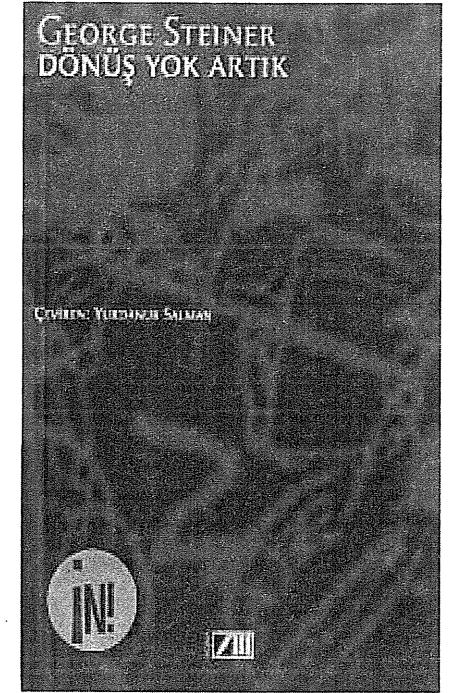
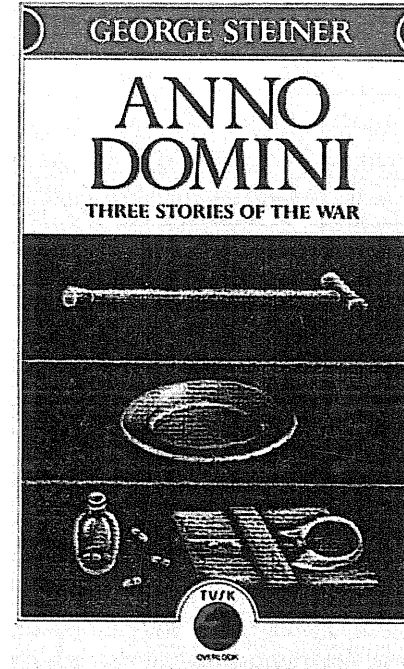


Figure 1: Front cover of *Anno Domini*.

Figure 2: Front cover of *Dönüş Yok Artık*.



Figure 3: Pablo Picasso's *Guernica*.



According to Gérard Genette, “the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (1997: 1). The definition that Genette provides is noteworthy in the sense that it demonstrates the significant role that paratextual elements can play in the course of presenting a given literary work. The domain of paratexts is a broad one: it includes covers, prefaces, post-faces, blurbs, dedications, not to mention illustrations, all of which acquire a vital function during the presentation of a given book. This section of this study, however, in general terms, will limit itself to a concise discussion of what Genette calls as “the publisher’s peritext” (16). Therefore, in this section, the focus will be on the cover design, and a preface to accompany the new edition of *Dönüş Yok Artık*.

The above provided figures might serve as yardsticks in terms of getting an idea of the presentation of George Steiner’s fiction by the previous publishing houses. A brief look at the cover of *Anno Domini* is illustrative of how the cover is designed so as to provide an idea of the pieces of the work: “Return No More”, “Cake” and “Sweet Mars.”<sup>10</sup> With respect to “Return No More”, the reference to Falk is crystal clear: a single cane on the table. Throughout the novella the crippled former *Wehrmacht* officer Falk manages to walk –even to his trampling to death– with t/his stick. The symbolic image on the cover is simple enough, but the presence of the tragic connotations it has can be highly felt.

The second figure illustrates the cover of *Dönüş Yok Artık*, designed by Zeynep Karafakioğlu. Even though the cover of *Dönüş Yok Artık* does not strike the reader in the first glance, it compels one to muse on the profound image that the design provides. Through a close reading of the cover design one can grasp the image of a turbulent sea. Given that *Dönüş Yok Artık* is set in a French seaside village one can infer the significance of the image. What is more, throughout *Dönüş Yok Artık* the presence of the sea serves as a driving force for Steiner to develop his “ideas” in the novella. Within this context, one can see how the cover of *Dönüş Yok Artık* resonates with the gist of the novella to a certain extent.

<sup>10</sup> Since this paper has concentrated on “Return No More”, the remarks regarding the cover of *Anno Domini* will be on this piece. Without providing brief analyses of “Cake” and “Sweet Mars”, discussing the functions of the other two pieces in the cover of *Anno Domini* would be futile.

The third figure shows Pablo Picasso’s *Guernica* – a painting which gives a stunning account of Spanish Civil War, as well as the bombings of Guernica. As indicated previously in this study, “Return No More” has tragic implications and affiliations, most of which point out how Steiner evokes tragic vision in this novella. In this regard, this remarkable Pablo Picasso painting can be used as the cover of the anticipated new edition of *Dönüş Yok Artık*. At this point of discussion, it should be noted that the choice of *Guernica* is not an arbitrary one. The idea derives from the significance that Steiner himself bestows upon *Guernica*. Towards the end of *The Death of Tragedy*, Steiner gives a slight but a striking comparison of it:

There comes a moment in *Mutter Courage* when the soldiers carry in the dead body of Schweizerkras. They suspect that he is the son of Courage but are not quite certain. She must be forced to identify him. I saw Helene Weigel act the scene with the East Berlin ensemble, though acting is a paltry word for the marvel of her incarnation. As the body of her son was laid before her, she merely shook her head in mute denial. The soldiers compelled her to look again. Again she gave no sign of recognition, only a dead stare. As the body was carried off, Weigel looked the other way and tore her mouth wide open. The shape of the gesture was that of the screaming horse in Picasso’s *Guernica*. (Steiner 1996: 353-354).

Note that what proposed here is just a preliminary sketch outlined with the purpose of highlighting the persuasive effect that Picasso’s *Guernica* can create on the readers. In addition to this potential cover design, an introduction which concentrates on the writings of George Steiner can expand the scope of the new edition of *Dönüş Yok Artık* all the more.

### Conclusion

The ultimate purpose of this study was to demonstrate the vital role that editing can play during the course of the publication of a given translated text. In order to concretise the main topics of the argument to be developed in this paper, an operational definition was set out in the introduction part. In view of the operational definition set out, the editor of translations is deemed as the watchman between the ST and the TT, who owes responsibility to the prospective readers of the TT, the ST author, as well as the guardian of the integrity of the translator. And the rest of the paper provided an editorial glance at the one and only Turkish translation of George Steiner’s fiction in accordance with this operational definition.

As the approach that has been adopted throughout this study indicates, editing in translations can hardly be reduced to textual analysis alone. In addition to the textual elements that requires particular consideration, the selection of the paratextual elements to be used during the course of the publication of a translated text also fall within the scope of the editor's responsibility. Within this context, it can be observed that studying the role of editing in translations, provides the researcher with the opportunity to engage with the crucial steps of the publication process that have direct relevance to the perception of the ST author in the target culture.

All things considered, editing is one of the decisive stages of the publication of literary translations and can by no means be disregarded during the course of the translation process. As this study intended to demonstrate, an editorial analysis can provide invaluable results regarding the quality of a given translated text. Editorial studies with respect to the existing translations of classical and canonical works can become a vast field of research within the realm of Translation Studies. Furthermore, the fact that editing in translation can operate as a bridge between the theoretical and practical fields of translation, expands the range of editorial studies for Translation Studies all the more.

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