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## A Descriptive study on A Farewell to Arms Within the Framework of Toury

*Silahlara Veda Üzerine Toury'nin Yaklaşımı Çerçevesinde Betimleyici Bir Çalışma*

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**Abstract**

In this paper, the Turkish translation of *A Farewell to Arms* made by Ülkü Tamer and Özay Süsoy has been studied in the light of the norms described with the target-oriented approach in Translation Studies proposed by Gideon Toury. This perspective, which focuses especially on the role of translation in cultural history was first developed in the early 1970s, gained momentum in the 1980s, and still inspires several researchers to analyze translation as a cultural and historical phenomenon. *Farewell to Arms* is regarded as one of the most prominent works of Ernest Hemingway, a 20th-century world literature author. His unique literary style and identity shaping the way he writes make him incomparable among others. Moreover, Hemingway is also a celebrated representative of American modernist literature. Therefore, it becomes essential to analyze the Turkish translation of Hemingway's *A Farewell to Arms* under a specific theory. Ülkü Tamer, one of the translators, is not only a pioneer poet of the literary movement in Turkish literature called İkinci Yeni; but also, an important translator and author whose plain language and simple writing style make his works distinct. This study also tries to explain and investigate the translation norms that have been introduced first into the field of translation by Gideon Toury. It is intended to decide in the paper whether the translation is "adequate" or "acceptable" according to this approach by giving samples based on "operational norms". It can be concluded that the translators achieved to create a balance between the source text and the target text in some ways. Accordingly, the mentioned translation can be evaluated as "adequate" in terms of style and "acceptable" in terms of language usage and discourse.

**Keywords:** Toury; translation norms; *A Farewell to Arms*; Hemingway.

**Öz**

Bu makalede, Ülkü Tamer ve Özay Süsoy tarafından yapılan *Silahlara Veda'nın* Türkçe çevirisi Gideon Toury'nin çeviribilimde hedef odaklı yaklaşımla betimlenen normları ışığında incelenmiştir. Özellikle çevirinin kültür tarihindeki rolüne odaklanan bu bakış açısı ilk olarak 1970'lerin başında geliştirilmiş, 1980'lerde ivme kazanmıştır ve halen birçok araştırmacıya çeviriyi kültürel ve tarihsel bir olgu olarak inceleme konusunda ilham vermektedir. *Silahlara Veda*, 20. yüzyıl dünya edebiyatı yazarlarından Ernest Hemingway'in en önemli eserlerinden biri olarak kabul edilmektedir. Hemingway'in yazma biçimini şekillendiren edebi üslubu ve kişiliği, onu diğerleri arasında eşsiz yapmaktadır. Dahası, Hemingway aynı zamanda Amerikan modernist edebiyatın da hatırı sayılan bir temsilcisidir. Bu yüzden ki, Hemingway'in *Silahlara Veda* adlı romanının Ülkü Tamer ve Özay Süsoy tarafından yapılmış Türkçe çevirisinin belli bir teori çerçevesinde incelenmesi son derece önemlidir. Çevirmenlerden biri olan Ülkü Tamer; sadece Türk edebiyatında İkinci Yeni olarak adlandırılan edebi akımın öncülerinden biri değil, aynı zamanda da kullandığı sade dil ve anlatım ile eserleri ayrıcalık kazanmış olan önemli bir çevirmen ve yazardır. Bu çalışma, ayrıca çeviri alanına ilk kez Gideon Toury tarafından getirilen çeviri normlarını açıklamaya ve incelemeye çalışmaktadır. Çalışmada, çevirinin bu yaklaşıma göre "yeterli" veya "kabul edilebilir" olup olmadığına "işlemsel normlar" üzerinden örnekler verilerek karar verilmesi amaçlanmıştır. Çevirmenlerin bazı yönlerden kaynak metin ile hedef metin arasında bir denge kurmayı başardıkları sonucuna varılabilir. Buna göre söz konusu çeviri üslup açısından "yeterli", dil kullanımı ve söylem açısından "kabul edilebilir" olarak değerlendirilebilir.

**Anahtar Kelimeler:** Toury; çeviri normları; *Silahlara Veda*; Hemingway.

**i** Bu makalenin araştırma ve yayın süreci "Araştırma ve Yayın Etiğine" uygun şekilde yürütülmüştür.

## INTRODUCTION

Norms have an important place in the domain of Translation Studies since the act of translation can be described as a socio-cultural and norm-based activity. From the social point of view, it can be highlighted that the translation process has to deal with these social norms that should be born in mind. Gideon Toury, an Israeli theoretician, is best known to have presented “the concept of the norm” in the field. The idea of translation being a norm-governed act was first explored at length by Toury in his innovative book *In Search of a Theory of Translation* in 1980. He claimed that the main function of a translation in a given culture is determined by the target culture (Toury, 1995: 26). Therefore, it is concise that he proposes a target-oriented approach, in which the translator makes his translation in terms of the needs of the target language and culture. By doing this, the translator will not break the norms of that society and will serve the main goal of translation. Toury (ibid.: 56-61) makes a list of three major groups of norms that shall be considered in descriptive translation studies: *initial*, *preliminary*, and *operational norms*. According to him, *initial norms* refer to the decisions taken by the translator before starting the translation process. *Initial norms* determine the main approach of the translator with respect to the following two poles: either the translator is close to the norms in the source text (*adequacy*), or the translator follows the linguistic norms of the target language and culture (*acceptability*). Since these norms find out the approach of the translator in the translation process, they are highly influential in translation. *Preliminary norms* involve *translation policy*, the translators’ decisions in terms of the text which will be translated and text types; and *directness of translation*, which shows whether the translation is made directly or from any other translations. The last one, *operational norms*, includes the total decisions taken during the translation process and deals with omissions, additions, and textual segmentation. *Operational norms* also involve *matricial norms* that include *text-linguistic norms*.

Hemingway is a strong representative of the American modernist movement in literature and one of the highly influential figures of 20<sup>th</sup>-century world literature. As a novelist, Hemingway is a member of The Lost Generation, a term that is used for the writers who came to Europe to escape from the chaos after the Great War. His style has become one of the main features of his prose and enabled him to be unique among other authors who have a more complex writing system. Ülkü Tamer and Özyay Süsoy, both famous for their literary translations, translated this work of Hemingway into Turkish precisely.

In this study, the main purpose is to investigate the operational norms proposed by Toury in the Turkish translation of *A Farewell to Arms* made by Ülkü Tamer and Özyay Süsoy, published by Altın Kitaplar in 1969. Accordingly, it will become more obvious to see whether the translation can be evaluated as *adequate* or *acceptable* according to Toury’s point of view.

## LITERATURE REVIEW

The concept of norms has been presented in the domain of translation studies to make the communicative role of translators explicit in the translation process. Many scholars in translation have discussed this notion in their theories (Toury, 1980, 1995; Hermans, 1999; Chesterman, 1997). Gideon Toury, an Israeli theoretician, is known to have presented the notion of the “norm” in Translation Studies. He provides a definition of “norm” that gives insights into its source, content, subjects, and function as follows:

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

Common sense which concerns the appropriate behavior in a given specific culture is what makes norms characteristics of members in society to examine the acceptability of their socio-cultural practices. It is also through this sense that individuals evaluate the possible reactions to and results of these socio-cultural practices. From this dimension, norms can be said to make social intercommunication easy. Translation cannot be thought of separately from society as Lefevere (1992: 14) indicates the relationship between society and translator as follows “Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence how they translate”.

### *Toury’s Translation Norms*

In the late seventies, Toury introduced the concept of the norm when referring to the regularities observed in translator behavior within a specific socio-cultural atmosphere. His work (written under the title *Descriptive Translation Studies*) is principally derived from the Manipulation School paradigm. As Baker (1998: 163) shows, Toury’s interest (inspired by Even-Zohar’s work) lies basically in making statements about that which is made up of the translator’s behavior, and not about that of which it should be formed; in other words, describing, not prescribing.

Norms are presented by Toury as the third member of his tripartite model - system-norm-performance - claimed by him as irreplaceable for setting up a TT’s position in the pertinent target literary and linguistic systems with regard to its acceptability in them (Toury, 1980: 49). Norms work as the intermediating factor acting between the “system of potential equivalence” and the “actual performance” (ibid.: 50), this last-mentioned being determined by descriptive analysis of translated texts. The notion of norms in Toury’s model is a key concept that underlies his descriptive analyses of translated texts. In this opinion, norms are pervasive in translation practice and act before the actual event of translation. The concept of norms encompasses all the regular patterns of behavior within actual translations. Since they can be

only identified in the target texts, their study is bound to be target-oriented. As Baker (1998: 164) points out, in the context of translation, norms will be the solution regularly chosen by translators in a particular socio-historical context.

He lists three major groups of norms to be considered in descriptive translation studies: initial, preliminary, and operational norms (Toury, 1980). Generally speaking, initial norms are decisions that are taken regarding the translation process and have an essential place in determining the initial norms. It can be said that translation is made either in the direction of norms of the source text or in the direction of norms of the target text. Toury (ibid.: 56) highlights that "If a translation is source-text oriented the TT will be adequate, whereas a target-text oriented approach will result in an acceptable translation". Moreover, evaluations based on preliminary norms and operational norms play an important role in outlining the initial norms. Translators also deal with the preliminary norms that involve decisions made by the translator before starting the translation process are divided by Toury into two: translation policy and directness of translation. Translation policy involves the choices of the translator in terms of the texts which are translated into a language and culture and text types. This norm type is highly essential for Toury since it makes the translator determine the preliminary norms. On the other hand, directness of translation refers to the tolerance level and questioning to translate a source text from its source language, or other target languages in which the source text was translated. In other words, it shows whether the translation is made directly or transferred from any other language. The translation might be from the source text itself or a translation of the source text. A particular translation policy may or may not allow the use of an intermediary language. The directness of translation is often a visible feature of a target text since there is usually an informative note on the cover or the first page of a target text stating the specific language the source text was translated from. Finally, operational norms refer to the summation of decisions that are taken during the translation process itself and govern the matricial make-up of the source and target text, their composition, and their relationship — including what changes and what does not. It tries to reflect the translator's choice for following the pole that is chosen while selecting the initial norm. Operational norms, unlike initial norms and preliminary norms, accompany the actual translation process. According to Toury, they illustrate the microstructural aspects of the target text opted for by the translator. Operational norms are divided into two by Toury; matricial norms and textual-linguistic norms. Matricial norms imply the completeness and the arrangement of the TT in comparison with the ST. Therefore, it is possible to say that matricial norms mostly deal with the location and existence of target language material and this provides a complete rendering of the text. Textual-linguistic norms basically imply the lexical and the syntactic choices of the translator in the decision-making process. The translator's decisions concerning which words to use and how to use them in a text are within the scope of the textual-linguistic norms.

### ***About Ernest Hemingway and A Farewell to Arms***

Hemingway, whose works have a worldwide reputation and literary importance, strongly represents the American modernist movement in literature. The modernist era in American literature took place from 1910 to 1960, and this time passes over two world wars. In American modernist literature, Hemingway has a prestigious place and can be named as one of the greatest writers of American history in the twentieth century. He has a modernistic point of view on literature and is a supreme figure of American modernism in literature. *The Sun Also Rises*, *For Whom the Bell Tolls*, *A Farewell to Arms*, and *The Old Man and the Sea* helped Hemingway be among the best authors of that period. In 1953 he got the Pulitzer Prize for “*Old Man and the Sea*” and in 1954 he got the Nobel Prize for Literature.

Hemingway has been known for his plain, simple, and uncomplicated writing style which is notably similar to the writing of a journalist. His early background as a journalist led him to write in a way that presents the facts in a clear way. And this style has become one of the features of his prose and made him unique among writers of his time who used a more complex style. Since his technique is not complicated, with simple grammar and easily understood language, it comprises an example that simple language can also be extremely powerful. His literary character was mainly shaped by cultural and literary influences. During his stay in Paris, Hemingway met very famous literary figures such as Fitzgerald, Sherwood Anderson, D.H. Lawrence, and even T.S. Eliot. The most important influence that left a deep impact on his literary identity was the tragic experiences through which he had gone in the two World Wars. As a novelist, Hemingway is one of the writers of 'The Lost Generation' a term used for the young writers who came along after the Great War.

*A Farewell to Arms* which is written by Hemingway was published in 1929 and went through the problems that European society experienced in the 20th century. The main theme of the novel was the Great War which affected the feelings and values of each character. The theme that Hemingway focuses on through the work is the search for an order in this chaotic world in which the only apparent thing is war and destruction. Hemingway highlights this through protagonist Frederick Henry's search during the chaos of the Great War. For this reason, it can be said that this novel has been one of the best war novels ever written and become Hemingway's pioneer work.

### **METHODOLOGY**

The researcher will apply the theory proposed by Toury to focus on the decisions made by translators during the translation of Hemingway's novel named *A Farewell to Arms* into Turkish. Hence, a corpus-based comparative approach is used in the study since the comparative approach is highly useful for the determination of Toury's norms in translation. Accordingly, the collected data is analyzed through the descriptive qualitative method. This analysis is conducted, as mentioned earlier, to analyze Toury's translational norms used by the

translators during translation. Within this scope, the paper will seek especially Toury's operational norms as well as the preliminary and initial norms in the case novel and the translated version.

Before explaining the methodology more in detail, the scope and limitations of the study should be mentioned. Due to time and material constraints, this study will analyze only one Turkish translation of the case book *A Farewell to Arms*, published by Bahar Yayıncılık (2004).

Here, a parallel corpus has been employed, which is the corpus that contains the source text and its translation. Here, the source text *A Farewell to Arms* written by Hemingway (1952), and one target text *Silahlara Veda* in Turkish is used. Additionally, the internal criteria here are focused mainly on hendiadys and reinforcements chosen from different sentences and their correspondings. The researcher used the purposive sampling design in the study for the selection of the analysis material since hendiadys and reinforcements on the different pages of the book have been selected in purpose.

## FINDINGS AND DISCUSSION

### *Investigation of Matricial Norms*

Matricial norms imply the completeness and the arrangement of the TT in comparison with the ST. Therefore it is possible to say that matricial norms mostly deal with the location and existence of target language material and this provides a complete rendering of the text. When the case book is analyzed in the light of matricial norms, it is seen that the source text is prose with its literary and aesthetic elements; and the translators preserved this style while translating. Moreover, the source novel is subdivided into 5 books and 41 chapters by the author that is directly transferred into the target text by the translators. It can be deduced from here that the translators remained faithful to the original novel's segmentation that makes this translation title "adequate".

### *Investigation of Textual-Linguistic Norms*

In order to investigate the textual-linguistic norms during the translation process which is the main purpose of the study, a comparative analysis between the source text and target text has been conducted. As a result of this analysis, it is identified that hendiadys and reinforcements are highly used in translation. Some mentioned examples related to the subject are given below in highlighted forms respectively:

**Table 1:** Some Examples of Hendiadys Encountered in The Translation

I was <b>very dusty and dirty</b> and went up to my room to wash. (p. 17)	Kirlenmiş, <b>toz toprak</b> içinde kalmıştım; yıkanmak için odama çıktım. (s. 25)
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<p>There were <b>racks of</b> rockets standing to be touched off to call for help from the artillery or to signal with if the telephone wires were cut. (p. 23)</p>	<p>Topçulardan yardım istemek ya da telefon telleri kesilirse işaret vermek için <b>sıra sıra</b> hava fişekleri vardı. (s.31)</p>
<p>“You don’t need to say a lot of <b>nonsense...</b>” (p. 27)</p>	<p>“<b>Saçma sapan</b> şeyler söylemek zorunda değilsiniz...” (s.34)</p>
<p>The outlines of the cypresses that lined it were sharp and <b>clear.</b> (p. 43)</p>	<p>Kenarına sıralanmış selvilerin karaltıları keskindi, <b>açık seçikti.</b> (s. 49)</p>
<p>The road climbed steeply <b>going up</b> and back and forth through chestnut woods to level finally along a ridge. (p. 48)</p>	<p>Yol, kestane korularından geçip <b>döne döne</b> durmadan yükseliyordu; sonunda doruğa ulaştık. (s. 52)</p>
<p>The <b>little</b> major looked at us furious. (p. 62)</p>	<p><b>Ufak tefek</b> binbaşı öfkeyle baktı bize. (s. 67)</p>
<p>...and I was lying looking at the <b>rows of</b> beds and out the window at the tree-top that moved <b>a little</b> in the evening breeze. (p. 73)</p>	<p>...<b>sıra sıra</b> yataklara, pencereden dışarıya, akşam rüzgarıyla <b>hafif hafif</b> sallanan ağaç tepelerine bakarak yatıyordum. (s. 77)</p>
<p>It was <b>bright</b> sunlight in the room when I woke. (p. 96)</p>	<p>Uyandığımda, gün ışığından <b>pırlı pırlı</b> oda. (s. 99)</p>
<p>I remember the carriage, the horse going <b>slowly</b>, and up ahead the back of the driver with his varnished high hat, and Catherine Barkley sitting beside me. (p. 119)</p>	<p>Fayton, <b>ağır ağır</b> giden at, parlak silindir şapkalı arabacının sırtı, yanımda oturan Catherine Barkley hep gözümün önünde. (s. 122)</p>
<p>“... He never saw any <b>real</b> fighting probably...” (p. 130)</p>	<p>“...Kimbilir, belki de <b>doğru dürüst</b> bir çarpışma görmemişti o güne kadar...” (s. 132)</p>
<p>Meyers won on <b>nearly</b> every race but disliked to give tips because it brought down the prices. (p. 136)</p>	<p><b>Aşağı yukarı</b> her yarışı kazanırdı Meyers, ama kazanç oranı düştüğü için tüyo vermekten hoşlanmazdı. (s. 138)</p>

Rinaldi set on the floor and bent the knee <b>gently back and forth.</b> (p. 176)	Rinaldi yere oturup dizimi <b>usul usul ileri geri</b> kıvırdı. (s. 178)
“...I am sure there is <b>plenty of food...</b> ” (p. 195)	“... <b>Bol bol</b> yiyecek olduğuna eminim.” (s. 198)
The flakes were coming <b>heavy and fast</b> in the rain. (p.198)	Yağmurla birlikte <b>iri iri</b> kar taneleri düşüyordu. (s. 200)
They were all trying to get across <b>as soon as they could:</b> thinking only of that. (p. 237)	Herkes gücünün yettiğince <b>çabuk çabuk</b> köprüyü geçmeye bakıyordu: Yalnızca bunu düşünüyorlardı. (s. 238)
...only about her with the car going <b>slowly and clickingly</b> , and some light through the canvas and my lying with Catherine on the floor of the car. (p. 247)	Yalnızca; vagon <b>yavaş yavaş, tıkır tıkır</b> sesler çıkararak giderken, vagonun içinde Catherine ile yatmış olduğumu düşünebilirdim. (s. 248)
... and never saw <b>the lights.</b> (p. 288)	<b>Işık mışık</b> görmedik çünkü. (s. 287)
... and the second time Mrs. Guttingen came into the room she brought <b>big chunks of wood</b> for the fire... (p. 309)	Mrs. Guttingen odaya ikinci girişinde, kucağında <b>kocaman kocaman</b> odunlar getirirdi. (s. 305)
We stayed in bed with <b>the fire roaring</b> in the stove and watched the snow fall. (p. 316)	Soba <b>gürül gürül</b> yanıyordu. Yatakta kalıp karın yağışını seyrettik. (s. 312)
Two nurses <b>were hurrying</b> toward the entrance to the gallery. (p. 346)	İki hemşire galeriye giden girişe doğru <b>hızlı hızlı</b> yürüyorlardı. (s. 340)

**Table 2:** Some Examples of Reinforcement Encountered in The Translation

Troops went by the house and down the road and the dust they raised <b>powdered</b> the leaves of the trees. (p. 3)	Taburlar geçerci evin yanından; yoldan inerken kaldırdıkları toz, ağaçların yapraklarını <b>bembeyaz</b> yapardı. (s. 11)
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<p><b>Evidently</b> it did no matter whether I was there or not. (p. 16)</p>	<p>Ama <b>apaçık</b> ortadaydı işte: benim orada bulunup bulunmamam hiçbir şeyi değiştirmiyordu. (s. 24)</p>
<p>We passed a <b>long</b> column of loaded mules wearing red fezzes. (p. 47)</p>	<p><b>Upuzun</b> sıralanmış yüklü katırları geçtik; yanlarında kırmızı fesli adamlar vardı. (s. 52)</p>
<p>The sun was going down and looking up along the bank as we drove I saw the Austrian observation balloons above the hills on the other side <b>dark</b> against the sunset. (p. 49)</p>	<p>Güneş batmak üzereydi, arabayla ırmak boyunca ilerlerken yukarı baktım, karşı kıyıdaki tepelerin üstünde Avusturyalıların gözetleme balonları vardı, günbatımının önünde <b>kapkara</b> görünüyordular. (s. 54)</p>
<p>She looked <b>fresh</b> and <b>young</b> and very beautiful. (p. 98)</p>	<p><b>Taptazeydi, gencecikti</b>, çok güzeldi. (s. 101)</p>
<p>I could not believe she was really there and held her <b>tight</b> to me. (p. 99)</p>	<p>Gerçekten orada olduğuna inanamıyordum, <b>sımsıkı</b> göğsüme bastırdım onu. (s. 102)</p>
<p>He waved from the doorway, his mustaches went <b>straight</b> up, his brown face was smiling. (p. 107)</p>	<p>Kapıdan elini salladı; bıyıklarının ucu <b>dimdik</b> havaya kalktı, yanık yüzü gülümsüyordu. (s. 110)</p>
<p>“There, darling. Now you’re <b>all clean</b> inside and out. Tell me. How many people have you ever loved?” (p. 111)</p>	<p>“İşte sevgilim. İçin de, dışın da <b>tertemiz</b> oldu. Söyle bana. Kaç kere aşık oldun?” (s. 114)</p>
<p>...and say, “<b>Smooth</b> as emery paper and very hard on piano keys.” (p. 121)</p>	<p>...“Zımpara kağıdı gibi <b>dümdüz</b>, piyano tuşlarını acıtıyor,” derdi. (p. 124)</p>
<p>I did not roam around the town; but wanted to get home <b>to the hospital</b> from the café. (p. 125)</p>	<p>Şehirde pek dolaştığım yoktu; kahveden sonra <b>dosdoğru</b> hastahaneye gitmek istiyordum. (s. 127)</p>

He was fat and <b>looked shopworn</b> around the nose and mouth as though he had hayfever. (p. 128)	Şişmandı, yaz neslesi olmuş gibi ağzı burnu <b>kıpkırmızıydı</b> . (s. 130)
The driver wore a cap and his face was <b>thin</b> and very tanned. (p. 173)	Bir kasket vardı şoförün başında; yüzü <b>inceikti</b> , güneşten adamakıllı yanmıştı. (s. 175)
“It’s <b>a crime</b> to send you back...” (p. 176)	“Seni taburcu etmek <b>düpedüz cinayet</b> .” (s. 178)
Lying on the floor of the flat-car with the guns beside me under the canvas I was <b>wet</b> , cold and very hungry. (p. 247)	Yelken bezinin altında, silahlarla beraber yatarken <b>sırılsıklamdım</b> , üşüyordum, açtım. (s. 248)
“My life used to be <b>full of</b> everything,” I said. “Now if you aren’t with me I haven’t a thing in the world.” (p. 274)	“Hayatım hep <b>dopdoluydu</b> benim,” dedim, “şimdi sen yanımda olmadığın zaman kendimi bir hoş hissediyorum.” (s. 272)
...the vines <b>dry</b> and brown... (p. 311)	Asma ağaçları <b>kupkuru</b> ve kahverengiydi. (s. 307)
“...and now I’m all done and all gone <b>to pieces</b> ...” (p. 344)	“...Ama şimdi bittim artık. <b>Paramparça</b> oldum...” (s. 338)

These repetitions, aforementioned hendiadys, and reinforcement find a place in the Turkish language system since they give harmony to the sentences and enforce the meaning. It can be obviously seen that the words or word groups in the source text have been translated into the target text as hendiadys which is made by using the same word twice or using the words whose meanings are similar. Also, hendiadys can be made by using words whose phonological components are similar. Reinforcement is an addition to the word to strengthen the meaning. Repetitions can be considered an important element of the Turkish language to intensify the meaning of a sentence. Therefore, they are frequently used in literary works of this language as the translators here did.

Because of the fact that languages are different from one another, the transfer from one language to another which is called translation can be indisputably challenging from time to time. Popovic (1970: 79) describes this transfer as: “A translation, in other words, involves an

encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary systems.” It is made clear here that translators must deal with these obstacles arising from the variant nature of the languages. Moreover, when it comes to literary translation, it becomes much more difficult as literary translation entails creativity apart from the other types of translation. Landers (2001: 4-5) mentions: “Of all the forms of translation takes – such as commercial, financial, technical, scientific, advertising, etc. – only literary translation lets one consistently share in the creative process.” Every literary work has a different way of expressing itself and at this point, there is a lot for translators to do.

The notion of norms in Toury’s model is a key concept that underlies his descriptive analyses of translated texts. According to him, norms are pervasive in translation practice prior to the actual event of translation. When Ülkü Tamer and Özay Süsoy’s translation named *Silahlara Veda* is taken into consideration, it can be clearly seen that the translation has been properly made in terms of the Turkish readers. In addition, phrases related to the target culture can be mostly seen in translation, and sentences are translated bearing the target language in mind.

Besides the analysis of operational norms in the translation; initial and preliminary norms have also been investigated briefly by the researcher. Since the source and target languages differ from one another at the linguistic level, the initial norms taken by Ülkü Tamer and Özay Süsoy in which they made a translation more suitable to the Turkish language are highly considerable. Therefore, it can be stressed that they had a target-oriented approach during the translation process. When it comes to the preliminary norms, the translators chose the novel *A Farewell to Arms* written by Ernest Hemingway to translate into Turkish. Therefore, it can be said that translation policy mainly includes the decision of the text which will be translated. The reason why the translators chose this novel to translate can be that they have many experiences in the translation of literary works from world literature into Turkish, especially in the translation of novels. The directness of translation can be sought in this analyzed case novel as the translation is made directly from the source language into the target language (from English to Turkish), thus no other languages are included in the translation process.

## CONCLUSION

In this paper, initial, preliminary, and operational norms that are suggested by Toury are explained in detail and enriched with the examples from the mentioned translation so as to find out which pole it is more close to. As it is said before, there are two different poles of a translation according to Toury, acceptability, and adequacy.

As inferred from the examples given above, the Turkish translation of *A Farewell to Arms* is analyzed in the context of Toury’s textual linguistic norms, which is a subgroup of operational norms. Analysis shows that the translation has been shaped by taking the target language norms into consideration. In other words, it can be said that the translation is close to the

“acceptability” rather than “adequacy” since the translators succeeded to create the literary effect and harmony in the target language.

The translation of *A Farewell to Arms* by Hemingway made by Ülkü Tamer and Özay Süsoy is said to be closer to the target-oriented approach by Toury since they translated this literary work by taking the target reader into account. Nevertheless, it should also be highlighted that the general style of the novel is preserved, and it is translated in verse just like the source novel. Therefore, it is a must to say that the translation is adequate in the way of matricial norms and acceptable in the way of textual-linguistic norms. The target-oriented approach that is made use of the translators requires a definite translation policy as seen in this translation. At this point, this translation can be evaluated as both adequate and acceptable.

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