The Power of Self-Translation: *Insomnia Café* as a Case Study

Öz Çevirinin Gücü: *Insomnia Café* Örneği

Research/Araştırma

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ABSTRACT

This present article aims to contextualize the power of self-translation through a case study. The subject of this case study is a comic series called *Uykusuz*, written and drawn by Kutlukhan Perker and published in the Turkish comics magazine *L-Manyak* between 2004-2005. In 2009, the English self-translation of this series was published by Dark Horse Comics in the USA with the title *Insomnia Café*. Although the series was written in Turkish first, in 2017 the self-translated English version of the series was translated back to Turkish by a translator, Emre Yavuz. In this study firstly, Perker's Turkish text and his self-translation are compared; then, the original Turkish text and the Turkish back translation from the English self-translation are examined within Javier Franco Aixela's conceptual framework of 'conservation' and 'substitution'. The findings elucidate that while self-translating Perker has changed all Turkish culture-specific items to American ones, showing that he has adopted 'autonomous creation' strategy for substitution. In the back translation performed over the self-translation, which has undergone ideological manipulation, the translator, Emre Yavuz has conserved the text and adopted 'repetition' strategy the most. Because of Perker's manipulation, when the self-translated version is translated back into Turkish the series looks like a product of American culture instead of a Turkish one. This shows the power of self-translation and highlights the self-translator's authority; so, the need for further case studies on self-translation is emphasized.

Anahtar Sözcükler: self-translation, rewriting, ideology, back translation.

ÖZET

Bu makalenin amacı bir vaka çalışması üzerinden öz çeviri kavramını güç odağında ele almaktır. Çalışmanın bütüncesini Kutlukhan Perker'in yazıp çizdiği, 2004-2005 yılları arasında Türk çizgi roman dergisi L-Manyak'ta yayımlanan *Uykusuz* adlı çizgi roman serisi ve çevirileri oluşturmaktadır.

2009 yılında, Perker eserini İngilizceye çevirir ve eser Dark Horse Comics tarafından ABD'de *Insomnia* Café başlığıyla yayımlanır. Eser ilk olarak Türkçe yazılmış olmasına rağmen, 2017 yılında İngilizce öz çeviri versiyonu Emre Yavuz tarafından tekrar Türkçeye aktarılır. Çalışmada ilk olarak Perker'in Türkçe olarak kaleme aldığı özgün eser ile öz çevirisi karşılaştırılmakta, sonrasında ise özgün Türkçe eser ve İngilizce öz çeviriden Türkçeye geri çevrilen eser karşılaştırmalı olarak okunmaktadır. Karşılaştırmalı analizler Javier Franco Aixela'nın 'değiştirme' ve 'koruma' kavramları odağında gerçekleştirilmektedir. Bulgular, Perker'in öz çevirisinde Türk kültürüne özgü tüm öğeleri Amerikan okurun aşina olduğu kültürel öğelerle değiştirdiğini, dolayısıyla 'bağımsız yaratım' stratejisini uyguladığını ortaya koymaktadır. İdeolojik müdahaleye uğramış olan öz çeviri üzerinden gerçekleştirilen geri çeviride ise Emre Yavuz'un metni koruduğu ve en çok 'yineleme' stratejisini kullandığı görülmüştür. Özgün hali Türkçe olan bir metnin Türkçeye geri çevirisinin bir Amerikan eser gibi görünmesi, öz çevirinin ideolojik gücünü ve öz çevirmenin yetki alanının genişliğini gözler önüne sermekte, öz çeviriler üzerine daha fazla vaka çalışmasına duyulan ihtiyaç vurgulanmaktadır.

Keywords: öz çeviri, yeniden yazım, ideoloji, geri çeviri.

1. Introduction

Defined as "the act of translating one's own writings into another language and the result of such an undertaking" (Grutman, 2009, p. 257) in *Routledge Encyclopaedia of Translation Studies*, self-translation is a common phenomenon. As an interlocutor between at least two different languages, cultures and audiences, the concept of self-translator is unique as the person is an intermediary for both of the texts as well as the writer of both.

In fact, the process in which the authors translate their own text into another language for a different audience with different backgrounds and cultures is rather complicated. The activity of self-translation leads us to think there is a source text/original text; however, as there are a lot of bilingual writers in the age of globalization, who can switch between languages, the dichotomy of "original versus translation" has become problematic (Bassnett, 2013, p. 15). Since self-translation defies the boundaries between author and translator, original and translation, source and target cultures, these concepts become more blurred when they are re-thought under this concept (Hokenson & Munson, 2007).

Self-translation is neither exceptional nor a recent practice and in today's world there are many writers who translate their own works into another language (Grutman, 2013, p. 189). Hence, case studies on self-translations are necessary to understand this complex phenomenon. To address these issues, this study looks at the concept of self-translation not only as a case of rewriting but also contextualize the power of self-translation through a case study. The author/translator analysed in this case study is M. K. Perker (Kutlukhan Perker), one of Turkey's internationally recognized cartoonists. He is the first Turkish member of the Society of Illustrators in New York. He has made contributions for well-known Turkish comics magazines such as *Gırgır* and *L-Manyak*. He has also prepared comics and illustrations for magazines such as *The New York Times*, *The Washington Post* and *The Progressive*. Perker wrote 12 series of comics under the

title of *Uykusuz* for *L-Manyak*, a well-known comics magazine in Turkey, between 2004 and 2005. He wrote the series in Turkish and illustrated it himself. In 2009, he then self-translated the series into English for an American audience and this second version of *Uykusuz* had a different title, *Insomnia Café*, including all 12 series in *Uykusuz*. *Insomnia Café*, published in the USA by Dark Horse in 2009, was his first full length solo work for the US market. Even though he has many illustrations published in the international market, *Insomnia Café* is the only one which was written and drawn by Perker himself. Even though he wrote the series first in Turkish, in 2017 the self-translated English version of the series was translated back to Turkish by Emre Yavuz and published by Karakarga Yayınları, established by Perker himself in 2016. As can be understood from the complexity of the translation processes that *Uykusuz* had undergone, it is an interesting case to discuss the power of self-translation and the authority of self-translator.

2. Conceptual Framework: Self-Translation as a Peculiar Phenomenon

Thanks to the cultural turn in Translation Studies which is generally associated with the works of Susan Bassnett and Andre Lefevere, translational activities are understood as a "powerful act of mediation" (Castro et al., 2017, p. 2) and translation has started to be seen as an "exploration of power relationships within textual practices that reflect power structures within the wider cultural context" (Bassnett, 1996, p. 21). This shift in Translation Studies encouraged researchers in the field to focus on cultures, identities, and ideologies beyond the text. One of the topics in the field that can be associated with those concepts is "self-translation". Susan Bassnett asserts that "translating one's own writing seems to involve more than interlingual transfer, it involves reconstructing" (Bassnett, 2013, p. 19-20). Hence, it can be said that self-translation is not a translation of the original, it is a new text that is rewritten by the author which means it produces another "original" (Cordingley, 2013, p. 9). These aspects make self-translation a complex phenomenon.

The process of self-translation involves both source and target languages and cultures. Hence, to be able to study this case, culture, language, and society should be examined in relation. As Julio-Cesar Santoyo (2013, p. 28) states, a self-translated text is another text which was derived from a former original; however, it is not a product of another person, namely a translator. As both the source text and the self-translation are brought to life by the same person, the author/ translator is the person who may distort or reflect the image of the original.

As translation plays a pivotal role in determining how a society receives work produced at another time and in another culture, self-translation also has a crucial role in how the target audience receives the translated work and culture. Andre Lefevere (1982) uses the concept of "refraction" which means "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (p. 4). It is the situation that can be seen in all kinds of translation, including self-translation. In Perker's case, the original Turkish version of the text was rewritten by the author himself for the American reader, that is, a "refraction". All

rewritings reflect a certain ideology regardless of their intention and rewritings take place under the constraints of patronage, ideology and poetics and the universe of discourse (Lefevere, 1982).

Self-translation is a double writing process, and it is more than a two-stage reading-writing activity, that is, the original has less priority and "its authority is no longer a matter of status and standing but becomes temporal in character" (Fitch, 1988, p. 131). Especially when the rewriting is to a dominant one the original text faces the risk of losing its authority. According to Bassnett and Lefevere (1990), translation is always "doubly contextualized, since the text has a place in two cultures" (p. 11), which shows that self-translation is also a kind of contextualization. As self-translators are the rewriters of their own text, they have more freedom than other translators. They are able to alter the text beyond the restrictions another translator would be limited by (Castro et al., 2017, p. 13). So, the concept of an author translating his own work into another language is a broad concept that it can be described by many different terms such as 'self-translation', 'rewriting', and 'contextualization'.

3. *Insomnia Café* in English as a Self-Translation

In this part of the article, Perker's Turkish original text and his rewriting in English will be examined comparatively to see what he has changed while reconstructing the Turkish text in English for an US-American audience.

3.1. Paratext Analysis of the Self-Translation

Texts are often accompanied by other materials which are called paratexts. The concept of paratext refers to "verbal or other materials (prefaces, postfaces, titles, dedications, illustrations, etc.) accompanying a text and presenting it to the target audience" (Genette, 1997, p. 1). According to Tahir Gürçağlar, paratexts may exert a considerable influence on the reader's reception of the text (2002, p. 45). The cover and the title page of Perker's self-translated English text indicate him to be the writer of this text, that is, he does not play a double role as an author and a translator, instead he is the author twice. He presented the second version as the original in the target system and thus he made the translation invisible. As the self-translated version was presented as an original in the target culture and literary system, it can be called an "opaque self-translation", to use a term by Xosé Manuel Dasilva (2011).

Although Insomnia Café, which was published by Dark Horse, was not presented as a translation, a close scrutiny of *Uykusuz* and *Insomnia Café* indicated that Perker preserved all 12 series of the comics and the story line in the self-translation; however, he distorted all culture-specific items. Perker changed 44 culture-specific items to non-Turkish ones while translating his comic series into English, without any exception. It is obvious that he removed the Turkishness of the text. It is also remarkable to mention that there is not a translator's note in the self-translated English version as all culture-specific items of the source culture were deleted from the text. As Bassnett and Lefevere suggests (1992) "translation is rewriting"; hence, self-translation is also a kind of rewriting which includes manipulation and ideology. In this case, it can be deducted that as

M.K. Perker translated into English, a dominant language, he did not make the first language visible in the second version. It is also possible that the publisher Dark Horse might have thought that the sales would be lower if they presented the book as a translation of a Turkish book, a culture which they are not familiar with.

Moreover, instead of using his full name on the cover, he used only his surname and the initials of his first names, such abbreviating it to M.K. When the other books and comics published by Dark Horse were analysed, it was seen that they were published with the authors' names on them without any abbreviations. Thus, it can be assumed that the usage of abbreviated name was Perker's choice, not the market strategy of the publisher. By calling himself M.K. Perker, he might have wanted the target audience to think that he is one of them.

3.2. Analysis of the Culture-Specific Items in the Self-Translation

It is a well-known fact that literary translation is a complex process, so mastering the source and target languages is not enough. Culture-specific items and their cultural references are very important in literary translation. After the Cultural Turn in Translation Studies, translation started to be seen as a more complex "negotiation" between two cultures (Munday, 2009, p. 179). As "language and culture are intertwined" and include ideology, cultural translations are never innocent, never simply a matter of "adjustment" (Tymoczko, 2014, pp. 163-164). As translation started to be seen from a more critical perspective, ideology and power relations are questioned within the scope of Translation Studies. As Tymoczko (2010) suggests, "self-censorship is not limited to cultural translation, but it is often easier to track in the translation of culture than in the translation of other aspects of a source text" (p. 257). Therefore, in this present study the comparative analysis is conducted throughout culture-specific items used in the texts. How Turkish culture-specific items were transferred when *Uykusuz* was translated into the dominant language, English, is questioned. While analysing the culture-specific items comparatively, micro strategies for translation of culture-specific items namely 'conservation' and 'substitution' proposed by Aixela (1996, p. 60-65) are used. Aixela's scale is explained as follows:

> The scale, from a lesser to greater degree of intercultural manipulation, is divided in two major groups separated by their conservative or substitutive nature, i.e. by the conservation or substitution of the original reference(s) by other(s) closer to the receiving pole (Aixela, 1996, p. 61).

While repetition, orthographic adaptation, linguistic translation, extratextual gloss, and intratextual gloss are conservation strategies; synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation are types of substitution (Aixela, 1996, pp. 60-65). The definitions of micro strategies can be found in the table below.

Table 1

Translation Strategies for Culture-Specific Items by Axiela

Cultural Manipulation Increases →	**Conservation Strategies**	Repetition	Keeping the original the culture-specific item
		Orthographic adaptation	Transcription and transliteration of the culture-specific item
		Linguistic translation	Choosing a very close reference to the original
		Extra-textual gloss	Using translator's notes to explain the culture-specific item
		Intra-textual gloss	Making explanation in the text for the culture-specific item
	Substitution Strategies	Synonymy	Resorting to synonym or parallel reference
		Limited universalization	Replacing the culture-specific item with a familiar one for the target audience
		Absolute universalization	Replacing the culture-specific item with a familiar one for the target audience by totally removing foreign connotations
		Naturalization	Replacing the culture-specific item with a one that feels natural for the target reader
		Deletion	Deleting the culture-specific item totally
		Autonomous creation	Changing the culture-specific item in the source text to a target culture reference item (1996, p. 60-65)

In this manner, the following analysis compares Perker's first Turkish text and his English self-translation in terms of culture-specific items and situations within Aixela's (1996, p. 60-65) translation strategies for culture-specific items.

Example 1.

***Uykusuz* (First Turkish Text)**	***Insomnia Café* (Self-Translated English Text)**
— Merhaba Bilal Efendi… — İyi akşamlar Melek Hanım… — İyi akşamlar Gülten Hanım, İyi akşamlar Ayten Hanım… (Perker, 2004-2005)	— Hey Guillermo, how are you? — Hello Ms. Angela. — Hi, Estelle. Hi, Arvore. How are you ladies tonight? (Perker, 2009)

There are 19 characters in the story and every one of their names were changed to non-Turkish names by the self-translator, Perker. As can be seen in the example, Perker changed the Turkish proper names in the first version of the series to non-Turkish names, presumably to minimize the strangeness of the foreign text for the US-American audience. While the name of the main character is Timur in the first version of the text,

in the self-translated version his name is Peter Kolinsky. He also changed Melek to Angela, Gülten Hanım to Estelle and Ayten Hanım to Arvore. He did not want to present his book with Turkish characters, which are non-Western and not familiar for the target audience, instead he choose non-Turkish names as US-American audience is more used to those names. By doing this he probably wanted to present his story to the target audience, rather than othering the text by having characters with unfamiliar sounding names. Aixela (1996, pp. 60-61) asserts that 'repetition' and 'orthographic' adaptation are the most used strategies for translation of proper names. However, as all the characters' names were changed to non-Turkish names in the self-translation, it can be said that the strategy of 'autonomous creation' was adopted by the self-translator.

Example 2.

Uykusuz (First Turkish Text)	*Insomnia Café* (Self-Translated English Text)
Ben bi dürüm bir kola istiyorum. Evet. Merkez Caddesi… No 126, Daire 9… (Perker, 2004-2005)	Hi, yes. I would like to order, um... one large burrito and a coke. 320 East 96th street. Apartment 2A. Thank you. (Perker, 2009)

In the second example, the protagonist is ordering some food for himself. While in the Turkish version he orders a traditional Turkish food, a "dürüm", which is a kind of wrap filled with Turkish döner kebab, in the self-translated English version he orders a "burrito", a traditional Mexican food that looks like dürüm but it is very different. Further, while recontextualizing his own text for the new audience, Perker also changed the Turkish names of places such as street names with English ones in order to make his story seem to be set in an English-speaking country. By changing the name of the traditional Turkish food and the names of the places in Turkey to non-Turkish ones, added cultural references for an US-American audience. This shows that he adopted 'autonomous creation' strategy in this example, too.

Example 3.

Uykusuz (First Turkish Text)	*Insomnia Café* (Self-Translated English Text)
Tamam ama bu oradan dışarı çıkamayacak… Timur Abi Milli İstihbarat için çalışıyo… (Perker, 2004-2005)	Well… He… He's… Working for the CIA. (Perker, 2009)

As can be seen above, in the Turkish text it is stated that the protagonist of the story works for the Turkish Intelligence Agency called MIT. In Turkey, MIT is responsible for both domestic and international intelligence gathering and processing. However, in the self-translated English version of the text the protagonist is said to be working for the CIA, intelligence organization of the United States federal government. Perker changed MIT to CIA while self- translating the text for the American audience. The same translation strategy, 'autonomous creation' was adopted as the previous ones. He did not want to present his text with foreign details, so he changed these elements to make the text more familiar to an US-American audience.

Example 4.

Uykusuz (First Turkish Text)	*Insomnia Café* (Self-Translated English Text)
Bu kahveye süt falan da fayda etmez şimdi... Bun değiştirmek lazım... (Perker, 2004-2005)	I can't drink this. What kind of cafe is this? It's like McDonald's without burgers. (Perker, 2009)

In the Turkish version of the text, the protagonist Timur is complaining about the coffee, and he wants to change it with a new one. However, in the self-translated version while the protagonist is complaining about the coffee, he uses some humoristic saying about McDonald's, a US fast-food restaurant chain. He draws a resemblance between that bad coffee and McDonald's without burgers. He uses a simile in the self-translated English version that adds a culture-specific item for the target culture. By adopting 'autonomous creation' strategy he might have wanted to make the self-translation more vivid and powerful for an US-American audience.

Example 5.

Uykusuz (First Turkish Text)	*Insomnia Café* (Self-Translated English Text)
Ama öyle pasajların alt katlarında çizgi roman satan sahaflar gibi değil, yani, el yazmalarını kimse benden iyi bilemez. (Perker, 2004-2005)	Books like Adelphoe, published books, but only one copy had ever seen print, a bit like stillborn baby. (Perker, 2009)

In this example the protagonist, a rare book expert, is explaining his job to his friend. In *Uykusuz* he says that he is not like second-hand booksellers who generally have stores in 'pasaj' explained as "a kind of covered or non-covered market with stores in it" in the Turkish dictionary of Turkish Language Association. Apart from having stores and second-hand booksellers under their roof, passages have been places for cultural gatherings since the Ottoman Empire period. This culture-specific item was not transferred into the self-translated text. While self-translating his text for an US-American audience who are not familiar with the concept of 'pasaj', Perker totally changed the saying by adding an intertextual reference. It is obvious that he deleted the Turkishness of the text in this example too, by adopting 'autonomous creation' strategy.

When the above-mentioned examples are taken into consideration it can be said that in Perker's self-translation, while rewriting for a new audience, US-American, he has deliberately chosen to manipulate his own text, especially when it comes to translating culture-specific items. Although 44 culture-specific examples have been determined within the comic, because of the limited space in the article only 5 of these examples are shared. He appropriated not only the names of the characters but also every culture-specific item in the original text while rewriting for an US-American audience. As can be seen from the excerpts taken from the self-translation, Perker erased cultural peculiarities for the American reader and because of his interventions "the translation is not in fact a translation, but the original." (Venuti, 2008, p. 1). Why the first text was rewritten for an US-American audience instead of being translated more closely and

what has changed in this rewriting process shows that the target audience, the US-American audience guided Perker's decisions.

Venuti (2008) believes that the intention for transparency in translations is caused by the idea that "translation is defined as a second-order representation" and translation is seen as "fake and potentially a false copy of the original" (p. 6). It can be said that as the author-translator of the English text, Perker erased the second-order status of the Turkish text in the dominant language, English by using the effect of transparency and making the series looks like as an original, not a translation. Moreover, self-censorship in translation can be analyzed as a classic example of hegemony (Tymoczko, 2010, p. 256). If the translators apply self-censorship for the sake of compliance with the dominant culture, they may think "it is the only way that their source texts can find an audience in a dominant receiving culture." (Tymoczko, 2010, p. 257). The results of the analysis have shown that Perker changed all 44 Turkish culture-specific items in the text to American ones; so, he wiped off the foreignness of his text, which can help the text to find more readers in the dominant language. In all those 44 culture-specific examples, Perker adopted 'autonomous creation' strategy which has the greatest degree of intercultural manipulation (Aixela, 1996, p. 60). Although Aixela asserts that 'autonomous creation' is the least used strategy, comparative analysis has shown that Perker adopted only this strategy for the translation of culture-specific items by changing the culture-specific items in the source text to target culture reference items without any exception. By considering all these changes in the self-translated version of the text in line with the paratext in which Perker shows himself as the author of the self-translated text, it is obvious that the self-translation led to ideological manipulations in this work of art.

4. *Insomnia Café* in Turkish as a Back Translation

As E. Manterola Agirrezabalaga states, in the literary field, authors and translators do not share the same status, "nor do original and translated texts" (2017, p. 198). Translation might have a secondary position when compared to the original one, but this situation is different when it comes to self-translations. The self-translated text is called "the second-original" by Santoyo (2013, p. 28) because the self-translator is the actual author of the original text. Consequently, in self-translation both the first version of the text and the self-translated version are produced by the same hand, author/translator. Because of this, the relation between original text and target text are blurred in self-translation. These concepts are problematic when it comes to self-translation but in Perker's case there is not only a self-translation but also a unique type of back translation.

The Dictionary of Translation Studies defines back translation as "a process in which a text which has been translated into a given language is retranslated into SL" (Shuttleworth & Cowie, 2004, p. 14-15). In back translation, the translated text is translated into its original language and back translations are used for different purposes.

As is mentioned above, Perker wrote the first version in Turkish in 2004-2005. It was then rewritten in English by Perker himself in 2009 and in 2017 the book was published in Turkish. However, instead of using the Turkish text from 2004, the self-translated English version was translated back into Turkish. Therefore, the third version of the text can be seen as an example of a unique type of back translation. However, the source text of this back translation is the second version not the first one, which makes the concepts of original text and source text problematic here. Hence, it can be said that the back translation process of Perker's case differs from the normal back translation process. Because, in Perker's case, the text the author himself rewrote in English is the source text of the back translation. Thus, the following question can be asked: Which of these texts is the original one and which is the translated one? In this part of the article the first Turkish version of the text and the last Turkish version, which is a translation from English, will be compared.

4.1. Paratext Analysis of the Back Translation

On the cover of the back translated Turkish *Insomnia Café*, M.K. Perker is represented as the author of the book but there is also another name on the title page, the translator's name, Emre Yavuz. This causes the text to be perceived as a translation of an English source text. There is also an introduction paragraph at the beginning of the back translation as follows:

> *Insomnia Café* was first published in L-Manyak Magazine in 2004 under the name of *Uykusuz* for 12 issues. Later in 2009, it was published as a book for the first time under the title *Insomnia Café* by Dark Horse, one of the prominent comic book publishers in America (Perker, 2017, p.x).

In this short introduction, they did not mention the changes the book has undergone. Instead, they emphasized the American publishing house as an indicator of the success of the book. They also did not mention that this book is a kind of back translation which was translated from the self-translated English version.

Moreover, there are five translator's notes in the back translation. Perker changed all culture-specific items to non-Turkish ones while self-translating his text, but when this self-translation was translated back to Turkish, the translator Emre Yavuz kept those foreign details. As a result, a need for translator's notes for the Turkish reader arose. All those five notes are required to explain foreign culture-specific items to the Turkish reader.

4.2. Analysis of the Culture-Specific Items in the Back Translation

In this part of the article, culture-specific items from the original Turkish version of the text and the back translated Turkish text are compared to answer how the culture-specific items in the first source text were transferred in the end product. Comparative analysis is conducted within the framework of Aixela's 'conservation' and 'substitution' strategies (1996, p. 60).

Example 6.

Uykusuz (First Turkish Text by Perker)	*Insomnia Café* (Back Translated Turkish Text by Yavuz)
Merhaba Bilal Efendi… İyakşamlar Melek Hanım… (Perker, 2004-2005)	Selam Guillermo, nasılsın? Merhaba Bayan Angela. (Perker, 2017)

Although the names of the 19 characters were Turkish in the first version, they were all changed to non-Turkish names, more familiar names for an US-American audience, while being self-translated into English by Perker himself. And in the back translation made by Yavuz, the names of these characters were left as they were in the English version. So, all the characters have non-Turkish names in the Turkish back translation. The characters' names of the first Turkish version are different from those in the Turkish back translation. The translator, Yavuz, kept the characters' names as they are in his translation, by adopting the strategy of 'repetition'. Hence, even though the first version of the text was Turkish, in the back translation process, the self-translated English version of the text was used as the source text. This situation blurs the relation between the original/source text and the translated text and highlights the power of self-translation.

Example 7.

Uykusuz (First Turkish Text by Perker)	*Insomnia Café* (Back Translated Turkish Text by Yavuz)
Ben bi dürüm bir kola istiyorum. Evet. Merkez Caddesi… No 126, Daire 9… (Perker, 2004-2005)	Selam, evet, sipariş vermek istiyordum. Evet… Eee… Bir büyük boy burrito ve bir kola. 320 Doğu 96. cadde. Apartman numarası 2A. Teşekkürler. (Perker, 2017)

In the first version of the text, the names of the streets and food were in Turkish but while translating them for the American audience, Perker changed these names to English ones and depicted the story as if it was set in the US. As the second Turkish version of the text was a translation of the self-translated English version, the street and food names were kept as they were in the English version by Yavuz, which again refers to 'repetition' strategy. Perker's intervention in the text while performing his self-translation resulted in a Turkish text looking like an American one.

Example 8.

Uykusuz (First Turkish Text by Perker)	*Insomnia Café* (Back Translated Turkish Text by Yavuz)
Tamam ama bu oradan dışarı çıkamayacak… Timur Abi Milli İstihbarat için çalışıyo… (Perker, 2004-2005)	Şey... O... Aslında CIA için çalışıyor. (Perker, 2017)

As can be seen in example eight, the names of organizations are also problematic for the translation process of *Uykusuz*. Even though Turkish organization names were used in the first Turkish version, they were all changed into English names during the

process of self-translation. In the back translated Turkish text, all these names were kept English as in the self-translated text. As an example to this, in the first Turkish version of the book, the name of the organization where the main character works is MIT (Millî İstihbarat Teşkilâtı), the Turkish counterpart of the American CIA. However, during the self-translation process, the author preferred using CIA instead of MIT. In the back translated version of the book, the translator, Yavuz adopted 'repetition' strategy again and used CIA instead of using MIT as it was in the first Turkish version of the book.

Example 9.

Uykusuz (First Turkish Text by Perker)	*Insomnia Café* (Back Translated Turkish Text by Yavuz)
Bu kahveye süt falan da fayda etmez şimdi... Bun değiştirmek lazım... (Perker, 2004-2005)	Bunu içemeyeceğim. Ne biçim kahve bu? İçinde köfte olmayan McDonald's gibi. (Perker, 2017)

Even though there is no mention about McDonald's in the first Turkish version of the text, a joke about McDonald's was added to the self-translated English version to make the text look like it was originally written in English for an US-American audience. As this saying was also kept in the back translation, 'repetition' strategy was adopted by the translator, Yavuz, in this example, too.

Example 10.

Uykusuz (First Turkish Text by Perker)	*Insomnia Café* (Back Translated Turkish Text by Yavuz)
Ama öyle pasajların alt katlarında çizgi roman satan sahaflar gibi değil, yani, el yazmalarını kimse benden iyi bilemez. (Perker, 2004-2005)	Adelphoe* gibi kitaplar, basılmış ama sadece bir tane kopyası olan kitaplar... Sanki doğmadan ölmüş bebekler gibi. *M.Ö. 160 yılında, Romalı oyun yazarı Terence tarafından yazılmış bir kitap. (Perker, 2017)

As can be seen in example ten, in the first version of the text, Perker depicted Turkish passages full of second-hand booksellers which has cultural references for the Turkish audience. However, Perker deleted this from the self-translation and added an intertextual reference with which US-American audience can be familiar. When the back translated Turkish version was analysed, it was seen that Yavuz kept the saying in the self-translated version, but he added a translator's note for the Turkish audience. This shows that Yavuz adopted 'extra-textual gloss' strategy in this example.

Comparative analysis conducted over 44 culture-specific items indicated that while the self-translator, Perker, only adopted substitution strategies the ordinary translator, Yavuz, adopted conservation strategies. In all 44 culture-specific examples Perker adopted 'autonomous creation' strategy and manipulated the text a lot. On the other hand, Yavuz adopted 'repetition' and 'extra-textual gloss' strategies. Although Perker

was inclined to change the text, Yavuz was in tendency to preserve the text as it was. The strategies adopted by Perker as a self-translator and Yavuz as an ordinary translator can be seen in the table below.

Table 2

Strategies Detected in Perker's and Yavuz's Translations

	Conservation Strategies by Aixela (1996)	**M.K. Perker** (self-translator)	**Emrah Yavuz** (ordinary translator)
Cultural Manipulation Increases	Repetition		**39 examples**
	Orthographic adaptation		
	Linguistic translation		
	Extra-textual gloss		**5 examples**
	Intra-textual gloss		
	Substitution Strategies by Aixela (1996)		
	Synonymy		
	Limited universalization		
	Absolute universalization		
	Naturalization		
	Deletion		
	Autonomous creation	**44 examples**	

The analysis indicated that Perker changed the text considerably as a self-translator while rewriting the text for an US-American audience. However, when this self-translated text was translated back into Turkish, all those changed culture-specific items in the self-translation were kept as they were by the ordinary translator. Hence, these two Turkish versions became very different from each other. When someone reads this Turkish back translation, they may think that the story takes place in an English-speaking country with non-Turkish characters.

5. Conclusion

In this article, a comic series and its translations were analyzed as a case study to discuss the power of self-translation and the authority of self-translator. The comparative analysis was conducted within the conceptual framework of Axiela's 'conservation' and 'substitution' strategies for culture-specific items (1996, p. 60). The analysis indicated that while the author/translator, Perker, was rewriting his own text into the dominant language, English, he changed all 44 Turkish culture-specific items to non-Turkish ones by adopting substitutive approach. While rewriting and recontextualizing his own text, Perker deleted the foreignness of the text for an US-American audience by using 'autonomous creation' strategy in every one of 44 examples. It can be said that Perker's rewriting strategy includes manipulation. As he rewrote the text for a dominant language, English, he especially tried to make his story look like it was written in an English-speaking country. The results of the analysis revealed that as self-translations include asymmetrical relations between languages and cultures, "the practice of self-translation is never innocent" (Whyte, 2002, p. 64). While addressing two different audiences, Perker tailored his text according to the expectations of the audience. He wanted the first text

that he wrote in Turkish invisible for his new audience in the self-translation. Perker changed all Turkish culture-specific items with American ones while self-translating his text and this resulted in an originally Turkish text to be back translated into Turkish as if it was a foreign text. The changes Perker made in the text while self-translating it into English are distortions. According to Tymoczko (2014), "distortions are particularly apt to arise when the ideas, values, or beliefs of a culture run counter to dominant discourses in general" (p. 164) as can be seen in this case study. Translators "are constructors of culture through their representations, transmissions, and transculturations, they obviously play a very powerful role in cultural interface and cultural mediation" (Tymoczko, 2010, p. 262), but they can also distort their own culture as in Perker's case and this highlights the power of self-translation.

Although the text was first written in Turkish, its self-translated English version was translated back to Turkish by an ordinary translator, resulting in a unique type of back translation. When the texts are analysed comparatively, it has been observed that unlike the self-translator, the ordinary translator adopted conservative approach as he preserved all 44 culture-specific items in the self-translated English version. While he adopted 'repetition' strategy in 39 examples, he added translator's notes in 5 examples, which are indicators of 'extra-textual gloss' strategy. To summarize, as Perker manipulated all the culture-specific items while rewriting the text for the new audience, this self-translation was translated back to the source language, Turkish with non-Turkish elements. Although it was a Turkish text at first, this was not the case in the back translated version, which indicates the power of self-translation. Moreover, the complexity of self-translation and back translation in Perker's case has revealed that original/source text and translated text dichotomy is a complex issue. The relation between original/source text and translated text can be interwoven and blurred in some cases, as in this case. Therefore, the common dichotomies in Translation Studies should be interrogated by means of different case studies so that the field can enlarge.

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