Translation Students' Conception of Literary Translation Through Metaphors

Mütercim ve Tercümanlık Bölümü Öğrencilerinin Metaforlar Yoluyla Yazın Çevirisi Algıları

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ABSTRACT

The aim of this study is to analyse the metaphors about literary translation constructed by tertiary level translation students and draw implications for courses in a literary translation module. To this end, a semi-structured form including three items on literary translation was administered to final year translation students at two universities in Türkiye. As a result of the content analysis, codes were constructed for metaphors based on their foci. With the metaphors grouped under a certain code based on their relevance content-wise, the potential rationale behind each metaphor is discussed in relation to literary translation as a generic term, text analysis as part of literary translation, and translation strategies in literary translation - the three items in the semi-structured form. The data analysis yielded seven codes for literary translation as a generic term, five codes and one uncategorised response for text analysis as part of literary translation, and seven codes for translation strategies in literary translation. The study concludes that translation students reflected their perceived strengths and weaknesses in literary translation with the metaphors they constructed, which could prove significant for the teaching staff in re-evaluating and redesigning their courses in the literary translation module.

Keywords: Literary translation, metacognition, text analysis, translation strategies, translator training

ÖZ

Bu çalışmanın amacı, lisans düzeyinde eğitim görmekte olan mütercim ve tercümanlık bölümü öğrencilerinin yazın çevirisi üzerine geliştirdikleri metaforları çözümlemek ve bu bölümlerde verilmekte olan yazın çevirisi modülü kapsamındaki dersler için çıkarım ve önerilerde bulunmaktır. Bu amaca yönelik olarak, yazın çevirisi üzerine üç maddeden oluşan bir yarı yapılandırılmış form Türkiye'deki iki üniversitede mütercim ve tercümanlık bölümlerinin son sınıf öğrencilerine uygulanmıştır. Yapılan içerik çözümlemesi sonucunda, her bir madde için oluşturulan metaforların odak noktaları temel alınarak kodlar oluşturulmuştur. Bu metaforların, yarı yapılandırılmış formdaki "genel bir terim olarak yazın çevirisi", "yazın çevirisinin bir parçası olarak metin çözümlemesi" ve "yazın çevisirinde stratejiler" başlıklı maddeler için oluşturulan kodlarla ilişkisi ve gerekçesi tartışılmıştır. "Genel bir terim olarak yazın çevirisi" ve "yazın çevisirinde stratejiler" maddeleri altında yedişer, "yazın çevirisinin bir parçası olarak metin

çözümlemesi" maddesi altında beş kod oluşmuştur. "Yazın çevirisinin bir parçası olarak metin çözümlemesi" maddesi için oluşturulan bir adet metafor kodların dışında kalmıştır. Çalışma sonucunda, çalışmaya katılan mütercim ve tercümanlık bölümü öğrencilerinin oluşturdukları metaforlar yoluyla yazın çevirisindeki güçlü ve gelişmeye açık yanları olarak algıladıkları durumları yansıttıkları görülürken bu bulgular ve sonuçların mütercim ve tercümanlık bölümlerindeki öğretim elemanlarının yazın çevirisi modülü kapsamında sunulan dersleri yeniden gözden geçirmeleri ve değerlendirmeleri için önemli olabileceği düşünülmektedir.

Anahtar kelimeler: Çeviri stratejileri, çevirmen eğitimi, metin çözümlemesi, üstbiliş, yazın çevirisi

1. Introduction

Universities offering translation and interpreting studies programs at the undergraduate level tend to differentiate and update their syllabi based on the needs of their local community and the translation sector. However, specific courses serve as the norm in all translation and interpreting programs, with literary translation courses counted as an example despite the variations in the course content resulting from the linguistic and cultural conventions of the languages addressed in the program. This course is generally not designed as an all-in-one course but is extended to courses accompanying and complementing it with more specific foci. Such complementary courses range from those covering translations of one specific literary genre or sub-genre to literary theories for text analysis with a theoretical or practical focus. For all these variations in the names, content, or teaching styles, teaching literary translation has become the norm at universities offering translation and interpretation studies programs.

Literary texts are constructed through efficient employment of semantic and stylistic features, as well as intertextual references and allusions to several dimensions of the source culture, reflecting the social and cultural aspects of literature. Whatever genre a literary translator is dealing with, any literary text poses challenges in translation into another culture, no matter how close the two linguistic systems might be. Therefore, translation students are presented with text analysis methods and procedures followed by translation strategies not only from a theoretical but also from a practical perspective in courses related to literary translation. However, there is no one set of analysis procedures or translation strategies that allows the literary translator to reach the deep structure and universe of meaning within a literary text and render it into another culture, overcoming all potential challenges. Therefore, various sets of learning outcomes or course objectives for literary translation courses have been suggested in the relevant literature (Boase-Beier, 1998, p. 34; Washbourne, 2013, p. 51; Vale de Gato, 2015; Ghanoonparvar, 2022).

While gaining an understanding of the dynamics of literary translation through related courses, students are also expected to conceptualise the theoretical and practical aspects of this pursuit in their mindset. Improving the students' cognition, such courses could also raise their awareness of their thinking about literary translation. When students are conscious of what they know or why they decide on a particular translation strategy, they can be assumed to have developed metacognitive skills in literary translation, which should be one of the

learning outcomes of related courses in translation programs. Metacognition is particularly important in translators' detecting challenges and coming up with solutions to translation problems (Mellinger, 2019, p. 619). Besides this, metacognition could also help translation students take responsibility for their own learning process (Echeverri, 2015, p. 297). Students could decide what aspects of literary translation they should focus on or how to deal with the semantic problems through the training they receive. Therefore, metacognition can be achieved in the courses related to literary translation as long as students are encouraged to think over its particularities as well as problems and ways to surmount potential challenges. With this in mind, this study is based on translation students' thinking about literary translation addressing their metacognitive skills.

2. Method

This qualitative study is based on the construction of metaphors for items concerning literary translation by fourth-year students. 'Metaphors are capable of giving us a new understanding of our experience. Thus, they can give new meaning to our pasts, our daily activity, and to what we know and believe' (Lakoff and Johnson, 1980, p. 139). As the students are asked to construct metaphors on literary translation based on the related courses that they have taken in the department, they are indeed encouraged to think over what they know and do not know about literary translation or the potential problems and solutions, addressing their metacognition. Thus, while students' metacognition on literary translation is being addressed, they can also perceive their own experience through the metaphorical questions serving as the items of the data collection tool in this study. Another suggestion relating metaphor construction to metacognition is as follows: 'A metaphor may […] be a guide for future action. Such actions will, of course, fit the metaphor. This will, in turn, reinforce the power of the metaphor to make the experience coherent' (Lakoff and Johnson, 1980, p. 156). Relating this proposition to prospective literary translators, it could be assumed that while students construct metaphors in regard to the courses that they have taken as part of the literary translation module, they are also likely to extend such experience to their undertakings of literary translation once they go into the sector. This assumption also implies the metacognitive aspect of the responses they provide for the items in the study.

2.1. Research design and sampling method

The convenience sampling method, as a nonprobability sampling technique, is used in this study. Despite the doubts about non-representation in this sampling method, it was chosen to 'maximise the sampling of specific types of" criteria such as taking comparable courses related to literary translation (Brodaty et al., 2014, p. 63). Moreover, the aim of the study is not to generalise the findings obtained here but rather to 'explore how [prospective literary translators] make sense of experience and transform experience into consciousness' (Patton,

2002, p. 104). With this purpose in mind, this study was designed on a phenomenological model. 'Phenomenology aims at gaining a deeper understanding of the nature or meaning of our everyday experiences' (Van Manen, 1990, p. 9). Analysis of the metaphors constructed by students is compatible with the phenomenological model since the meaning of their conceptualisation of literary translation is brought to light with the findings achieved. Another proposition about phenomenology rendering it the appropriate model for this study is as follows:

> Anything that presents itself to consciousness is potentially of interest to phenomenology, whether the object is real or imagined, empirically measurable or subjectively felt. Consciousness is the only access human beings have to the world. Or rather, it is by virtue of being conscious that we are already related to the world. Thus, all we can ever know must present itself to consciousness. […] Reflection on lived experience is always recollective; it is reflection on experience that is already passed or lived through. (Van Manen, 1990, pp. 9-10)

As metaphor construction concerns the conscious deliberation of students in line with what/how they subjectively feel about literary translation based on their experience from a retrospective approach, only possible through metacognition, the phenomenological model is considered an appropriate design for this study. However, it is Husserl's (1991) descriptive/eidetic phenomenology that is adopted in this study rather than hermeneutic/interpretive phenomenology, since the historical, cultural, or other surrounding factors are excluded in the analysis of the data, with the responses of the students taken as the final perspectives to be analysed.

2.2. Participants and data collection procedure

In this study, 52 fourth-year translation students from one state university and one private university in Türkiye were asked to construct metaphors on three items related to literary translation, with Ethics Committee Approval obtained from a university to administer an online semi-structured form developed by the researchers of this study. The students were asked to construct metaphors on "literary translation in general," "text analysis as part of literary translation," and "strategies in literary translation." However, only 38 students from the sample group filled out the form. Of those 38 respondents, nine were excluded from the study since they did not construct metaphors for those three items but instead tried to state the importance of the items for literary translation in their own terms. Therefore, the participants of this study are 29 fourth-year translation students who, starting from their first semester, successfully completed literary translation courses in areas such as text analysis for translation, critical reading, culture in the translation of literary texts, translation of classics, literary translation criticism and semiotics of translation, to name only the most relevant ones. Those students were also given English Literature and Turkish Literature courses to support their understanding of literary translation practices between English and Turkish. Data collection was completed in the spring semester of the 2021-2022 academic year.

2.3. Data analysis

The sets of data obtained as responses to the three items are analysed through the coding system for each and every item. The metaphors with similar content are grouped under one code. The codes are assigned labels by the researchers based on the content of the metaphors falling under a specific code. Those codes are discussed for their relevance to the item. The metaphor not fitting with any of the codes in the second item is discussed in its uniqueness. The labels for the codes are presented together with the original responses of the participants without any manipulation of the wording or syntactical features. As a result, seven codes are formed for the metaphors related to "literary translation"; five codes are created for the metaphors constructed for "text analysis as part of literary translation," while one metaphor not falling into any category is analysed and discussed in isolation; finally, seven codes are formed for "strategies in literary translation." The next part of the study is devoted to the findings achieved as a result of data analysis.

3. Findings

This part of the study addresses the codes constructed and labelled with a focus on the content of the responses for each item, together with the participants' responses falling under a specific code and the rationale behind the labels and the categorisation.

3.1. The metaphors and codes constructed for "literary translation" as a generic term

For the first item addressed as "literary translation is …", the codes formed through the analysis of the 29 answers are labelled as construction (5 responses), effort (5 responses), risk-taking (5 responses), puzzle (4 responses), cognition (4 responses), universe (3 responses), and venture (3 responses).

The "construction" code is formed through the following five responses[1]:
* house building
* an unfinished construction site
* creating a new product from scratch
* reshaping a new vessel
* reweaving a tapestry in accordance with your perception

The "construction" code here is not restricted to "building" in its denotative meaning but is also concerned with the production of new items. The bricks of buildings, the nailing of timber in the vessel or knots of tapestry could safely be compared to the signs - the building blocks of literary texts. The task of bringing the pieces of construction material together is parallel to the task of the literary translator in forming contexts out of signs, both of which require fine and neat work on the constituting elements. The contexts the literary translator

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1   All responses by the participants are reported (here and henceforth) without any correction or abridgment. The responses with spelling, punctuation or grammar mistakes reported here are indicated with * by the researchers.

forms can be compared to the parts of a building or a vessel or the patterns of the tapestry. They are designed and structured in such a way that they together constitute and show the grandeur of the whole. Overall, literary translation is compared to construction since both acts involve similar processes such as physical and mental investment, planning, re-thinking the finished parts and reflection on the whole product by others.

The "effort" code is formed through the following five responses:

- trying to find gold in a mine
- trying to walk in a minefield
- climbing mount Everest
- working in salt mines
- barbed wire

These five responses fall under the "effort" code since they all require more than fair amounts of labour by the practitioner/actor. The former two responses are formed with the structure of "trying to," which bears the connotation of "effort" to achieve something. Both responses are followed by physically and mentally demanding tasks like "finding gold in a mine" and "walking in a minefield", which require strenuous work and utmost attention, respectively. Moreover, "working in salt mines" and dealing with "barbed wire" require no less physical and mental effort than the former two. Finally, "climbing Everest" is a buzz phrase to imply the great effort and challenge taken to achieve a goal. These responses of the "effort" category could be closely related to the act of literary translation in that both require physical and mental labour. The challenges literary translation would pose can only be overcome if as much mental effort is put as overcoming the "barbed wire" or "walking in a minefield." Likewise, the analysis of the source text, making informed translation decisions, and reproducing meaning in another culture would necessitate comparable effort to "working in salt mines," "finding gold in a mine," or "climbing Everest". Though these ideas are constructed with hyperbole, this is acceptable in forming metaphors. Overall, while all five acts in the responses are formidable tasks like literary translation, the grandeur of the outcome (translated literary work) is worth all this effort for actors.

The "risk-taking" code is formed through the following five responses:

- dancing in the rain without the thought of being sick after
- taking a stroll in the world the authors have created
- diving into Alice's hole
- cultural and historical adventure
- trying to cage a bird that should have been in the sky flying

The metaphors "dancing in the rain [without thinking of its results]" that could lead the actor to fall sick, "taking a stroll [in another] world" totally unfamiliar to the actor, "diving into Alice's hole" that could produce wonderful results but still unknown and mysterious to the actor (as a reference to the hole taking Alice to Wonderland), "adventure" (no matter what type), and

"caging a bird" that could lead the bird to death due to being separated from its natural habitat are all concerned with risk-taking. Just like the actions reported here, literary translation also requires risk-taking in that the translator penetrates a new world whose laws are governed by the author, and the translator has to find ways to survive - that is, to translate the literary text with its deeper meanings - when faced with treacherous meaning traps, which further require risk-taking. The decision taken by a translator might lead to successful construction as well as total or partial destruction of the product, which renders the task a risky one.

The "puzzle" code is formed through the following four responses:

- a puzzle
- a puzzle with pieces
- puzzling
- looking for the exit in a maze

The pieces waiting to be connected to one another appropriately to solve a puzzle can be compared to the signs in a literary text waiting to be woven in a meaningful way to reproduce that text in another language. The euphoria the end products evoke in the puzzle-solver can also be compared. The pieces of a puzzle that are almost identical at first glance but do not fit once positioned could be thought of as the surface level of a literary text that cannot pave the way for reaching deeper meaning once the translator gets into action. The "maze" metaphor can also be considered under the "puzzle" category in that the entrances taking the subject to a cul-de-sac could be compared to meaning traps in a literary text. An extemporaneous step into a maze without any analysis would cause suffering comparable to that of a translator who endeavours to translate a literary text without an analysis. Similarly, reaching the exit of a maze should be as euphoric as completing the translated product. For these reasons, literary translation might have been presupposed by students to be a process akin to solving a puzzle.

The "cognition" code is formed through the following four responses:

- transmitting an intended message
- boiling hot water to contribute to the massive cloud of information
- learning to drive a car
- inspirational brainstorm

The parts of metaphors giving rise to the label of "cognition" in these responses are "intended message," "massive cloud of information," "learning," and "brainstorm." All these signs require mental processing by the actors; therefore, for all its abstraction, the term "cognition" is preferred for this category. The "intended message" can only be constructed with painstaking mental processing. Likewise, it is only through our facultative operations that a "massive cloud of information" can be stored with a view to "learning" certain acts. Finally, it is through our mental capacity that we can "brainstorm" about specific issues. A literary translator is also expected to be cognitively ready for the act of translation. Just as it is impossible to "learn, brainstorm [or construct] the intended message" without "information,"

so it is hardly possible to reproduce meaning for another culture without linguistic, pragmatic, and sociocultural competence in the source and target texts. It is in the translator's cognition that these competencies come into play. Therefore, for all its elusiveness and abstraction as a metaphor for literary translation, the cognitive demand of this act cannot be ignored by translators.

The "universe" code is formed through the following three responses:
- getting drowned in a pool of countless words with deep meaning
- trying to escape a current without knowing the right direction
- a sea that needs to be discovered in every way

The metaphors "countless words with deep meaning," "without knowing the right direction," and "needs to be discovered in every way" refer to infiniteness. These metaphors can be related to a language's infinite potential. While the grammatical rules or syntactical potentials of languages are not limitless, combining the lexical items of a language in line with those restricted formal rules could bring about countless possibilities. These potentials are ensured with the connotative or associative meanings of words apart from their denotative meanings. Weaving the signs to create a text or reproduce that text in another culture might sound like discovering distant parts of the universe. The meaning potentials of signs in a literary text are no less than observable parts of the universe. Unobservable parts can be thought of as the text's deeper meaning. Therefore, literary translation can be compared to the physical universe that we live in, considering the potentialities both comprise in meaning and life, respectively.

The "venture" code is formed through the following three responses:
- starting a new life
- a kid who is taken care of with caution but gets sick all the time
- baking the same cake with different ingredients and hoping for the best

As a "venture" involves risks, dangers, or chances, these three responses are labelled under this category. "Starting a new life" offers potential for lots of chances and dangers synchronically; "taking care of a child" is also a double-edged sword in that unseen natural or social maladies could lead to unwanted consequences; finally, using "different ingredients in a cake" can never ensure the taste of the end product in advance of it coming out of the oven. Therefore, all these processes can never ensure good quality until the "products" are made public. Likewise, using some signs with the seemingly most appropriate translation decision will not ensure the good quality of a translated text. No matter how much effort is put into the act of literary translation, some "ill" results are always possible, which can only be discovered with feedback from its consumers. As a result, literary translation can be considered as a venture in which all measures are taken, yet it is still vulnerable to the considerations of the society it becomes a part of.

3.2. The metaphors and codes constructed for "text analysis as part of literary translation"

For the second item, "text analysis as part of literary translation is …", the metaphors formed through the analysis of the 29 answers are labelled as search (7 responses), enigma (7 responses), pre-construction (6 responses), infinity (4 responses), safety (4 responses), and a non-categorised one (1 response).

The "search" code is formed through the following seven responses:

- trying to find the right delicious fish in the sea. There are lots of fish in the sea but not all of them are as delicious as your sense of taste* Taste is a mixed sense. If something tasty for a tongue* It has to be blended with other factors
- playing the detective
- mining process of a diamond ring
- solving a mystery
- looking for a needle in a haystack
- trying to separate colors as a colorblind person. You know there are more colors you just can't see them*
- stargazing to catch a falling star moment

The "search" code is formed around the idea of making an effort to find something among a multitude of options through a certain process. There are countless fish in the sea, and the metaphor of "the right delicious fish" may be linked to the idea of a quest for providing the hoped-for refined taste or delight in literature. The metaphors of "playing the detective" and "solving a mystery" are based on the similar idea of systematised and organised inquiry. "Mining process of a diamond ring" may be associated with the idea of patience and perseverance to reach a precious outcome, which could only be possible through intensive search. The metaphors of "looking for a needle in a haystack" and "stargazing to catch a falling star" are both based on careful attention to detail. "Trying to separate colors as a colorblind person" is making an exceptional attempt to surpass oneself with experience. This may also be related to being aware of one's own deficiency in a particular area and making an effort to compensate for it. Overall, the category is formulated around the ideas of quest, inquiry, patience, perseverance, care, attention, elaboration, and problem-solving, all of which may be connected with research as an essential prerequisite for translation.

The "enigma" code is formed through the following eight responses:

- being stuck in the mud and trying to understand how to get out
- understanding the soul of the text
- realizing what your dress' made of which you wear all the time*
- identifying mountain features
- descending yourself into the salt mines
- trying to know an enigma

- peeking into the essence of the original
- trying to find the secret ingredient of a recipe

The metaphors categorised under the label of "enigma" point out the implicit behind the explicit and the potential correlations between 'seeming' and 'being' (Greimas and Courtés, 1982, p. 270). "Identifying mountain features" may be connected to perceiving the signs constituting the literary text. To explore the characteristics of a mountain, multiple measurements are required with all kinds of unexpected complications and challenges in the process, like traps in a literary text. "Understanding the soul of the text", "peeking into the essence of the original," and "trying to know an enigma" may be linked to the discovery of the implicit behind the explicit as an integral part of analysis for translation purposes. "Descending into the salt mines" is going beyond the surface, into the 'deep structure' (Greimas and Courtés, 1982, p. 69) of the text, which may be, in terms of the analysis process, like "being stuck in the mud and trying to understand how to get out," since depth suggests 'a certain "quality" of signification and the difficulty of deciphering it' (Greimas and Courtés, 1982, p. 69). "Realizing what your dress is made of which you wear all the time" may refer to the eventual inability to perceive the apparent and obvious because of the imperfect nature of perception, which may be unstable under the influence of imminent and transcendent forces based on Coquet's Theory of Instances of Enunciation (Öztürk Kasar, 2017, p. 189). "The secret ingredient of a recipe" may be related to a special ingredient which gives food its exceptional taste, and "trying to find it" may be thus related to the correct word choice to reflect the source text's meaning universe in the target language. Overall, the category is formulated around binaries such as explicit vs. implicit, seeming vs. being, and perception vs. judgment. The surface side of these concepts seems to be connected with sign identification, whereas beyond the surface refers to components related to translation-oriented text analysis, which can be verbalised as curiosity, concentration, awareness, problem-solving, and decision-making.

The "pre-construction" code is formed through the following five responses:
- drawing a plan for house construction
- pouring concrete
- placing the necessary parts to set up the television
- trying to put the pieces of jigsaw correctly
- scanning the text and dividing into smaller parts

"Drawing a plan for house construction" may be linked to the analysis process prior to translation, in which suitable operations of analysis for translation purposes are determined. "Scanning the text and dividing it into smaller parts" refers to segmentation as a preliminary operation of analysis, which is 'dividing the text into entities that can be handled more easily' (Greimas and Courtés, 1982, p. 270). "Trying to put the pieces of jigsaw correctly" and "placing the necessary parts to set up the television" can be related to the analytically deconstructed text that will be reconstructed in the target languages based on the outcomes of the analysis.

"Pouring concrete," on the other hand, is a process consisting of some steps such as preparation, forming, placement, pre-finishing, finishing, and curing, which may be likened to translation as a process, in which similar steps such as the reading of the source text, analysis and related research, initial translation, proofreading, and post-editing as a review and refining of the target text are present. Overall, the "pre-construction" category is formed around the idea of translation as a process, and analysis is an integral part of it, beginning as the indispensable preparation step and going on until the task is finalised.

The "infinity" code is formed through the following four responses:
- a never ending sea
- fishing in the sea
- refining water that has to boiled before boiling it*
- a diver's effort to explore the ocean

"A never-ending sea" may refer to the text's universe of meaning, which is a product of its receivers as well as its producer and continues to produce meaning as long as it is read. The translator's effort to discover the implicit side of this universe is likened to "a diver's effort to explore the ocean" – the ocean as related to infinity. "Fishing in the sea" can be understood as the process of transference after analysis, in which the translator tries to choose the most suitable wording and style to best reflect the source text's universe of meaning in the target language. Here, the immeasurably extensive number of fish in the sea is compared to language with its countless possibilities, and the caught fish would be the translator's word choice, based on Saussure's description of language as social and speech as individual, wilful and intellectual entities (1959, p. 14). In "refining water that has to be boiled before boiling it," refining refers to the idea of freeing from imperfection and is linked to boiling in the sense that water is boiled to make it safe to drink. Similarly, the translated text is refined through the processes of proofreading and editing, first realised by the translator and then carried out by the publishing house team to ameliorate and improve it; in other words, to make it safe to read. The connection of this with the label "infinity" is established through evaporating water, rising into the atmosphere, and falling again to the surface as rain, as a never-ending cycle. In sum, the "infinity" category is formed around the idea of the endless possibilities the language offers and the decisions made during analysis, transference, proofreading, and editing processes.

The "safety" code is formed through the following three responses:
- family dinner
- money in our pocket
- a feeling that you are reading a movie analysis of Roger Ebert

"Family dinner" may symbolise collaboration, unity, and solidarity. This metaphor can be explained in the context of the translator receiving support from the sources and people they trust when considered as linked to text analysis. "Money in one's pocket" refers to protection

against financial risks or other related unwelcome situations. Here, analysis is likened to money in the sense that it provides indemnity against unintended meaning transformations. In the last metaphor, a similar feeling is conveyed through Roger Ebert, about whose analyses the student seems to have a positive perception. Accordingly, if the text analysis is as reliable as Ebert's movie critiques, the translator will be on the safe side concerning accurate transference.

Finally, "meat and bone" as a metaphor remains non-categorised and can be explained through the idea of coexistence. Since understanding is the prerequisite for translation, the indispensable component of literary translation to ensure comprehension is analysis.

3.3. The metaphors and codes constructed for
"strategies in literary translation"

For the third item addressed as "strategies in literary translation are …", the codes formed through the analysis of the 29 answers are labelled as traveller's guide (6 responses), enhancement (6 responses), instrumentality (4 responses), fragility (4 responses), chess (3 responses), construction (3 responses), and plurality (3 responses).

The "traveller's guide" code is formed through the following six responses:

- ways of getting out of mud
- road signs
- feeling which path to follow in the forest
- road signs on a confusing and never-ending highway
- traveler's original map
- a map in a labyrinth

In the likening of "ways of getting out of the mud" to strategies in literary translation, mud seems to be a metaphor for the text to be translated, and translation strategies are ways to help oneself out of it. In the same way, "road signs" provide safe travel-like strategies as master plans to employ for a safe translation process. By "a confusing and never-ending highway" could be meant the text's universe of meaning, gaining new dimensions based on the role of the reader as the receiver of discourse in the production of the meaning (Öztürk Kasar, 2009, p. 171). In students' responses, strategies are also likened to "maps," and the text is compared to a "forest" and a "labyrinth" linked with the idea of complexity and intricacy. In short, the "traveler's guide" category is formed around the idea of the text as challenge and strategy as a facilitator.

The "enhancement" code is formed through the following six responses:

- having a good time with friends on New Year's Eve
- creating a good team before a match
- planning a holiday with your loved ones
- sports. Tactics may be useful but the one with the better grasp of things will do a better job nine out of ten times

- battle plans
- determining tools and methods according to the mountain's characteristics

In some of the responses in the "enhancement" category, words that can be used to define strategy, such as plan, planning, tactic, and methods, are openly uttered. "Having a good time with friends on New Year's Eve" as a wishful preparation for a new start in life can be an allusion to the pre-translation phase in which the translator decides and puts together the elements that will form part of the translation process, such as theory, strategy, and operations of analysis. "A holiday with your loved ones" refers to a pleasant period of time, which could similarly be thought of as the gathering of facilitative components for translation to amend the process and the product. "Creating a good team before a match" would be a similar reference to the act of translation consisting of many components. The players with their specific skills might be compared to strategies in this metaphor, with each strategy conferring meanings different from other strategies in the translation of a context. Just as the best team is formed in line with the qualities of the rival team and the formation of the team could change from one match to another, so are translation strategies employed based on the text the translator is dealing with. Through the likening of translation to a battle, the challenges of translation may be thought to have been alluded. "Mountain characteristics", on the other hand, seem to refer to the signs constituting the literary text, and determining tools and methods would be the choice of the most suitable strategy to reproduce them in the target text. For the metaphor concerning sports, strategy is tackled with the ability to apply it, referring to the importance of the translator's skills. On the whole, the responses classified in this category are about making preparations or plans to ameliorate the process for better consequences.

The "instrumentality" code is formed through the following four responses:
- filters that make a photograph better
- techniques in martial arts
- signature moves of performers
- small details in a bigger picture, but small details are the one that make bigger picture more important*

In the first response, translation seems to be likened to a photograph, and the "filter that makes it better" is the translation strategy. In the example of "techniques in martial arts," the use of strategy is compared to self-defence; by employing a strategy, the translator seems to produce a better target text and thereby safeguard both their work and reputation. The target text produced through the use of the proper strategies is compared to the "signature move" of the translator, in the sense that after acquiring experience, translators will know which strategy to adopt for a particular text. Finally, "small details" in the last example could allude to the translation strategy behind the target text, which may not be readily visible to the reader. Although strategy may thus sound like a small detail, it will positively impact the target text, which, in the student's words, is the "bigger picture." In sum, the idea behind this category seems

to be the use of a means to improve the product or the performance or to make it distinctive.

The "fragility" code is formed through the following four responses:

- boiling water in a pan
- a short cut which can't be used with inner peace
- a gaslamb* that shakes with every scribble of a pencil. It is dim and unreliable but a guide nonetheless
- rules and regulations that give shape to chaos

The responses in the "fragility" code seem to be formed around the participants' feeling of discomfort about the choice of appropriate translation strategies. The reason for this may be the fear of not making the right decision amongst the multitude and variety of strategies. When the right strategy is not adopted, the process may present related challenges, and the product may not be as desired, including the possibility of unintended meaning transformations at different levels (Öztürk Kasar, 2020, p. 160). To refer to these unfavourable potentialities, translation is compared to "boiling water" and translation strategy to "a pan" which is unsuitable for boiling water. The water will splash and boil over if a pan is used for this purpose. In another response, strategy is compared to "a shortcut that cannot be used with inner peace." With this metaphor, strategy seems to be compared to a means that would serve to accomplish the task more quickly, but if the translator is not sure about the appropriateness of their choice, they may not be able to employ it with peace of mind. Similarly, strategy is compared to a "shaking gas lamp", probably pointing out its lack of stability. In the student's perception, strategy is a guide, but it emits an insufficient amount of light, which makes it undependable. "Shaking with every scribble of the pencil" may reflect the student's perception that the same strategy may not work in every single part of the text. In the last example, strategy is likened to rules and regulations and qualified as "giving shape to chaos", which can be interpreted in both positive and negative ways. The signs that constitute the source text may seem to be chaotic; the use of the proper strategy may help those signs to take shape in harmony. However, while trying to translate by constantly thinking about the strategies, the translator may move away from the ideal readership. In this respect, the text seen as a "construct" cannot be deconstructed, and chaos may arise in reception. Overall, eventual inconveniences of strategies or in the choice of strategies seem to be underlined in this category.

The "chess" code is formed through the following three responses:

- chess game
- playing chess while trying to learn how to play chess. When you start your move, you have to be careful about your next move too. Because there is no replacements in a game of chess*. You have to be sure that when you making your third move your first move has to be safe at all times*
- pawns in chess they don't do the actual work but you need them to win*

In the "chess" code, responses are based on chess as a strategy game, in which translation is referred to as the game, while strategies are the moves of either party. "Playing chess while trying to learn how to play chess" probably refers to the translator's learning how to employ a strategy during the act of translation. The response seems to be based on the importance of proceeding cautiously to be able to maintain consistency between different parts of the text, which may be achieved through the use of a suitable strategy. In the last response, "pawns" seem to be likened to strategy and the actual work to translation, probably meaning that strategy may not appear to be a vital part of translation, yet it is necessary to achieve an accurate translation without unintended transformations of the meaning (Öztürk Kasar, 2020, p. 160).

The "construction" code is formed through the following three responses:

- the advice of the builder, the foresight of the engineer, and the aesthetics of the architect
- a sketch that was made before the house was built
- digging and fortifying tunnels in salt mines

In the first response, the contribution of various elements - such as strategies - in the translation process is alluded to through some stakeholders taking part in a construction project, such as the builder, the engineer, and the architect. In the second response, strategy is compared to a sketch, representing the main features of a house -like a strategy based on the characteristics of the text to be translated. Digging and fortifying tunnels in salt mines would be the careful and effective employment of strategy. The particularity of the response using salt mines especially might lie in the perception of salt being one of the main ingredients which gives food its taste; for some people, food without salt would not be edible. The idea behind this metaphor could be that a literary translation not supported by strategies could lead to meaning loss and, in some cases, may not even be readable since strategy is the integral contribution to the reproduction of the source text in the target language. On the whole, the responses in this category seem to be based on the idea of strategy as an essential component in translation which should be used and re-evaluated in all stages of translation.

The "plurality" code is formed through the following three responses:

- water
- playing with matryoshka dolls
- commanding an army of thoughts

Because of the presence of other necessary components, the metaphors here are classified under the label of plurality. The "water metaphor is formed around the idea of strategy as an indispensable component for translation. About 70 percent of the human body is made of water, and humans cannot survive without water for more than three days. This metaphor seems to suggest that strategy is just as indispensable for literary translation as water is for human life. The employment of a strategy requires big or small moves, some of which may be unforeseeable at first sight and emerge unexpectedly, like "matryoshka dolls". Finally, strategy is compared to "commanding an army of thoughts" since strategic thinking is an integral part of the process of translation. Overall, the responses in this category seem to be

based on the idea of strategy as an indispensable component in translation, which requires careful planning and management.

4. Conclusion

This study aimed to shed light on translation students' perceptions about literary translation and thereby raise their awareness about their knowledge, strengths, and weaknesses concerning the task. In other words, this study was planned to be a self-reflection for students regarding literary translation. Within this framework, students were asked to construct metaphors on literary translation in general and text analysis and strategies in particular, based on what they are supposed to have learned from related courses, and were encouraged to think over what they know or have to improve or learn about literary translation and its particularities. Having completed literary translation and related courses, fourth-year students from one state and one private university in Türkiye were chosen as participants in this study. Out of 52 students, 38 were respondents, but only the responses of 29 participants, those providing structurally-real metaphors, were analysed. The convenience sampling method was used in this study with a phenomenological research design.

The data obtained from the responses was analysed through the coding system, grouping the metaphors with similar content under one label and interpreting the outlying one in its uniqueness. First, the metaphors constructed under "literary translation" and labelled as construction, effort, risk-taking, puzzle, cognition, universe, and venture give an idea concerning the students' perceptions about the task and can be read in their complementariness. In this sense, with overall consideration of the participants' perception, it can be assumed that literary translation is considered a universe with the totality of its explicit and implicit potentials. In this sense, it is a puzzle that necessitates effort and risk-taking to be solved, and it is therefore an undertaking that is not always safe. On the whole, it is the product of a complicated and challenging mental process that has to be accompanied by skill. Secondly, the metaphors constructed under "text analysis as part of literary translation" and labelled as search, enigma, pre-construction, infinity, and safety can be interpreted similarly, within certain integrity. As such, text analysis for literary translation can be thought to be primarily perceived by students as a quest for meaning, comprising enigmas at many levels within the text's infinite layers. Accordingly, analysis is seen as the pre-construction of the target text, through which the translator and the transference remain on the safe side. The uncategorised "meat and bone" metaphor, however, can be explained through the perception of the coexistence of analysis with literary translation as both its prerequisite and companion. Thirdly, the metaphors constructed under "strategies in literary translation" and labelled as traveller's guide, enhancement, instrumentality, fragility, chess, construction, and plurality can be read together to correlate the participants' perceptions and make a general sense of the outcomes. From the responses, it can be assumed that, according to the participants' perception, the literary text is a challenge,

and strategy is the guide facilitating and ameliorating the process and improving the product. Strategy seems to be perceived as an essential component in translation that should be used and re-evaluated in all stages of translation, although eventual inconveniences caused by the use or in the choice of strategies may be experienced. Overall, the metaphors constructed by the participants may actually be a self-reflection related to their own perceived areas of strength and weakness highlighted through the questions in this study. This significant finding could help the instructors of literary translation modules to make necessary adjustments in their course designs to overcome the weaknesses the students report through metaphors.

This study also addressed the metacognition of translation students because they were asked to think about what they know or do not know about literary translation. Asking them to construct metaphors on text analysis was supposed to inspire them to think about what they have learned about text analysis in literary translation courses so far. While constructing metaphors on translation strategies, students also applied retrospection to what they already know about translation strategies. It would not be a far-fetched proposition to state that metaphor studies contribute to learning or thinking over learning. This is because, if students fail to construct metaphors based on their education, this might imply insufficient knowledge of the topic being addressed. Seeing their deficiencies, translation students might feel compelled to learn more about this topic. It is at this point that they can realise what they know or do not know, thereby guiding their own learning process through their metacognitive skills.

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