

## (Re)Translating *In Cold Blood*: The Case of Two Turkish Translations of Truman Capote's True Account of a Multiple Murder and its Consequences

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**ÖZET** Yeniden çevirilerin, farklı çevirmenlerin değişik yorumlarının irdelenmesi açısından elverişli bir çalışma alanı olduğunu düşünmek basit bir varsayımdan çok daha fazlasıdır. Yaygın bir uygulama olan yeniden çeviri, herhangi bir edebiyat dizgesinin tamamlayıcı unsurlarından biridir. Bu yüzden, yeniden çeviriler ait oldukları edebiyat dizgelerinin dinamiklerine dair önemli ipuçlarını da bünyelerinde barındırırlar. Yeniden çeviri olgularını daha da ilgi çekici kılan bir başka noktaysa, bu metinleri üreten kişilerin kimlikleri ve çevirmenlerin kaynak metinleri okuma biçimleridir. Bu bağlamda, Truman Capote'nin gerçek olaylara dayanarak kaleme aldığı *In Cold Blood*'ın Türkçe çevirileri, kişiye, Türkiye edebiyat dizgesinin neredeyse kırk yılı kapsayan bir süre içerisindeki dinamiklerine bakma imkânı tanıyan verimli bir vaka olarak göze çarpmaktadır. Capote'nin söz konusu eserinin iki çevirisi mevcuttur. *In Cold Blood* Türkçeye ilk defa 1966 yılında Ragıp Cangara tarafından *Soğukkanlılar* adıyla çevrilmiş ve yapıt daha sonra 2004'te Soğukkanlılıkla başlığıyla Ayşe Ece tarafından yeniden çevrilmiştir. *In Cold Blood*'ın yeniden çevirisinin çalışmalarının büyük bir kısmını yeniden çeviri kavramı üzerine ayırmış bir çeviribilimci tarafından yapılmış olması Soğukkanlılıkla'nın durumunu daha da önemli bir hale getirmektedir. Bu yazıda amaçlanan, Capote'nin *In Cold Blood* adlı eserinin Ayşe Ece tarafından yapılan yeniden çevirisini, çevirmenin çalışmalarında ortaya koyduğu yeniden çeviri söylemini göz önüne alarak değerlendirmektir. Makale, Ece'nin yeniden çevirisinin incelenmesine geçmeden önce Capote'nin bu eserle ortaya attığı gerçek olaylara dayanan roman kavramını sorgulamakta ve ardından hem 1960'lı yılların ikinci yarısında Türkiye'deki edebiyat ortamına ışık tutmak, hem de romanın ilk çevirmeninin kaynak metni nasıl okuduğunu tartışmak amacıyla Cangara'nın *Soğukkanlılar* başlıklı çevirisine değinmektedir. Gerçek olaylara dayanan roman kavramının ve Capote'nin eserinin ilk Türkçe çevirisinin değerlendirilmesi yoluyla, Ece'nin *Soğukkanlılıkla* başlıklı yeniden çevirisinin arkasında yatan etmenlerin aydınlatılması hedeflenmektedir.

**ANAHTAR KELİMELER** çeviri, yeniden çeviri, biçem, Capote

**ABSTRACT** It would not be a mere assumption to regard retranslations as inviting cases in which one can scrutinise various interpretations undertaken by different translators. As a prevalent practice, the notion of retranslation is an integral part of a given literary system. It is, therefore, most probable for retranslation/s to drop hints vis-à-vis the dynamics of literary systems that they pertain to. What can make their case even more intriguing is the identity of the translator behind the retranslation and his or her reading of the source text thereof. Within this context, the Turkish translations of Truman Capote's nonfiction novel *In Cold Blood* appears to be an interesting instance through which one can stare at the dynamics of the Turkish literary system spanning a period of almost forty years. There exist two Turkish translations of Capote's piece. *In Cold Blood* was first translated into Turkish by Ragıp Cangara as *Soğukkanlılar* in 1966, and the work was retranslated by Ayşe Ece as *Soğukkanlılıkla* in 2004. The fact that the retranslation of the piece was done by a translation scholar, who has devoted a good deal of her scholarship to the phenomenon of retranslation, makes the case of *Soğukkanlılıkla* appealing all the more. In this respect, the present paper intends to present an analysis of Ece's retranslation of Capote's *In Cold Blood* so as to be able to trace the traits of her discourse, if there is any, with respect to the notion of retranslation. Prior to this examination,

however, the study casts an eye on the concept of nonfiction novel introduced by Capote himself in his *In Cold Blood*, and then proceeds with an investigation of Cangara's *Soğukkanlılar* in order to glance not only at the dynamics of the Turkish literary system in the second half of the 1960s, but also at the translator's reading of the source text. The parts of the paper dwelling upon the poetics of the nonfiction novel, as well as the first Turkish translation of Capote's piece, serve as the groundwork for a discussion on Ece's *Soğukkanlılıkla*.

**KEYWORDS** translation, retranslation, style, Capote

## INTRODUCTION

The act of literary translation, by its very nature, has a dynamic structure. One can barely associate it simply with the act of searching for the corresponding words of the source language in the target language. The action itself always demands more than that. After all, translation can hardly be regarded as an activity carried out solely in the linguistic level per se. Different literary texts presuppose multiple modes of readings from their translators and one unique way of approaching the work at hand never existed in the entire history of translation owing to the fact that “each reading, each translation differs, each is undertaken from a distinctive angle of vision.”<sup>1</sup> It would, moreover, not be a mere speculation to regard this dynamic structure immanent to the act of literary translation as one of the principal reasons for the diversity of a variety of interpretations of a particular opus in history. There is, first and foremost, the curious urge to translate on behalf of the translator. Indeed, more often than not, translators can scarcely resist the urge to translate, to tackle the work in question from various angles so as to be able to produce a translation that breathes new life into the piece. Literary translation is by no means a static activity and this fact alone makes “the experience of the foreign”<sup>2</sup> on target soil all the more intriguing.

This dynamic nature of literary translational phenomenon allows one to draw on the notion of retranslation as conceptualised, problematised, and discussed within the realm of Translation Studies. Yet, the urge to translate can offer only a partial explanation for the concept of retranslation, where such factors as agency, ideology, power relationships, social institutions, publishing sector, the copyright issue, as well as cultural and political circumstances of the target literary system come into play. It is crucial to note that all of

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1. George Steiner, *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1977), p.29.

2. Antoine Berman, *The Experience of the Foreign* [translated by S. Heyvaert] (Albany: State University of New York Press, 1992).

these factors have the potential to pose serious challenges on the oft-quoted “retranslation hypothesis” which postulates that “first translations are more domesticating than retranslations.”<sup>3</sup> Unsurprisingly enough, the literature dedicated to the notion of retranslation has been swift to take issues with the “retranslation hypothesis” by calling it into question from the standpoint of the aforementioned factors.<sup>4</sup> Even so, maybe the most problematic aspect of the approaches that have been derived from the “retranslation hypothesis” is the assumption that “subsequent translations will succeed in bringing forth more appropriate, more ‘faithful’ texts ‘closer’ to the ‘original’, or texts which will be more suitable for the needs and competence of modern readers.”<sup>5</sup> It is highly likely for this assumption to give rise to serious shortcomings in a (re)translation analysis, which can, after a point, turn out to be an examination that imposes value judgements on the first translation in view of the retranslation in favour of the “original” text. What started as a scrutiny on the concept of retranslation, therefore, can end up as a study on translation criticism.

In order to nip this drawback in the bud, one can change the track at the outset. To a considerable degree, the pitfalls of the “retranslation hypothesis” can be avoided by giving priority to the way that the (re)translator *approaches* a specific source text (hereafter ST) rather than passing such judgements as “good”, “better”, “bad”, “worse”, “fluent”, “accessible”, “faithful”, “transparent”, and so forth, on the target text (hereafter TT) or texts. How does the (re)translator approach the ST? Surely, the question itself implies a matter of manner on the part of the (re)translator and the existing translations of a certain literary composition might drop plenty of hints that can divulge the way that the (re)translator *reads* a given ST.

In her perceptive article on the concept of retranslation, Isabelle Vanderschelden makes use of the terms “hot” and “cold” translations by employing Claude Demanueli’s metaphors, as well as David Bellos’ similar opinions, both of which are primarily concerned with retranslations.<sup>6</sup> It is worth recalling Demanueli’s statement in particular here

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3. Outi Paloposki and Kaisa Koskinen, “A Thousand and One Translations Revisiting Translation,” in Gyde Hansen, Kirsten Malmkjaer and Daniel Gile (eds.) *Claims, Changes and Challenges in Translation Studies* (Amsterdam and Philadelphia: John Benjamins, 2004), p.27.

4. For an inspection of the literature that is critical of the “retranslation hypothesis” which is closely associated with Antoine Berman’s views on the issue, see Şehnaz Tahir-Gürçağlar, “Retranslation,” in Mona Baker (ed.), *Routledge Encyclopedia of Translation Studies*, Second Edition (London and New York: Routledge, 2008), pp. 233-234.

5. Şebnem Susam-Sarajeva, *Theories on the Move* (Amsterdam: Rodopi, 2006), p.136.

6. Isabelle Vanderschelden, “Why Retranslate the French Classics? The Impact of Retranslation on Quality,” in Myriam Salama-Carr (ed.), *On Translating French Literature and Film II*, (Amsterdam: Rodopi, 2000), pp.8-11.

because it illustrates a special condition regarding first translations and subsequent ones of a ST: “When you translate a text at the time of its publication, it is always difficult to know how it will evolve, especially if it is to become an important work. There are parameters that cannot be considered when translating starts whilst the ST is still being written. [...] I think that retranslation is then like a ‘cold’ process. The first translation working on a ‘hot’ ST, the next on a ‘cold’ one, benefitting from the hindsight and distance that 20 or 30 years make possible, and also from progress in translation theory.”<sup>7</sup> The distinction that Demanuelli makes between “hot” and “cold” translations makes perfect sense since it simultaneously lays emphasis on the time factor betwixt the first translation and the retranslation/s, and the way that the (re)translator approaches a certain ST. It is, furthermore, most probable for such a stance to aid one in terms of shunning from a shift towards translation criticism when it comes to looking into retranslation(s) of a particular text.

Within this context, the case of two Turkish translations of Truman Capote’s non-fiction novel *In Cold Blood* (1966)<sup>8</sup> can be taken as an example that slots into the picture that Demanuelli describes. *In Cold Blood* was first translated into Turkish by Ragıp Cangara as *Soğukkanlılar* in 1966, and the work was retranslated by Ayşe Ece as *Soğukkanlılıkla* in 2004. Notwithstanding the fact that there is no concrete evidence which supports the view that the initial translation is undertaken while the ST is being penned, the publication years of Capote’s text and that of Cangara draws immediate attention. This is a significant point because it not only provides one with the opportunity to explore how Cangara responded to Capote’s *In Cold Blood*, but also proffers the chance to glimpse at the dynamics of the Turkish literary system in the second half of the sixties. Additionally, and maybe more significantly, the fact that the retranslation of the work was done by a translation scholar, who has devoted a good deal of her scholarship to the phenomenon of retranslation, makes the case of two Turkish translations of Capote’s piece especially appealing.

Taking these aspects into account, the present study tackles the existing Turkish translations of Capote’s *In Cold Blood* within the conceptual framework of the term “retranslation” with the purpose of answering such important questions as, “How does a scholarly awareness vis-à-vis the notion of ‘retranslation’ affect the translator’s work? Does it affect at all?” Since research on the field of retranslation operates on different

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7. Quoted in Vanderschelden, “Why Retranslate the French Classics? The Impact of Retranslation on Quality,” p.21.

8. Truman Capote, *In Cold Blood* (Harmondsworth: Penguin Books, 1966).

planes in which one can hardly bypass glancing at the first translation of the work under observation, the papers scrutinises respective readings of the translators of *In Cold Blood* so as to examine the evolution of Capote's nonfiction novel in the Turkish literary system in a period of time almost spanning forty years. Later on, the study focuses on Ece's identity as a translation scholar and casts an eye on her writings on the notion of retranslation<sup>9</sup> in order to trace the traits of her discourse in her (re)translation, if there is any, on the concept. Prior to these discussions and analyses, however, the paper presents an overview on the idea of nonfiction novel introduced by Capote himself in his *In Cold Blood* accompanied with an examination of the piece. The parts of the study dwelling upon the notion of nonfiction novel, as well as the complementary analysis of the piece serve as the groundwork for a treatise of the Turkish translations of Capote's work. Needless to say, in lieu of providing a critical assessment of the Turkish translations of *In Cold Blood*, the paper aims to supply descriptive analyses of the translations for the purpose of uncovering the individual responses of the translators to the ST, and their readings of Capote's text thereof.

## TRUMAN CAPOTE'S *IN COLD BLOOD* AND THE NONFICTION NOVEL

### THE POETICS OF THE NONFICTION NOVEL

Perhaps one of the most frequently raised questions within any given literary circle is "what is literature?" Whenever the matter is brought to the table, the chances are that it can launch heated debates on the nature of literature. A satisfactory answer that might fulfil the criteria of each and every party with respect to what constitutes literature can barely be provided. As a matter of fact, the majority of the discussions on the topic create more problems than it solves since, in the words of Terry Eagleton, "literature, in the sense of a set of works of assured and unalterable value, distinguished by certain shared inherent properties, does not exist."<sup>10</sup> Eagleton's words make more sense when one recalls the works of such prominent intellectual figures as Walter Benjamin, Jacques Derrida, Susan Sontag, as well as George Steiner,<sup>11</sup> whose writings hover between literature and critical theory. Sontag, to take one example among them, wrote in 1965 that "art is

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9. Ayşe Ece, *Edebiyat Çevirisinin ve Çevirmenin İzinde* (İstanbul: Sel Yayıncılık, 2010), pp.47-51.

10. Terry Eagleton, *Literary Theory: An Introduction* (Minneapolis: University of Minnesota Press, 2008), p.9.

11. Arguably, one might as well rank Eagleton himself amongst those names due to his peculiar way of using the language in the course of developing his arguments.

seduction, not rape. A work of art proposes a type of experience designed to manifest the quality of imperiousness. But the art cannot seduce without the complicity of the experiencing subject.”<sup>12</sup> No doubt Sontag passes a significant remark here as regards to the essence of a work of art, but she does so in such an aesthetic way that can likely to stimulate a feeling of temptation towards the nature of an artwork on behalf of the reader.

Things get even more complicated by an issue that pops up in the mind of someone who is eager to dig into the infrastructure of “this strange institution called literature.”<sup>13</sup> To a certain extent, the boundary between “fact” and “fiction” in a given piece of literary writing, or any type of writing for that matter, forms one of the fundamental backbones of the building stones of literature. The distinction tends to blur each time whenever an attempt at drawing a line between the two is made. This is a futile effort. In point of fact, as Eagleton reminds, “the distinction itself is often a questionable one.”<sup>14</sup> Then again, even if the existence of this distinction might be problematised on solid grounds, it still can prove to be the vital point of departure for a survey on the poetics of the nonfiction novel; a genre that was introduced by Truman Capote in his *In Cold Blood* and came to be associated with the movement of “New Journalism” in the succeeding decades following the publication of the book.<sup>15</sup> Nonetheless, before an analysis of Capote’s “True Account of a Multiple Murder and Its Consequences,” a glance at the usage of historical facts within the broad field of writing is of importance.

In this particular respect, a crucial analogy can be drawn between Capote’s treatment of the subject of his nonfiction novel and that of Michel Foucault in his striking edition entitled *I, Pierre Rivière, having slaughtered my mother, my sister, and my brother...: A Case of Parricide in the 19<sup>th</sup> Century*. Having in mind “a study of the practical aspects of the relations between psychiatry and criminal justice,”<sup>16</sup> the writer and his colleagues encounter documents pertaining to a particular case, that is to say, the case of Pierre

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12. Susan Sontag, “On Style”, in *Against Interpretation and Other Essays* (London: Penguin Books, 2009), p.22.

13. Jacques Derrida, *Acts of Literature* (London and New York: Routledge, 1992), p.33.

14. Terry Eagleton, *Literary Theory: An Introduction*, p.1.

15. For an extensive study on the notion of nonfiction novel, see, W. Ross Winterword, *The Rhetoric of the “Other” Literature* (Carbondale: Southern Illinois University Press, 1990). While the concept itself is a broad topic and entails a discussion on the other literary figures who have contributed to the development of the idea, in what follows, the paper will limit itself to an examination of the poetics of the form by taking into consideration Capote’s views on the issue.

16. Michel Foucault, (ed.), *I, Pierre Rivière, Having Slaughtered My Mother, My Sister, and My Brother...: A Case of Parricide in the 19<sup>th</sup> Century* [translated by Frank Jellinek] (Lincoln and London: University of Nebraska Press, 1982), p.vii.

Rivière, over the course of their research. Amongst the documents, specifically, “a memoir, or rather the fragment of a memoir, written by the accused himself, a peasant some twenty years of age who claimed that he could ‘only barely read and write’ and who had undertaken during his detention on remand to give ‘particulars and an explanation’ of his crime, the premeditated murder of his mother, his sister, and his brother,”<sup>17</sup> attracts the notice of Foucault and his collaborators. And they decide to hone in the case of Rivière in order to pave the way for further research that can throw more light on “the relations between psychiatry and criminal justice.” Although the ultimate goal of Foucault and his associates is scholarly, the point of commencement for the edition of the book had been, in a sense, aesthetic: “To be frank, however, it was not this, perhaps, that led us to spend more than a year on these documents. It was simply the beauty of Rivière’s memoir. The utter astonishment it produced in us was the starting point.”<sup>18</sup>

Nevertheless, what pleads for attention here turns out to be the way that Foucault and his collaborators handle this somehow aesthetic account that Rivière provides, and, by extension, the whole slew of documents related to the case. In his foreword to the publication, Foucault outlines their approach by pointing out how they “have tried to discover all the material evidence in the case,”<sup>19</sup> as well as in supplying the documents they “have refrained from employing a typological method.”<sup>20</sup> Even so, the manner in which they handled the memoir invites consideration from the viewpoint of the parallel/s between the treatment of historical facts within the domain of nonfiction novel and that of writing in general. “As to Rivière’s discourse,” writes Foucault, “we decided not to interpret it and not to subject it to any psychiatric or psychoanalytic commentary.”<sup>21</sup> Be that as it may, what seems to be even more significant than this is the reason that Foucault gives for their tendency to be cautious of not interpreting the explanation furnished by the accused himself. “Owing to a sort of reverence and perhaps, too,” Foucault goes on to say, “terror for a text which was to carry off four<sup>22</sup> corpses along with it, we were unwilling to superimpose our own text on Riviere’s memoir.”<sup>23</sup> Hence, the respective parts of the book dedicated to the case of Riviere and to the scholarly treatment of an historical fact by Foucault and his colleagues.

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17. Michel Foucault, (ed.), *I, Pierre Rivière*, pp.vii-viii.

18. Michel Foucault, (ed.), *I, Pierre Rivière*, p.x.

19. Michel Foucault, (ed.), *I, Pierre Rivière*, p.xii.

20. Michel Foucault, (ed.), *I, Pierre Rivière*, p.xii.

21. Michel Foucault, (ed.), *I, Pierre Rivière*, p.xiii.

22. Here Foucault alludes to the pregnancy of the slain mother and how Rivière actually murdered four people: his mother, his sister, his brother and his unborn sibling.

23. Michel Foucault, (ed.), *I, Pierre Rivière*. p.xiii.

Then again, within the sphere of nonfiction novel the author's role in terms of transforming (historical and contemporaneous) facts into art plays the decisive part. And this is the crux of the poetics of the nonfiction novel that separates the genre from other types of writing. According to Horst Tonn, "in the case of the nonfiction novel, the construction of meaning does not begin with the composition of the text, but prior to writing with the gathering of evidence. The selection of informants implies already a particular angle on the events to be reconstructed. The skill and sensitivity of the author as interviewer, his conduct in participant observation or the plain accessibility of sources will inevitably be reflected in the evidence."<sup>24</sup> Tonn's comment is important in that it describes the writer of the nonfiction novel as an investigative journalist who probes into an indignant topic that occupies the societal agenda for a long period of time with the sole purpose of recounting it in a sublime manner. The duration of the research that the author of the genre is required to undertake might vary from months to several years. Consequently, the material to be treated in a given nonfictional novel augments all the more during the course of the research carried out before the writing process. Concordantly, the writer of literary nonfiction is expected to supply an accurate account of the subject that caused public resentment in the novel. Maybe because of this expectation, Capote, as the founder of the genre, subtitled his pioneering example of literary nonfiction as "True Account of a Multiple Murder and Its Consequences."

This is a key issue that resides in the centre of any critical discussion vis-à-vis the poetics of the nonfiction novel. On the face of it, the inclination of the researchers to search for a "precise" account of "facts" in nonfictional novels is so dominant that such forms as journalistic prose and literary prose overlap with each other, thereby outshining the aesthetic merits of the genre. In that sense, the critical response to Capote's "True Account of a Multiple Murder and Its Consequences" does not constitute an exception. As Eric Heyne puts it, "perhaps the most interesting reaction to the publication of *In Cold Blood* was Philips K. Tompkins' research into the events of the book. His article, 'In Cold Fact,' details the discrepancies he found, places where Capote deliberately or accidentally departed from the actual events so far as Tompkins could determine them."<sup>25</sup> It is interesting to point out that, even though Heyne is critical of such an approach towards literary non-

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24. Horst Tonn, "Making Sense of Contemporary Reality: The Construction of Meaning in the Nonfiction Novel," in Harold Bloom (ed.), *Bloom's Modern Critical Views: Truman Capote* (Philadelphia: Chelsea House Publishers, 2003), p.121.

25. Eric Heyne, "Toward a Theory of Literary Nonfiction," in Harold Bloom (ed.), *Bloom's Modern Critical Views: Truman Capote* (Philadelphia: Chelsea House Publishers, 2003), p.65.

fiction, and *In Cold Blood* in particular, he, too,<sup>26</sup> does not abstain himself from employing the same terms couple of pages after where he passes a critical judgement on the aesthetic qualities of the work with a special reference to the author's depiction of one of the murderers, namely, Perry Smith: "Capote's meaning is flawed by his inaccuracies. If they had not been exposed by Tompkins, *In Cold Blood* would be a more important book, not surely for historical reasons, but aesthetically as well."<sup>27</sup> One can of course expect a certain degree of factual accuracy in literary nonfiction, yet judging the aesthetic values of the piece principally on these grounds falls short of doing justice to Capote's achievement as a writer in the piece.

What, in fact, had Capote in mind before writing *In Cold Blood*? At this juncture, lending an ear to the author's opinions on his *own* conception of the nonfiction novel would be apposite. The interview that Capote gave to George Plimpton and appeared in the *New York Times* soon after the publication of the book becomes quite telling in this respect. The author explains the motives behind his determination to try his hand at a case of slaughter in rather a simple term questioning the issue: "The motivating factor in my choice of material—that is, choosing to write a true account of an actual murder case—was altogether literary. The decision was based on a theory I've harboured since I first began to write professionally, which is well over 20 years ago. It seemed to me that journalism, reportage, could be forced to yield a serious new art form: the 'nonfiction novel.'"<sup>28</sup> One can hardly fail to notice the stress that Capote lays on penning "a true account" of a given fact in this statement. Whilst Capote hints at the positive results of melting journalistic and literary prose in the same pot, he does by no means underestimate the requirement of certain amount of acquaintance with the art of fiction through which the creative facet of reportage can highly likely come to the fore. "Creative reportage," says Capote, "by necessity, demands that the writer be completely in control of fictional techniques—which means that, to be a good creative reporter, you have to be a very good fiction writer."<sup>29</sup> Needless to say, by this assertion Capote takes direct aim at the opponents of the nonfiction novel who scorns the genre because of the so-called absence of imagination in writing process.

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26. Actually, Heyne is not the only one who tackles the issue from this vantage point. Ever since the publication of *In Cold Blood* the critical reaction towards the book revolved, more or less, around the same issues. For an overall reading of the earlier critics' response to *In Cold Blood*, see, Ann M. Algeo, "Truman Capote's *In Cold Blood*," in Harold Bloom (ed.), *Bloom's Modern Critical Views: Truman Capote*, New Edition, (New York: Infobase Publishing, 2009), pp.99-103.

27. Eric Heyne, "Toward a Theory of Literary Nonfiction," p.71.

28. George Plimpton, "The Story Behind a Nonfiction Novel," *New York Times* (1966), p.2.

29. George Plimpton, "The Story Behind a Nonfiction Novel," *New York Times* (1966), p.2.

In addition to these aspects, Capote elucidates how he found out the subject matter of the book in the same interview: “One morning in November, 1959, while flicking through The New York Times, I encountered, on a deep inside page, this headline: Wealthy Farmer, 3 of Family Slain.”<sup>30</sup> As one would expect, the story accompanying the news item was short, briefly mentioning basic facts depicting the crime: Herbert Clutter (48), his wife Bonnie(45), as well as their children Nancy (16) and Kenyon (15) “had been brutally, entirely mysteriously murdered on a lonely wheat and cattle ranch in a *remote* part of Kansas.”<sup>31</sup> Although Capote did not find something extra ordinary concerning the Clutter case due to the fact that “one reads items concerning multiple murders many times in the course of a year,”<sup>32</sup> the case itself provided the author with the chance to pen the kind of nonfiction novel he had in mind for so long. Yet, the significant point that attracts attention here turns out to be the facts that have the *potential* to become subjects of the nonfiction novels in general. While Capote derives benefit from journalism, he acknowledges the disadvantages of the medium at the same time. Hence, the emphasis he places on the durability of the subject. For Capote, one of the “deterrents” of the medium is liable to “date” soon. Murder, however, “was a theme not likely to darken and yellow with time.”<sup>33</sup> The issue of the subject matter is so vital for the author that he keeps under-scoring its importance over and over again during the course of the interview: “That’s important. If it’s going to date, it can’t be a work of art.”<sup>34</sup>

Following the appearance of *In Cold Blood*, the concept of nonfiction novel kept attracting the notice of the literary circles. Even if, “Capote wanted to define a virgin territory of literature where he could be the sole inhabitant,”<sup>35</sup> the publication of such nonfictional novels as Tom Wolfe’s *The Electric Kool-Aid Acid Test* (1968), Norman Mailer’s *The Armies of the Night* (1968), as well as *The Executioner’s Song* (1980), not to mention Michael Herr’s *Dispatches* (1977) demonstrates how other literary figures of his era also laid their claims on the issue. The existence of these nonfictional works, moreover, can be regarded as a living proof that journalism could indeed be “forced to yield a serious new art form,” thereby proving to be an autonomous domain within literature.

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30. George Plimpton, “The Story Behind a Nonfiction Novel,” *New York Times* (1966), p.3.

31. George Plimpton, “The Story Behind a Nonfiction Novel,” p.3, emphasis added.

32. George Plimpton, “The Story Behind a Nonfiction Novel,” p.3.

33. George Plimpton, “The Story Behind a Nonfiction Novel,” p.3.

34. George Plimpton, “The Story Behind a Nonfiction Novel,” p.42.

35. John Hollowell, *Fact and Fiction: The New Journalism and the Nonfiction Novel* (Chapel Hill: University of North Carolina Press, 1977), p.87.

A TRUE ACCOUNT OF A MULTIPLE MURDER AND ITS CONSEQUENCES

On the basis of what has been surveyed hitherto, it becomes possible to have a preliminary idea about the poetics of the nonfiction novel as was introduced by Truman Capote in his *In Cold Blood*. Still, in order for this initial thought to make sense, one is bound to take a closer look at the way that Capote treats the Clutter case in his “True Account of a Multiple Murder and Its Consequences.”

To a considerable degree, the captivating aspect of *In Cold Blood* lies in the means that Capote stylistically employs throughout his nonfiction novel. Alfred Kazin, for one, highlights this characteristic of the piece: “*In Cold Blood* is an extremely stylized book that has a palpable design on our emotions. It works on us as a merely factual account never had to. It is so shapely and its revelations are so well timed that it becomes a ‘novel’ in the form of fact.”<sup>36</sup> Kazin’s comment is significant in that it touches upon the poignant effect that *In Cold Blood* creates on the part of the receptor. This, though, is something given owing to the fact that the book deals with an actual murder case that has the capacity to tread on anybody’s corns. Yet, Capote scatters the information which he gathered over the course of the research he conducted for six years so carefully throughout the work that the tension arising from this bitter sentiment on behalf of the reader heightens more and more. Thus, in a nonfictional composition, where such characters as Perry Smith (28), Dick Hickock (31), the slain members of the Clutter family, together with the members of the Kansas Bureau of Investigation led by Alvin Dewey, the residents of Holcomb, the inhabitants of the Death Row, let alone the lawyers, judges, journalists taking active part in a series of trials coming to an end with the execution of the murderers, the writer becomes the one who calls the shots as regards to the progression of the factual information.

As Susan Sontag opines, “there are no style-less works of art, only works of art belonging to different, more or less complex stylistic tradition and conventions.”<sup>37</sup> Sontag’s words hold true for *In Cold Blood* as well since in this nonfictional piece, Capote’s writing harks back to the distinctive style that he fashioned in his earlier fiction. With *In Cold Blood* Capote identifies a terra incognita within the realm of literature for sure, but against the backdrop of this novelty it is most probable for one to hear the stylistic echoes of the author’s earlier works. Consider, for a moment, the opening paragraphs of *Other Voices*, *Other Rooms* and *In Cold Blood* respectively:

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36. Alfred Kazin, *Bright Book of Life* (Boston: Little, Brown and Company, 1977), p.210.

37. Susan Sontag, “On Style”, p.18.

Now a traveler must make his way to Noon City by the best means he can, for there are no buses or trains heading in that direction, though six days a week a truck from the Chuberry Turpentine Company collects mail and supplies in the next-door town of Paradise Chapel: occasionally a person bound for Noon City can catch a ride with the driver of the truck, Sam Radclif. It's a rough trip no matter how you come, for these washboard roads will loosen up even brand new cars pretty fast; and hitchhikers always find the going bad. Also, this is lonesome country; and here in the swamp like hollows where tiger lilies bloom the size of a man's head, there are luminous green logs that shine under the dark marsh water like drowned corpses; often the only movement on the landscape is winter smoke winding out the chimney of some sorry-looking farmhouse, or a wing-stiffened bird, silent and arrow-eyed, circling over the black deserted pinewoods.<sup>38</sup>

The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call 'out there'. Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert clear air, has an atmosphere that is rather more Far West than Middle West. The local accent is barbed with a prairie twang, a ranch-hand nasalness, and the men, many of them, wear narrow frontier trousers, Stetsons, and high heeled boots with pointed toes. The land is flat, and the views are awesomely extensive; horses, herds of cattle, a white cluster of grain elevators rising as gracefully as Greek temples are visible long before a traveller reaches them.<sup>39</sup>

Set side by side the two beginning passages illuminate one another. Each paragraph is concerned with a specific locale where the events of the pieces will take place: Noon City for *Other Voices*, *Other Rooms*, and Holcomb for *In Cold Blood*. Each paragraph is concerned with a *remote* location towards where the reader comes closer and closer by dint of every single word used by the author; as if each paragraph zooms in Noon City and Holcomb before the eyes of the receptors. Each paragraph includes a traveller: the former begins with him/her, whereas the latter ends with him/her. Each paragraph, furthermore, charged with an intense feeling of loneliness. An ominous feeling is in the air indeed. Glancing at these opening paragraphs one cannot help but remembering once again how Sontag said "every style is a means of insisting on something."<sup>40</sup> Apparently, Capote persists in deploying the descriptive passages that he is mostly celebrated with. The style of Capote's earlier fiction manifests itself in the raw in the author's nonfictional novel as well. In spite of their comparable stylistic points of departure, however, each piece moves in its own direction. *Other Voices*, *Other Rooms* towards the protagonist's search for his father, and *In Cold Blood* towards "A True Account of a Multiple Murder and Its Consequences".

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38. Truman Capote, *Other Voices, Other Rooms* (New York: New American Library, 1960), p.5.

39. Truman Capote, *In Cold Blood*, p.1.

40. Susan Sontag, "On Style," p.35.

In this sense, the author's construction of *In Cold Blood* comes into prominence because, in the words of John Hollowell, "Capote's structure places the reader in a complex intersection of the law, the impulse for compassion, and the knowledge of psychiatry without fully endorsing a single, stable viewpoint naturalized by 'common sense' or reason."<sup>41</sup> Capote divides the work into four sections: "The Last to See Them Alive", "Persons Unknown", "Answer," and last but by no means least "The Corner". In the first part, Capote depicts the victims' "last" day on earth by relying heavily on the "last" people to see them alive, as the title indicates. This section not only covers the daily routine of the murdered members of the Clutter family, but also supplies the background information related to their personalities, societal statuses, ages, appearances, hobbies, interests, and so on. Be that as it may, the ominous feeling of the opening paragraph continues to dominate the portrayal of this seemingly routine daily life because of the author's simultaneous depiction of the murderers' travel towards their victims. It is at this point that Capote's deployment of film technique, an "aspect of *In Cold Blood* that none of the critics missed,"<sup>42</sup> comes into play. The concluding parts of a lengthy paragraph and the opening sentences of the following subsection illustrate the point:

By custom, the hunters, if they are not invited guests, are supposed to pay the landowner a fee for letting them pursue their quarry on his premises, but when the Oklahomans offered to hire hunting rights, Mr. Clutter was amused. 'I'm not as poor as I look. Go ahead, get all you can,' he said. Then, touching the brim of his cap, he headed for home and the day's work, unaware that it would be his last.

Like Mr. Clutter, the young man breakfasting in a café called the Little Jewel never drank coffee. He preferred root beer. Three aspirin, cold root beer, and a chain of Pall Mall cigarettes – that was his notion of a proper 'chow-down'. Sipping and smoking, he studied a map spread on the counter before him – a Phillips 66 map of Mexico – but it was difficult to concentrate, for he was expecting a friend, and the friend was late.<sup>43</sup>

Thanks to the writer's incorporation of film technique, then, the reader is offered to experience the day that multiple murders took place from a wide range of angles. What is more, Capote exploits the means of film technique throughout *In Cold Blood* to such an extent that the practice itself aids him to flesh out a scenario based on real life.<sup>44</sup> It is

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41. John Hollowell, "Capote's *In Cold Blood*: The Search for a Meaningful Design," in Harold Bloom (ed.), *Bloom's Modern Critical Views: Truman Capote* (Philadelphia: Chelsea House Publishers, 2003), p.145.

42. Robert Emmet Long, *Truman Capote—Enfant Terrible* (New York: Continuum, 2008), p.86.

43. Truman Capote, *In Cold Blood*, pp.11-12.

44. This characteristic of the piece partly explains the critical success behind Richard Brooks' adaptation of *In Cold Blood* for the silver screen in the next year following the publication of the book.

also important to note that the inclusion of film technique allows Capote to narrate the “True Account of a Multiple Murder and Its Consequences” from the perspectives of a variety of characters. Apart from including the first intercut segments of the nonfiction novel, at this part Perry Smith, and after a couple of pages, Dick Hickock, appear for the first time before the eyes of the readers. Thus, Capote presents the “counterpoint between the lives of the Clutters and those of Dick Hickock and Perry Smith in the days leading up to the murders.”<sup>45</sup> On the one hand, therefore, the representative family of the “perfect” American society; and on the other, marginalised members of the country. Even so, with a mere subsidiary clause—“unaware that it would be his last”—the writer continues to plant the seeds of the violence that is about to occur at the end of the day. Excluding the youngest victim of the Clutter family, namely, Kenyon, Capote drops similar hints with respect to the fates of the victims. Take, for instance, these sentences concerned with Mrs. Clutter and Nancy respectively: “Now, on this final day of her life, Mrs. Clutter hung in the closet the calico housedress she had been wearing, and put on one of her trailing nightgowns and a fresh set of white socks;”<sup>46</sup> “Tonight, having dried and brushed her hair and bound it in a gauzy bandanna, she set out the clothes she intended to wear to church the next morning: nylons, black pumps, a red velvet on dress her prettiest – which she herself had made. It was the dress in which she was to be buried.”<sup>47</sup> By virtue of these minor, yet as regards to the structure of the nonfiction novel major details, the writer thus offers a foretaste of the violence immanent to the piece.

Only a foretaste though. For the author dedicates the second, third and fourth sections of the book, that is to say, “Persons Unknown,” “Answer” and “The Corner” to an array of events like police investigations, the shock of the Holcomb community towards the crime, as well as the personal backgrounds (i.e. their relationships with their families, the troubles that they have been through over the course of their lives, and so forth) of the killers, and a series of trials spanning over a period of five years concluding with the hanging of Perry Smith and Dick Hickock. Meanwhile, in these sections Capote retraces, “every mile of the killers’ zig-zag path in flight from the scene of the murders to Florida, to Mexico, and eventually, back to Kansas,”<sup>48</sup> thereby increasing the tension of the nonfiction novel, while at the same time withdrawing the information he holds vis-à-vis

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45. Nick Nuttall, “Cold-Blooded Journalism: Truman Capote and the Non-Fiction Novel,” in Richard Keeble and Sharon Wheeler (eds.), *The Journalistic Imagination: Literary Journalists from Defoe to Capote and Carter* (London and New York: Routledge, 2007), p.134.

46. Truman Capote, *In Cold Blood*, p.28.

47. Truman Capote, *In Cold Blood*, pp.54-55.

48. John Hollowell, *Fact and Fiction*, p.70.

the actual accounts of the murder scenes. To a certain extent, a sense of suspense prevails in the rest of the book and Capote's intercut segments allow him to fashion distinctive ocular scenes. As Kazin maintains, "each of these scenes is a focusing, movie fashion, designed to put us visually as close as possible now to the Clutters, now to Perry and Dick, until the unexplained juncture between them is explained in Part III."<sup>49</sup> Furthermore, as the nonfiction novel progresses, the reader learns a series of details that unfold the motive behind the murders, the most crucial of them being Floyd Wells and the information he gave to Dick with respect to the Clutters, as the former would later recall the latter in a cell: "Floyd Wells, his old friend and former cellmate. While serving the last weeks of his sentence, Dick had plotted to knife Floyd – stab him through the heart with a handmade 'shiv' – and what a fool he was not to have done it. Except for Perry, Floyd Wells was the one human being who could link the names Hickock and Clutter."<sup>50</sup>

At this point, it is worth making a mention of a stylistic trait that is vital to Capote's *oeuvre* and signals itself even more so *In Cold Blood*: the function that his descriptive passages acquires by dint of, what Chris Anderson deems as, "the rhetoric of silence, an attempt to create language which means more than it says, which shows rather than tells, which depends in the end on the author's strategic decision to stay out of what is ultimately pure narration and description."<sup>51</sup> Anderson's comment becomes quite remarkable when it is taken into consideration from the omniscient narrative perspective that the narrator of *In Cold Blood* adopts. As the ongoing analysis has highlighted, Capote—the narrator—being in the possession of an extensive deal of information on the events surrounding the crime, as well as a good amount of knowledge as regards to the probable psychological explanations that can account for the conditions of the murderers, withholds them for the purposes of accelerating the tension of the piece while offering minute details. Capote thus carefully erases the "I" from *In Cold Blood* by *actually* being present in the entire course of the book. One can hardly spot "Capote" tangibly, yet he is always already out there. Then again, he does not refrain from making—to borrow a celebrated expression from the nomenclature of cinema—a cameo appearance in the trials and as "a young reporter from Oklahoma" he exchanges "sharp words with another newsman, Richard Parr of the *Kansas City Star*."<sup>52</sup> The last part of this dialogue deserves a quote: "Parr said,

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49. Alfred Kazin, *Bright Book of Life*, p.216.

50. Truman Capote, *In Cold Blood*, p.220.

51. Chris Anderson, "Fiction, Nonfiction, and the Rhetoric of Silence: The Art of Truman Capote", in Harold Bloom (ed.), *Bloom's Modern Critical Views: Truman Capote* (Philadelphia: Chelsea House Publishers, 2003), p.85.

52. Truman Capote, *In Cold Blood*, p.298.

‘Many a man can match sob stories with that little bastard. Me included. Maybe I drink too much, but I sure as hell never killed four people in cold blood.’ ‘Yeah, and how about hanging the bastard? That’s pretty goddam cold-blooded too.’”<sup>53</sup> Perhaps, this is the only part that Capote says directly his views on capital punishment and that of Perry and Dick in particular.

Instead of saying directly *something* on the trials, the author opts for depicting them as objectively as he can. Capote’s focus, however, lies on the depiction of the lives of the murderer sin the Death Row during the remaining course of the book. An example on Perry’s health condition as a result of his reluctance to eat and his being taken to infirmary, as well as Dick’s greeting him can turn out to be reasonable in that it gives an overall idea of the relationship peculiar to them: “The next morning he asked for a glass of milk, the first sustenance he had volunteered to accept in fourteen weeks. Gradually, on a diet of egg-nogs and orange juice, he regained weight; by October the prison physician, Dr. Robert Moore, considered him strong enough to be returned to the Row. When he arrived there, Dick laughed and said, ‘Welcome home, honey.’”<sup>54</sup> The way that Dick talks to Perry (with such addressing forms as “honey”, “baby”, “sugar”, and the like) implies at the strange correlation between them. Above all, it demands a stylistic skill on the part of the author in constructing such an observant dialogue between the characters. In point of fact, Capote clarifies the issue<sup>55</sup> as earlier as the first part of the book: “Of course, Dick was very literal-minded; *very*— he had no understanding of music, poetry – and yet when you got right down to it, Dick’s literalness, his pragmatic approach to every subject, was the primary reason Perry had been attracted to him, for it made Dick seem, compared to himself, so authentically tough, invulnerable, ‘totally masculine.’”<sup>56</sup>

To recapitulate, it is highly likely for the material analysed thus far to provide one with a zero benchmark to probe into the Turkish translations of Capote’s *In Cold Blood*. The next section of the paper will be devoted to the individual responses of the transla-

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53. Truman Capote, *In Cold Blood*, p.298.

54. Truman Capote, *In Cold Blood*, pp.312-313.

55. In the *New York Times* interview, too, Capote denies the possibility of “any sexual relationship, or any such tendencies between them” on a question concerned with the issue. See, George Plimpton, “The Story Behind a Nonfiction Novel,” *New York Times*, (1966), p.40. Even so, the scholarly tendency to read *into* the relationship between Perry and Dick on such terms has never ceased. For an example of such an inclination, see Trenton Hickman, “The Last to See Them Alive”, in Harold Bloom (ed.), *Bloom’s Modern Critical Views: Truman Capote*, New Edition (New York: Infobase Publishing, 2009), pp.121-134.; esp. 128-129.

56. Truman Capote, *In Cold Blood*, pp.14-15, emphasis in the original.

tors' to the author's nonfictional novel so as to be able to scrutinise the evolution of the piece in the Turkish literary system.

### *IN COLD BLOOD* IN TURKISH

*SOĞUKKANLILAR* BY RAGIP CANGARA

As mentioned previously, Truman Capote's *In Cold Blood* was initially translated into Turkish by Ragıp Cangara as *Soğukkanlılar* and was published by Akay Kitabevi in 1966, the same year the book itself appeared in the literary markets. What strikes one in the first place, is Cangara's choice of translating the title of the work as *Soğukkanlılar*. This is an interesting characteristic of the initial translation of *In Cold Blood* in Turkish since it includes, what Anton Popoviç would regard as, a "shift of expression."<sup>57</sup> It is most probable for this "shift" in the title of the translation to play a decisive role in the instant reception of the nonfictional novel in the target literary system simply due to the fact that the "shift" from "in cold blood" to "the cold-blooded" directly moves the focus of attention from the nature of the murders to the people who commit them. What is more, one can barely fail to notice the omission of the subtitle—"A True Account of a Multiple Murder and Its Consequences"—of the work in the translation as well. Even though there exists no tangible evidence that can reveal the governing reasons behind Cangara's option to render the title as "the cold-blooded" and his choice of omitting to translate the subtitle of the piece, one can endeavour to *explain* them through a glance at the dynamics of the Turkish literary system in the sixties, accompanied with a textual analysis of the translation in view of the points that have been examined vis-à-vis the stylistic features of the work.

In her comprehensive study on "the approaches to the history of translation" Şehnaz Tahir-Gürçağlar makes a significant observation regarding the importance that English language gained in the sixties as a source language within the field of translated literature, and with a specific reference to a well-known publishing house of the country, namely, Altın Kitaplar, she points out how such genres as "translated crime novels, romances, as well as contemporaneous highbrow works were selected for the most part

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57. Anton Popoviç, "The Concept 'Shift of Expression' in Translation Analysis," in James Holmes (ed.), *The Nature of Translation: Essays on the Theory and Practice of Literary Translation* (The Hague and Paris: Mouton, 1977), pp.78-87.

from American literature, and for the lesser part from the English literature.”<sup>58, 58\*</sup> The point that Tahir-Gürçağlar touches upon here proves to be important in the sense that it demonstrates the interest that American literature stirs up on the part of the publishers in the decade in question. In addition to that, amongst the genres that Tahir-Gürçağlar specifies, and whodunits in particular—a genre that can be associated with popular literature to a certain extent—draw immediate attention. In this regard, it can be claimed that the critical success that Capote’s *In Cold Blood* achieved in America has been a substantial criterion for Akay Kitabevi to select the work for translation, and eventually, for publication. The manner through which the publishing house represented the translation becomes obvious via a peek into, what Gérard Genette would identify as, “paratexts.”<sup>59</sup> Hence a quote from the *New York Times* that reads as, “Son on yılın en geniş çapta eleştirilen ve en çok alkışlanan eseri”; a direct translation of a catchphrase that was (possibly) used as a blurb in the ST and can be back-translated, albeit not literally, as “the last decade’s most widely acclaimed work of major critical success.” It is no wonder that under this headline, the publishing house provides the sales figures of *In Cold Blood* in America, as well as with a list of the countries where the book was published until June, 1966.

These dynamics of the Turkish literary system in the sixties allows one to have a preliminary thought on the circumstances that surround Cangara’s translation. Although there is a dearth of information on Cangara along with the other works he translated, his ties with Altın Kitaplar as being the translator of “Fairy Tales from Andersen” can be spotted through a peep at the database of a well-known shopping website, that is, [idefix.com](http://idefix.com), on the Internet.<sup>60</sup> A strange combination indeed: on the one hand there is a ST that belongs to the genre of children’s literature; and on the other, there exists a ST that pertains to the genre of nonfiction novel. Surely, this by no means comes to stand as forming a specific view on Cangara’s text; it rather assists one in terms of acquiring an initial idea with respect to the dynamics of the target literary system where the translation was produced.

At this juncture, it would be plausible to have a look at the opening paragraph of Cangara’s text in order to obtain textual clues on the translation:

58. Şehnaz Tahir-Gürçağlar, *Kapılar* (Istanbul: ScalaYayıncılık, 2005), p.150.

\*. Unless indicated otherwise, all translations are mine.

59. Gérard Genette, *Paratexts: Thresholds of Interpretation* [translated by Jane E. Lewin] (Cambridge: Cambridge University Press, 1997).

60. See, Hans Christian Andersen, *Andersen’den Masallar* [translated by Ragıp Cangara], retrieved from: <http://www.idefix.com/Kitap/tanim.asp?sid=OFXLG72Y2A1DJAWZIDH0>, on 18th June, 2013.

Batı Kansas'ın geniş buğday ziraati yapılan yüksek yaylaları üzerinde kurulmuş olan Holcomb kasabası diğer Kansas köylülerinin <<Ora>> dedikleri kuş uçmaz, kervan geçmez bir yerdir. Colorado sınırının yetmiş mil kadar doğusuna düşen bu yaylâ daima açık, masmavi göğü ve çöl iklimi ile Kuzey Amerikanın Orta Batısından ziyade Uzak Batısını andırır. Buraların halkı genizden çıkan yayvan, çatlak bir sesle ve kovboy ağzıyla konuşur; erkekler, dar kot pantolon, sivri burunlu, yüksek topuklu yarım çizme ve geniş kenarlı kovboy şapkası giyerler. Arazi dümdüz, manzara insanı hayattan bezdirecek kadar geniş, uçsuz, bucaksızdır. Bir yabancı bu bölgeye girerken çok uzaklardan atlar, sığır sürüleri ve eski Yunan katedrallerini andıran sıra sıra beyaz boyalı azametli buğday siloları ile karşılaşır.<sup>61</sup>

As the close reading of the passage from the vantage point of the aspects that have been examined in the previous section concerning the stylistic features of Capote's text indicates, Cangara's translation is charged with (in both senses of the expression) with multiple "errors" and their "consequences" on the TT. It is rather hard for one to make sense of where on earth such part of the first sentence as "geniş buğday ziraati yapılan" comes from. Be that as it may, instead of discarding Cangara's translation altogether on account of these problematic facets of the TT, it would be reasonable to lend an ear to what the opening paragraph of *Soğukkanlılar* has to say about the depiction of a *remote* part of Kansas. Even if Cangara's usage of such expressions as "kuş uçmaz kervan geçmez," as well as "uçsuz bucaksız" accelerates the feeling of loneliness and remoteness that are so dominant in Capote's text, it does so, on the expense of reading the ST in a certain—witness the Greek "temples" turned into Greek "cathedrals" towards the end of the paragraph—way. As Cangara's translation zooms into Holcomb, standing on the "high wheat plains of western Kansas," called otherwise "out there" by other Kansans, it also approaches into a certain kind of narrative, a language so to speak, that will manifest itself further throughout the translation. Although "<<Ora>>" is out there signifying not the area of white plains but Holcomb, it automatically adds a domestic ring to the tone of the translation. The same may be pointed out for a choice of words such as "yaylâ"—notice the accent on the "a", implies at a significant spelling in use at the time of the translation—and "ağz". These at first sight minute details become significant when taken into view collectively and they construct, altogether, what can be deemed as the manner of the translation as an outcome of a strategy that may be deliberate or not. It is, therefore, not difficult to see the traces of this strategy especially in the part where Capote instils his utilisation of film technique in his nonfiction novel:

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61. Truman Capote, *Soğukkanlılar* [translated by Ragıp Cangara] (Ankara: Akay Kitabevi, 1966), p.9, emphasis added.

Avcılar davetsiz girdikleri çiftlik arazierinde [sic] ördek avamak [sic] için çiftlik sahibine bir miktar ücret öderler, bu adettir. Fakat Oklahomalı avcılarının Mr. Clutter'e böyle bir ücret ödemeyi tercih etmeleri onu güldürdü: <<Göründüğüm kadar fakir değilim. Geçin, istediğiniz kadar avlanın.>> dedi. Sonra da kasketinin kenarını düzelterek eve, günlük işine döndü. Ne bilsinki [sic] bugün onun da hayatının son günü idi.

Little Javel [sic] (Küçük Elmas) kahvesinde kahvaltısını yapmakta olan genç adam da Mr. Clutter gibi hiç kahve içmezdi. Alkolsüz birayı tercih ederdi. Üç aspirin, soğuk bir bira, üst üste birkaç tane de Pall Mall sigarası oldu mu kahvaltısı <<tamam>> dı onun. Bir yandan birasını yudumluyor, bir yandan sigarasını tellendiriyor; gözleriyle de tezgâhın üstüne yaydığı bir Philips 66 haritasından Meksika'yı inceliyordu. Bir karar veremiyordu bir türlü. Arkadaşı gecikmişti; o gelmeden bir karara varamazdı.<sup>62</sup>

The telling aspect of the excerpt lies in the psychological dimension that the TT reaches as a result of Cangara's specific way of reading the TT, and such strategies as dividing the sentences into two, or even three parts, during the translation. Take, for instance, the penultimate and the last sentences of the first paragraph quoted. Cangara first chooses to render "touching the brim of the brim of his cap" as "kasketinin kenarını düzelterek," thereby foregrounding Mr. Clutter's indifference towards the hunters and how his mind is occupied with "the day's work." This option is complimentary to the rendering of the penultimate sentence. Then again, that minor addition of "da", that is, "too" in English, gives rise to major questions about the possibility of the murder of another man other than Mr. Clutter, perplexing the receptor thereof. Nonetheless, Capote makes no such explicit reference to the murders that are going to take place at the end of the day, in the middle of the night until this part of the text. It is most probable for the bewilderment on behalf of the reader to continue as a consequence of Cangara's such word choices as "alkolsüz bira" and "kahve". The domestic ring of the previous quote thus turns into a puzzling one since in Turkey people scarcely drink beer—any type of beer—in traditional coffee houses. Furthermore, "sigarasını tellendiriyor" depicts Perry Smith as a person who is pretty happy with his life and enjoying the moment by "puffing" a smoke. Yet, the rest of the translation reads the other way around because it shows the restlessness of a prospective murderer.

Cangara's translation of this passage, moreover, reveals once again the same sense that can be derived from the translation of the opening paragraph, though hints at some crucial issues regarding how the translation and the whole publication process were conducted. The numerous spelling/typing/typesetting errors that can be found—as demonstrated in the excerpt above—may be evaluated in terms of lack of editing as well as a translation

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62. Truman Capote, *Soğukkanlılar* pp.22-23, emphasis added.

that was aimed to be produced instantly to be served as “hot” as possible. Nevertheless, this dish that was probably prepared single handedly by the translator, and not in line by a team of publishing cooks, has a distinct taste to it though its execution may be one that raises questions. “Where the translator hands in the translated text to the publishing house,” however, “the work of the editor starts. The editor’s meticulous reading of the TT in view of the ST should be—or ought to be—the foremost principle of the publication of the translated texts.”<sup>63</sup> And the absence of an editorial work in the course of the publication of *Soğukkanlılıkla* prevents one from enjoying the distinct taste of Cangara’s translation.

In spite of its “errors”, “typos”, “discrepancies”, Cangara’s translation has a distinct taste for sure. As a final note on Cangara’s manner of approaching *In Cold Blood*, think of the translator’s interpretation of the peculiar relationship between Perry Smith and Dick Hickock. To be more specific, at the time when Perry Smith was considered to be strong enough to be returned to the Death Row after his hunger strike. It is important to cite it in its entirety in order to have a firm understanding of Cangara’s translation: “Ertesi sabah [sic] bir bardak süt istemiş: [sic] böylece on dört [sic] haftalık orucunu bozmuştu. Yavaş yavaş yumurta, portakal suyu gibi hafif şeylerle idare ederek kısa zamanda kendine geldi, kilo aldı. Ekimde kendisini muayene eden cezaevi doktoru [sic] Robert Moore, artık normal sıhhatine kavuştuğunu ve Ölüm Hücrelerine dönebileceğini bildirdi. Dick onu görünce bir kahkaha attı: ‘—Kürkçü dükkânına hoşgeldin, tilki.’”<sup>64</sup> Unsurprisingly enough, the translation brims with typos and punctuation errors here too, just like the rest of the TT. But Cangara’s rendition of “Welcome home, honey” by taking advantage of a Turkish proverb articulating a person having “foxy” characteristics proves to be a fascinating instance in that it allows one to taste the flavour that the translator, or any translator for that matter, can add to the work at hand.

#### SOĞUKKANLILAR BY AYŞE ECE

Approximately after four decades following the publication of Ragıp Cangara’s translation, Ayşe Ece retranslated Truman Capote’s *In Cold Blood* as *Soğukkanlılıkla* in 2004. There translation of Capote’s nonfiction novel was published by Sel Yayıncılık; a publishing company that is renowned for its interest in publishing works from contem-

63. Burç İdem Dinçel, “The Role of Editing in Publishing Translations: The Case of George Steiner’s Fiction in Turkey,” *Litera: Journal of Western Literature*, 22/2 (Istanbul: Istanbul University Press, 2009), p.19.

64. Truman Capote, *Soğukkanlılar*, p.434, emphasis added.

porary world literature, while at the same time leaving its door open for intellectual writing. The fact that Sel Yayıncılık is one of the rare publishing houses of the country that also publishes academic writings of Turkish translation, scholars bestows an important value to the company. Ece's recent study (2010) on the concept of retranslation in light of an exhaustive analysis of the existing translations of Capote's "My Side of the Matter" sets out a good example in this respect, for Sel Yayıncılık not only regards Ece as an "influential" translator equipped with a breadth of knowledge to undertake the translations of demanding works by authors, such as Alain Bosquet, Susan Sontag, Erje Ayden, Vénus Khoury-Ghata, Alain Robbe Grillet, Georges Perec, Jean Genet, Alain de Botton in addition to those of Capote, but also as a translation scholar "capable" of surmounting a thorough study on the Turkish translations of the author's work.

This is a significant point that immediately reverberates itself on the title of the retranslation: *Soğukkanlılıkla*. The "shift" from "the cold-blooded" to "in cold blood" is hard to miss. So is the presence of the subtitle of the nonfiction novel in retranslation: "Dört Cinayetin ve Sonuçlarının Gerçek Öyküsü." So is the change of tone in the opening paragraph of *Soğukkanlılıkla*:

Holcomb kasabası, Batı Kansas'taki yüksek buğday tarlalarının arasındadır; Kansas'ın başka bölgelerinden olanlar bu ıssız kasabadan "o uzaklardaki yer" diye söz ederler. Colorado sınırının yüz on iki kilometre doğusundaki bu kırsal bölge, göz kamaştırıcı parlak mavi gökyüzü ve tertemiz havası ile insana Orta Batı'da değil de sanki Uzak Batı'daymış izlenimini verir. Buraların yerel aksanı, çiftçilerin genizden konuşmaları nedeniyle çatallı boğuk seslerle yüklüdür; erkeklerin çoğu sınır bölgelerinde giyilen dar pantolonlardan ve sivri burunlu, yüksek topuklu çizmelerden giyerler, geniş kenarlı kovboy şapkaları takarlar. Bölge o kadar düzdür ki insan çevresine baktığında çok geniş bir alana yayılmış tarlaların ve çiftliklerin tamamını görür; buraya yolculuk eden biri, bölgeye varmadan çok önce atları, sığır sürülerini, manzaranın ortasında Yunan tapınakları gibi zarifçe yükselen beyaz tahıl ambarlarını seçebilir.<sup>65</sup>

As can be inferred from the quote, Ece—if one is permitted to use (once again) the metaphors employed in the earlier subsection—cooks up a rather different course from the ingredients provided by the ST. Given the time and the different publishing processes *Soğukkanlılıkla* is probably subjected to, it appears to be more on robust ground in terms of standards of publishing.<sup>66</sup> The usages of "kilometre" instead of "mil", "aksan"

65. Truman Capote, *Soğukkanlılıkla* [translated by Ayşe Ece] (Istanbul: Sel Yayıncılık, 2004), p.9, emphasis added.

66. It is also worth mentioning how Ece was one of the active participants on one of the scarce discussions on the role of editing in publishing translations, and she is the editor of translated works by Nick Hornby, Javier Marias, and the like. See, Ayşe Ece, Mehmet Rifat, Ülker İnce, Alev Bulut, "Çeviriyi Yaşayanlar," *Kitaplık*, 110 (2007), pp.66-98.

in lieu of “ağız”, as well as “tapınakları” as a sound substitute for “katedralleri” fortifies the credibility of this point. It is, however, somehow difficult to assess the effect of the structural integrity when the issue of retranslation is concerned. Even though the change of tone is apparent in the retranslation, Ece’s wordy choice of rendering “out there” as “o uzaklardaki yer” still signifies the village of Holcomb rather than the area of “high wheat plains,” as does Cangara’s translation. It is, furthermore, likely for this verbose translational choice to have crucial outcomes on the sense of isolation and distantness that prevails in Capote’s text. Whilst Cangara heightens this feeling of the ST by virtue of his selections like “ora”, “kuş uçmaz, kervan geçmez” and “uçsuz bucaksız” at the risk of being held responsible for the multiple “errors” and their “consequences” on his translation, Ece opts to alleviate this sense intrinsic to the ST for the sake of producing a TT that aspires to be more “accurate”. Ece, in a sense, retranslates *In Cold Blood* in cold blood, whereas Cangara translates the work in hot blood, thereby offering yet another way of reading—his own manner of reading—the ST.

Ece’s translation of the first intercut segment where Capote inserts the means of film technique in his nonfiction novel captures the idea that is in question here:

Avcılar, kuş avlamak için davetsiz girdikleri arazinin sahibine geleneklere göre belli bir ücret öderlerdi. Oklahomalı avcılar Bay Clutter’a arazisinde avlanmak için para vermeyi önerince Bay Clutter gülerek şöyle dedi: “Göründüğüm kadar fakir biri değilim. Girin içeri ve istediğiniz kadar avlanın.” Sonra bugünün yaşamının son günü olacağını bilmeden, kepinin kenarına dokunup avcılarını selamlayıp her günkü işlerine başlamak için eve doğru yürümeye koyuldu.

Little Jewel adlı kafede kahvaltı eden genç adam da tıpkı Bay Clutter gibi hiç kahve içmezdi. Sabahları meyveli soda içerdi. “Afyonunu patlatmak” için üç aspirin, soğuk meyveli soda ve birini söndürüp diğerini yaktığı Pall Mall sigaraları yeterliydi. Masaya yaydığı, kenarında Philips 66 yazısı bulunan Meksika haritasını meyveli sodasını yudumlayıp, sigara içerek inceliyordu; bir arkadaşını bekliyordu, arkadaşı henüz ortalıkta gözükmediği için endişelenmişti.<sup>67</sup>

Gone are all the perplexing aspects, along with the technical problematic issues like the recurrent spelling/typesetting/typing mistakes with respect to the publication of Cangara’s translation in a retranslation where the (re)translator strives to cling as closely as possible to the ST, even if she too does not hesitate from dividing the sentences of the ST, adding adverbial phrases (“sabahları”) and verbs (“endişelenmişti”) whenever necessary so as to be able to “convey” the content of Capote’s text as concordantly as she

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67. Truman Capote, *Soğukkanlılar*, p.21, emphasis added.

can to the receptors of the TT. It is also important to note that Ece interprets “touching the brim of the brim of his cap” as a sign of gesture on the part of Mr. Clutter, portraying as a kind-hearted person dear to people even to the one she is not acquainted with thereof. Thanks to this translational strategy the image of “the innocent victim” becomes highlighted all the more in the translation. In addition to these features, Ece’s option to switch to colloquial usage (“afyonunu patlatmak”) for “proper chow-down” seems to resonate with the depiction of a regular day of a murderer who is “sipping”, “smoking”, studying a map of Mexico, albeit in a restless manner, while waiting for his friend to come.

At this point, it is worth glimpsing at the way Ece handles the relationship unique to Perry Smith and Dick Hickock. The quote comes from the section that has been dwelled upon earlier: “Ertesi sabah hemşireden bir bardak süt istedi. On dört hafta boyunca ilk kez kendi isteğiyle bir gıda maddesi midesine girmişti. O günden sonra bal, yumurta ve süt karışımı ve portakal suyu ile beslenerek yavaş yavaş kilo almaya başladı. Ekim ayının başında Cezaevi Doktoru Robert Moore, onun artık hücrelerine dönebileceğini söyledi. Dick, onu bir kahkaha ile “Evine hoş geldin, hayatım” diyerek karşıladı.”<sup>68</sup> As Ece’s treatment of the description regarding Perry Smith’s physical condition, together with Dick Hickock’s peculiar manner of addressing his partner in crime demonstrates that she sustains the cold-blooded tone of her translation by giving the odd way of talking between the murderers prominence. And this observation holds true for *Soğukkanlılıkla* as a whole.

To conclude this discussion on the existing Turkish translations of Capote’s *In Cold Blood*, one can derive benefit from Claude Demanueli’s metaphors of “hot” and “cold” translations that have been referred to in the introductory part of this paper as similes describing the case of *Soğukkanlılar* and *Soğukkanlılıkla* in the target literary system. As it may be recalled, by laying stress on the time factor between the first translation and the subsequent ones, Demanueli made a distinction betwixt the “hot” and “cold” translations; the former denoting to almost simultaneous production of the TT with the ST, whereas the latter embraces target texts that are generated most probably under the auspices of the advancement in translation theories after a few decades following the initial translation. Although this analysis can be brought to an end by maintaining that Cangara translated *In Cold Blood* in hot blood, whilst Ece translated *In Cold Blood* in cold blood, the identity of the (re)translator as a translation scholar compels one

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68. Truman Capote, *Soğukkanlılar*, p.391.

to return to the initial question that has been posed earlier: “How does a scholarly awareness vis-à-vis the notion of ‘retranslation’ affect the translator’s work? Does it affect at all?”

## (RE)READING THE (RE)TRANSLATION

### AYŞE ECE ON RETRANSLATION

Needless to say, the answers to these questions can be attained first by casting an eye on what Ayşe Ece has written on the phenomena of retranslation, as well as how she tackled the materials at hand in her recent study on the notion of retranslation, and then by subjecting her translation to a scrutiny in light of a decisive descriptive passage from *In Cold Blood* where Truman Capote manifests his style in the raw.

According to Lawrence Venuti, “retranslations can help to advance translation studies by illuminating several key issues that bear directly on practice and research, but that can be most productively explored only when linguistic operation or a textual analysis is linked to the cultural and political factors that invest it with significance and value.”<sup>69</sup> Despite the fact that Venuti touches upon here the ideological aspect of retranslations, he goes on to say that “foremost amongst these issues is translator’s agency.”<sup>70</sup> The point that Venuti raises has strong implications regarding the case of Ece’s *Soğukkanlılıkla* on account of the agency of the translator. After all, it is not a common practice for translation scholars to carry out a study on the retranslation/s of an author of whose work they have also retranslated from. In this particular respect, Ece’s work on retranslation constitutes a notable exception.

The information provided in Ece’s study spares one from making speculations on the motives behind the retranslation of Capote’s *In Cold Blood*. In the concluding section of her book, where Ece specifies the main reason behind the retranslation of Capote’s “My Side of Matter”, she states that “At the bottom of this retranslation phenomenon lies the decision of Sel Yayıncılık to publish the work entitled *The Complete Stories of Truman Capote* as a part of their project entailing the publication of Capote’s complete works.”<sup>71</sup> The motive underlying the retranslation of *In Cold Blood*, therefore, is entirely practical. Apparently having strong ties with Sel Yayıncılık, Ece translated *In Cold Blood*

69. Lawrence Venuti, “Retranslations: The Creation of Value”, *Bucknell Review*, 47/1, (2003), pp.25-38.

70. Lawrence Venuti, “Retranslations: The Creation of Value.”

71. Ayşe Ece, *Edebiyat Çevirisinin ve Çevirmenin İzinde* (Istanbul: Sel Yayıncılık, 2010),p.181.

in addition to the abundant number of texts by the renowned foreign writers (certain of whom were mentioned in the earlier section) for the company.

The part where the scholar refers specifically to the concept of retranslation merits attention. A thorough reading of this section<sup>72</sup> indicates that she enumerates the general views held by such translation scholars as Antoine Berman, Annie Brisset, as well as Outi Paloposki and Kaisa Koskinen, with respect to the phenomenon of retranslation. Then again, this section—actually the part of Ece’s study which raises the expectations of someone who is eager to see an ingenious contribution to the field of Translation Studies as regards to the phenomenon of retranslation—reads more or less like a literature review on the subject. At best, what Ece proposes turns out to be a series of questions concerned with translators’ different ways of reading a particular ST, the traces that translators leave behind in the target texts they produce, whether the initial translation is “domesticating” and the subsequent one is “foreignising” or not, and finally if and to what extent that translations reveal the dominant “norms” of the period when they were undertaken.<sup>73</sup> While these are all significant questions in their own right and display the scholar’s strong sense of knowledge on the subject, they, to a considerable degree, originate from the “retranslation hypothesis”. Having put her questions, Ece sets out to trace the traits of literary translation and literary translator, as the title of her study nicely illustrates.

In the journey that she undertakes Ece chooses to explore the textual dimensions of the translations done by Memet Fuat and Püren Özgören individually. After providing brief information on the translators,<sup>74</sup> she offers a comprehensive descriptive analysis of the target texts in line with the ST. Still, it is startling to observe how little space she spares for a discussion of the cultural dynamics of the Turkish literary system in which the first translation has been produced. Nevertheless, maybe even more surprising than this aspect of her methodology is the lack of an in depth examination of Capote’s style from a translation scholar who has translated one of the most demanding works—*In Cold Blood*—of the writer, and highly likely to have a good deal to say on the subject. This, of course, is a matter of choice for the purposes of developing a sound target-oriented approach to the study and practice of translation, preferring to tackle the notion of style in the analyses of translations thereof. Be that as it may, it causes one to cast suspicion on the soundness of the points touched upon in the course of the inspections of the target texts.

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72. Ayşe Ece, *Edebiyat Çevirisinin ve Çevirmeninin İzinde*, pp.47-51.

73. Ayşe Ece, *Edebiyat Çevirisinin ve Çevirmeninin İzinde*, p.51.

74. Ayşe Ece, *Edebiyat Çevirisinin ve Çevirmeninin İzinde*, pp.55-56.

As the preceding analysis of the existing Turkish translations of Capote's *In Cold Blood* has indicated, *Soğukkanlılıkla* seems to be more in line with the ST when compared to *Soğukkanlılar*. On the face of it, this observation might lead one to think in optimistic terms with respect to the evolution of Capote's nonfiction novel in the Turkish literary system. Even so, as far as the poetics of the nonfiction novel, not to mention the claims it lays on the part of the translator in terms of its stylistic rendition are concerned, one can scarcely take this observation for granted. As a matter of fact, it becomes rather hard to rely on being in tune with the ST on the textual level alone.

#### SOĞUKKANLILIKLA REVISITED

In this sense, the crux of a descriptive passage, which Jean Boase-Beier would incline to regard as the "eye"<sup>75</sup> of Truman Capote's *In Cold Blood* and Ayşe Ece's rendition of it in her *Soğukkanlılıkla* can prove to be taken as a closing note vis-à-vis the point have been just raised, as well as the idea/s that this paper pursued so far. Behind the significance of this part lies, not only its being representative (in the most literal sense of the word) of the ominous feeling that starts to dominate *In Cold Blood* as early as the opening paragraph of the book, but also harbours a crucial aspect of the work that Chris Anderson highlights by passing a remarkable comment: "Capote notes that over a Las Vegas motel where the police are searching for the killers an 'R' and the 'S' are missing from 'rooms.' The truncated word 'OOM' seems to resonate in the rest of the story, a symbol of the disintegration of language and meaning in the face of violence."<sup>76</sup>

Hence the quote:

16 December, 1959, Las Vegas, Nevada. Age and weather had removed the first letter and the last – an R and an S – thereby coining a somewhat ominous word: OOM. The word, faintly present upon a sun-warped sign, seemed appropriate to the place it publicised, which was, as Harold Nye wrote in his official K.B.I. report, 'rundown and shabby, the lowest type of hotel or rooming house'. The report continued: 'Until a few years ago (according to information supplied by the Las Vegas police), it was one of the biggest cathouses in the West. Then fire destroyed the main building, and the remaining portion was converted into a cheap-rent rooming house.' The 'lobby' was unfurnished, except for a cactus plant six feet tall and a make shift reception desk; it was also uninhabited.<sup>77</sup>

16 Aralık 1959, Nevada, Las Vegas. Eskilikten ve hava koşullarının kötülüğünden otelin tabelasındaki iki harf okunmadığı için (okunamayan harfler sözcüğün ilk ve son harfleriydi, ilki O, sonuncusu da R idi) tabelada şimdi bir anlamı olmayan garip bir sözcük yazılıydı: "DALA." Güneşte eğrilmiş tabeladaki anlamsız sözcük aslında o otele uygun düşüyordu. Harold Nye, Kansas Soruştur-

75. Jean Boase-Beier, *Stylistic Approaches to Translation* (Manchester: St Jerome, 2006), pp.91-93.

76. Chris Anderson, "Fiction, Nonfiction, and the Rhetoric of Silence: The Art of Truman Capote," p.82.

77. Truman Capote, *In Cold Blood*, pp.167-168, emphasis added.

ma Bürosu'na yazdığı raporda otelden “en berbat otellerin standardında, köhne, yıkık dökük bir yer” olarak söz etmişti. Raporunda şunlar yazılıydı: “Burası birkaç yıl öncesine kadar Batı'daki en büyük otellerden biriymiş (Las Vegas polisinden edinilen bilgiye göre). Daha sonra otelin ana binası büyük bir yangın geçirmiş ve tamamen yanmış. Kalan ek bina, bugün ucuz bir otel olarak işletiliyor.” “Lobide” iki metre uzunluğunda bir kaktüs ve resepsiyon gibi duran bir masadan başka hiçbir şey yoktu. Masanın arkasında da kimse yoktu.<sup>78</sup>

*In Cold Blood*, a work standing out as one that reports plenty of bold dialogues, also figures as a piece of writing to offer a handful amount of descriptive passages standing at the core of the narrative. These descriptive passages serve to supply the setting, sustain the suspension, and support the cinematic spin inherent to the text to say the least. These sections also provide a fruitful ground to observe the manner of writing characteristic to the author and in relation to that it is again here where one gets drawn into the mechanics of the translation(s) on a larger scale. Reading into the translations, or rather reading into the translators' reading of the ST, through these passages that are descriptive in nature, it is almost possible to figure out the topography of those translational landscapes. Looking closely into the given section of Ece's translation with such spectacles one can without further ado liken it to an explanatory map standing for her translation as a whole, since the translator diligently working to render the ST in an accurate manner brings in elements that may function in making the text intelligible yet fails at depicting the natural geography the ST offers as in the case of the deal with the “sun-warped sign”. Here one is bound to underscore that the point in question here does by no means imply a problematisation of the rendition of the emphasised part. Rather it is a matter of imposing a not a manner of reading but a *language*—witness the deliberate usage of “sözcük” either for the purposes of consistency, or for the sake of advocating the utilisation of Pure Turkish—on the translation that is bereft of the stylistic aspect, let alone the creative aspect of the ST that echo the poetics of the nonfiction novel. By relying on a verbose translation—recall the opening paragraph of *Soğukkanlılıkla*—that aims to adhere to the ST as closely as possible, Ece thus deprives the nonfiction novel of its poetics, thereby turning the piece into a mere piece of journalism which elaborates on facts alone. While striving for accuracy, therefore, Ece falls into the evident trap of literary translation. The scholarly awareness vis-à-vis the notion of “retranslation” does affect Ece's work because it bounds her to present a translation that is both consistent and accurate even if these can be achieved at the risk of depleting the poetics of the nonfiction novel in the TT.

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78. Truman Capote, *Soğukkanlılıkla*, p.213, emphasis added.

## SUMMARY AND CONCLUSION

The present paper was an attempt at tackling the existing Turkish translations of Truman Capote's nonfiction novel *In Cold Blood* within the conceptual framework of the term "retranslation" so as to be able to answer such crucial questions as, "How does a scholarly awareness vis-à-vis the notion of 'retranslation' affect the translator's work? Does it affect at all?"

Prior to the descriptive analyses of the existing Turkish translations of the work the first part of the paper focused on Capote's *In Cold Blood*, as well as the concept of non-fiction novel as introduced by the author via this piece. After providing a bird's eye view regarding Capote's literary style with a special reference to his *Other Voices, Other Rooms*, this part aimed at tracing the traits of the author's distinctive manner of writing *In Cold Blood*. In view of the poetics of the nonfiction novel, moreover, a comprehensive analysis of Capote's "True Account of a Multiple Murder and Its Consequences" was presented in order to reveal the stylistic features of the piece.

The second part of the paper was devoted to the Turkish translations of Capote's *In Cold Blood*, the translators being Ragıp Cangara and Ayşe Ece respectively. The fact that there exists a period almost spanning forty years between the publication dates of the translations compelled the paper to take a closer look at Cangara's translation with the purpose of acquiring an idea regarding the circumstances that surrounded the first translation of Capote's nonfiction novel in the Turkish literary system. Later on in this section of the study, Ece's translation is analysed for the purposes of throwing light on the individual responses of the translators to the ST.

Ece's identity as a translation scholar was the focal point of the final part of the study. Therefore, her work on the concept of retranslation has been examined initially and was followed by a scrutiny of an excerpt from her translation of a descriptive passage where in the ST Capote manifests not only his style, but also the entire poetics of the non-fiction novel. The findings of the paper suggest that a scholarly awareness vis-à-vis the notion of "retranslation" turns out to be a binding factor for the translator in terms of pursuing even more accuracy and consistency.

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